

# Textual and Material Craftsmanship: What does copying a manuscript mean?

## Program and Abstracts

Thursday, October 6th

University of Naples "L'Orientale", Palazzo Du Mesnil  
Via Partenope 10/A

9:15-9:30

Welcome (Elda Morlicchio, President of the University of Naples "L'Orientale" and  
Amneris Roselli, University of Naples "L'Orientale")  
Introduction (Giovanni Ciotti and Vito Lorusso)

## Panel: Terminology

Discussant: Michele Bernardini

9:30-10:10

Gian Pietro Basello  
University of Naples "L'Orientale"

«*The Persian Boys who are Copying Texts*»: *Copying Achaemenid Administrative Documents and Royal Inscriptions (ca. 500 BCE)*

The paper will deal with the interpretation of the Elamite verb *sapi-*, usually translated 'to copy', both in reference to administrative documents on clay tablets (e.g. R.T. Hallock, *Persepolis Fortification Tablets*, nos. 871 and 1137) and to the Bisotun inscription of Darius I (DB L in Elamite = DB §70 in Old Persian). The variations in spelling and structure of the Achaemenid royal inscriptions will be tentatively explained considering the process of text production from an alleged master text. A brief reassessment of the current status of Elamite philology, to be practiced on clay manuscripts, will be also presented on the wake of the publication of M. Worthington, *Principles of Akkadian Textual Criticism* (2012).

10:10-10:50

Pietro De Laurentiis

University of Naples “L’Orientale”

*Transcribing and Inscribing. The World of Hand-writing in Medieval China*

Medieval China and especially the Tang 唐 (618-907) dynasty are crucial for Chinese literacy, where all the manuscripts of the Chinese empire could only be written and reproduced with brush and ink on paper. This discussion outlines the differences between transcribing and inscribing texts in Medieval China on the basis of both manuscript and epigraphical sources. This analysis proposes that inscribed texts possess a higher aesthetic value or social prestige than transcribed texts. The modern Chinese word for “handwriting” is the compound shuxie 書寫. Both the characters shu 書 and xie 寫 refer to the physical act of writing with the brush. They can be intended as the action of “transcribing” a text from the original, as opposed to the word zhuan 撰, which means “to compose a text.” Colophons and other sources show that the character xie implies the sense of transcribing, which means the replication of the original text in its linguistic significance. On the other hand, the character shu means the achievement of aesthetic dignity for the original text as seen beyond its linguistic significance. Clