

Publishing Information

SECTION I: MULTILAYERED WRITTEN ARTEFACTS AND THEIR INTERNAL DYNAMICS

Edited by Thies Staack, Janine Droese, and José Maksimczuk

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Cover

Hamburg, State and University Library Carl von Ossietzky, Theater-Bibliothek: 1988a, fol. 23'.
Different changes in a prompt book of Gotthold Ephraim Lessing's *Nathan der Weise, ein Schauspiel in fünf Aufzügen von Lessing für die Bühne gekürzt v. Schiller* ('Nathan the Wise, a play in five acts by Lessing abridged for the stage by [Friedrich] Schiller'); first performance in Hamburg in the present version: 2 December 1803 (according to the playbill) <<https://resolver.sub.uni-hamburg.de/kitodo/HANSh3323>>. © Public Domain Mark 1.0. See the contribution by Martin Schäfer and Alexander Weinstock in this volume.

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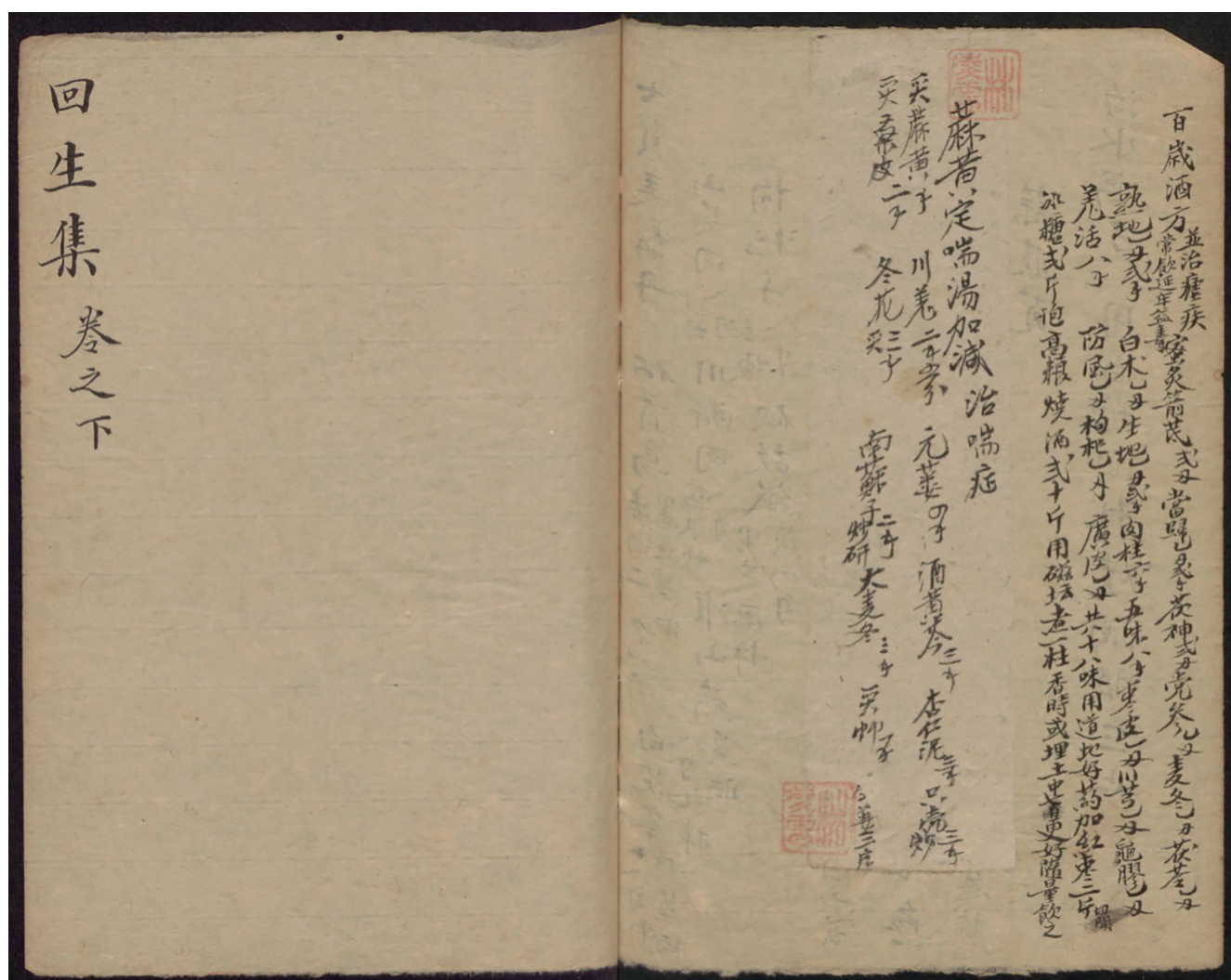
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Berlin, Staatsbibliothek zu Berlin – Preußischer Kulturbesitz, Slg. Unschuld 8161, paper with thread binding, 18.0 × 13.0 cm, late nineteenth/early twentieth century. The multilayered manuscript contains a copy of the *Huisheng ji* 回生集 (Collection [of knowledge] to return to life), a compilation of medical recipes for the treatment of various illnesses and injuries that was first published in 1789. At the end of the first of two chapters, two recipes not contained in the *Huisheng ji* were added at a later point – probably by a subsequent user (see the opening of fols 31b–32a, <<http://resolver.staatsbibliothek-berlin.de/SBB0000606200000064>>, <<http://resolver.staatsbibliothek-berlin.de/SBB0000606200000065>>). While the first of these recipes was directly added onto an empty page of the volume, the second, for a ‘decoction with ephedra to end panting, with modifications’ (*mahuang dingchuan tang jiajian* 麻黃定喘湯加減) was obviously first recorded on a loose slip of paper later glued into the manuscript. To prevent removal of the slip – or at least to make a traceless removal impossible – the person who added the recipe applied two red seal imprints with the name Lin Lingyun 林凌雲 at the fringes of the slip. For details on this manuscript, see Unschuld and Zheng 2012, 1122–1125. © Staatsbibliothek zu Berlin – Preußischer Kulturbesitz.

SECTION I

Multilayered Written Artefacts and Their Internal Dynamics

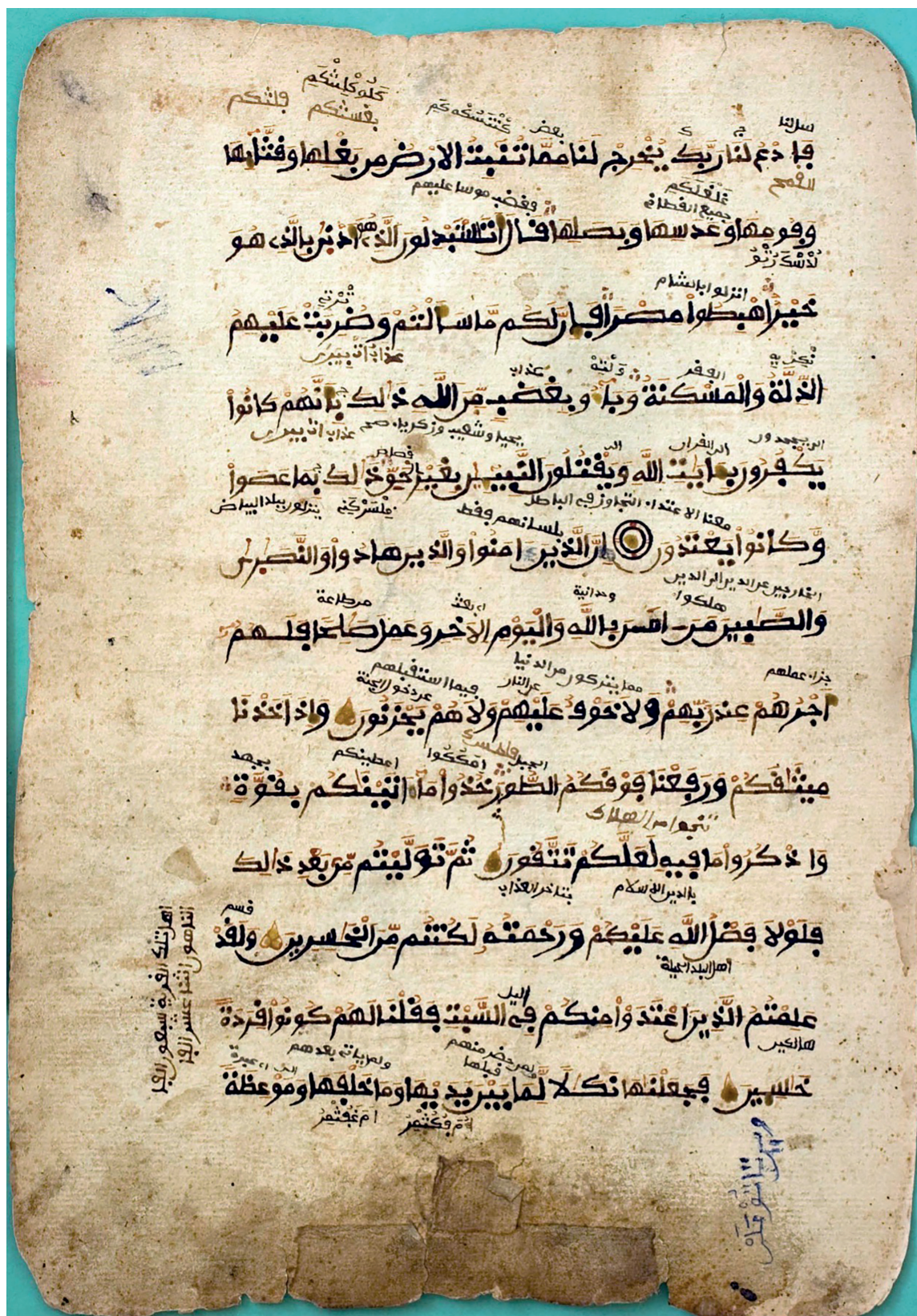


Fig. 1: Konduga (Nigeria), private collection, MS.5 Konduga Qur'an (SOAS Digital Collections MS. 380808, <<https://digital.soas.ac.uk/LOAA003341/00001>>), paper, 32.0 × 22.0 cm, eighteenth century. This loose-leaf manuscript contains a complete copy of the Qur'an. Besides the text of the Qur'an in larger script, the folios also feature annotations in Arabic and Old Kanembu in different hands between the lines and in the margins. Several later additions were obviously made with a blue ballpoint pen, as seen on the present folio 7¹.

Introduction

Multilayered Written Artefacts and Their Internal Dynamics

Thies Staack, Janine Droese, and José Maksimczuk | Hamburg

Since the late twentieth century, many disciplines within the humanities have witnessed that the materiality of their research objects has become increasingly important. This development, sometimes referred to as the ‘material turn’, has opened new research perspectives, thereby also fostering the evolution of methods and concepts.¹ In the study of written artefacts,² expanding the view beyond the textual content to include any aspect of a written artefact’s materiality has not only stimulated novel approaches in philology, but it has also shifted attention to the written artefact as a material object. This raised questions about production and use as well as about the context in which a written artefact was situated.³ In addition, the previous two-dimensional perspective on the writing surface, as the place from which contents were retrieved, has given way to a holistic appreciation of the artefact as a three-dimensional object.⁴

Over the past two decades, significant progress has been made towards completing the picture by taking into account the fourth dimension – time. While the fact that written artefacts are not static but evolving entities might seem immediately obvious, doing justice to this insight in research is a different matter.⁵ Codicologists of European medieval manuscripts have done pioneering work in this respect and developed analytical frameworks and concepts that have been gainfully applied to describe the transformations of codices over the course of time.⁶ But while the stratigraphic analysis

of codex manuscripts has thus seen significant progress, the potential of this approach for written artefacts writ large has not yet been fully accessed. Partly, this seems to be because the existing analytical frameworks and concepts, tailored to the book form of the codex, are not necessarily applicable to other types of written artefacts.

Since 2019, a group of scholars at the Cluster of Excellence ‘Understanding Written Artefacts’ has been exploring ways to apply stratigraphic analysis to written artefacts across periods and cultures, including book forms such as the scroll or the *pothi*, as well as inscriptions. Following up on previous work, research field D ‘(Re-)Shaping Written Artefacts’ has focused on the analysis of ‘multilayered written artefacts’. Such written artefacts have at least two observable temporal ‘layers’, broadly defined in a conceptual paper as ‘the result of an act of production that creates or transforms a written artefact’.⁷ The former type of layer is referred to as ‘primary layer’, the latter as ‘secondary layer’, allowing a distinction between the artefact as it was originally produced and subsequent stages of its life cycle. In addition to definitions of central concepts, the paper also offers a typology of the operations by which secondary layers are created (addition, subtraction, replacement) and discusses the interrelation between layers and implications for the way a written artefact’s contents are formatted.

The decision to devote a workshop to this last aspect – the interrelation between layers – arose from vivid discussions within the group. The event, titled ‘Layers of Authority – Authority of Layers: On the Internal Dynamics of Multilayered Written Artefacts and their Cultural Contexts’, was co-organised by José Maksimczuk, Szilvia Sövegjártó, Thies Staack and Alexander Weinstock, and took place in December 2021 at the Centre for the Study of Manuscript Cultures (CSMC). Due to the pandemic, the workshop had to be held online, but it successfully convened scholars

¹ For a recent synthesis, see Dietrich et al. 2023–2024.

² For a definition of ‘written artefact’ as an extension of the concept of ‘manuscript’, see Bausi et al. 2023.

³ Wimmer et al. 2015 proposed to focus on the four key factors production, use, setting, and patterns.

⁴ This change of perspective is reflected, for example, by the concept ‘manuscript architecture’, which has been coined to describe the visual organisation of the entire manuscript ‘as a purposely constructed, visually organised space’. See Reudenbach 2022, 3.

⁵ For manuscripts as ‘evolving entities’ and a concise review of the relevant literature, see Friedrich and Schwarke 2016.

⁶ See especially Gumbert 2004, Andrist et al. 2013, Andrist 2015.

⁷ For the definitions of the concepts ‘layer’ and ‘multilayered written artefact’, see Maksimczuk et al. 2024.

working on written artefacts from Asia, Africa, and Europe, including a variety of different writing materials and book forms. The nine papers presented by external scholars as well as members of the CSMC shed a varied light on the complex interrelation between the layers of multilayered written artefacts, touching upon questions of authority and hierarchy. All five contributions in this thematic section of the journal *manuscript cultures* originate from papers presented at the workshop.

In his contribution, Gianmario Cattaneo reconstructs how a scholar in fifteenth-century Italy worked. Through an in-depth study of a chapter of Angelo Poliziano's *Miscellanies*, he disentangles the complex web of interrelated layers Poliziano left in manuscripts or printed editions of ancient texts as well as in his own notebooks, thereby establishing the process behind the formation of this work.

By analysing a wide variety of entries in early modern calendrical diaries, Rebecca Hirt demonstrates different kinds of relationships between layers of printed and handwritten text. Whereas the former often serve to organise the latter, the handwritten entries also exhibit varying degrees of detachment or emancipation from the pre-printed frame, showcasing the complex interrelation of handwriting and print in such multilayered written artefacts.

Through an analysis of interlinear and marginal paracontents in a multilayered Siamese *leporello* manuscript, Peera Panarut establishes a typology of paracontent layers and illustrates differences regarding their content and function. In doing so, he reveals the relationship between the layers of core- and paracontent and reconstructs an important aspect of Siamese textual scholarship in the nineteenth century.

Janine Droese gives an overview of the layers that are typically found in music-related albums of the nineteenth century – a class of manuscripts that are made so that different people can enlarge and enrich them over longer periods of time. She describes the actors that are commonly involved in the production of these albums, their relations to each other and the communicative processes that lead to the characteristic multilayered design. On this basis, she suggests how these albums, which are difficult to grasp with the existing methods and concepts of codicology, can be integrated into the theoretical framework of the stratigraphy of the codex.

Ivana Rentsch's paper focuses on layers of handwritten annotations in printed scores from the nineteenth century. Rentsch's investigation of scores of Richard Wagner's *Rheingold*, preserved in the archive of the Neues Deutsches Theater in Prague, clearly shows the fundamental role that the layers of annotations played in musical performance practices.

We would like to thank the Centre for the Study of Manuscript Cultures as well as the Cluster of Excellence 'Understanding Written Artefacts' for hosting and funding the workshop, and especially the participants for the stimulating papers as well as their questions and comments during the discussion. We also want to express our gratitude to the members of the Cluster's research field D and its former spokesperson Eva Wilden for their encouragement, intellectual input and support throughout this endeavour.

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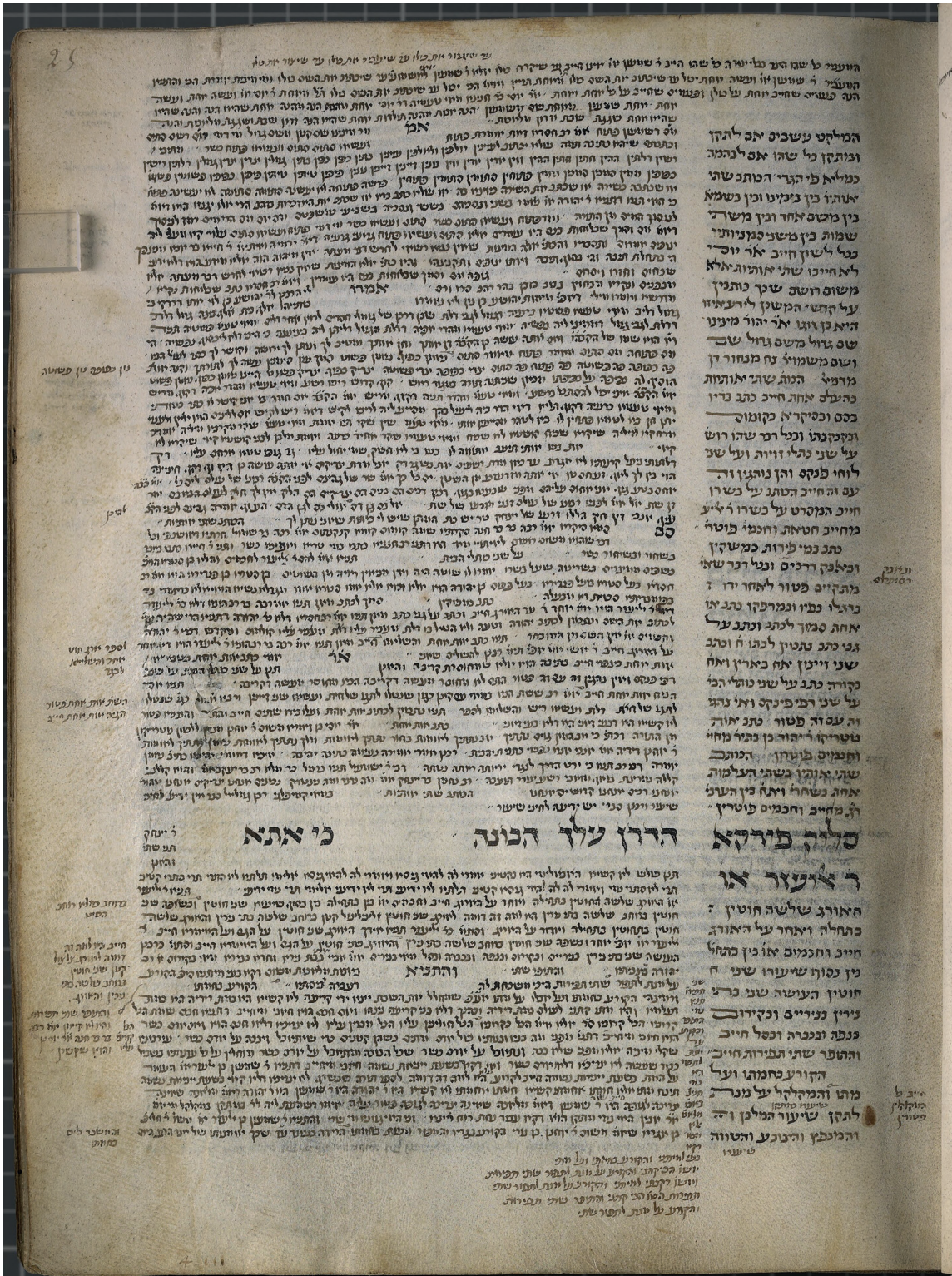


Fig. 2: Munich, Bayerische Staatsbibliothek, Cod. hebr. 95, parchment, 27 × 41 cm, France 1342. This medieval Hebrew manuscript is the only one known today that contains the Babylonian Talmud almost in its entirety. The Talmud consists of two texts, the *Mishna* (right-hand column in bigger script) and the *Gemara* (left-hand column in smaller script), a later commentary to the *Mishna*. Fol. 25^v shows part of the tractate *Shabbat* (bShabbat 103a) <<https://mdz-nbn-resolving.de/details:bsb00003409>>. Several layers of paracontent are discernable on this page: (1) Marginal and interlinear glosses added all around the text and one gloss even inserted between the text columns. (2) Small markings that emphasise the text passages to which the glosses refer. (3) Crossings out and deletions. (4) Arabic folio numbering ('25'; upper left). (5) Number of the folio within a specific quire: here quire 4, folio 3 ('4 III'; bottom left).

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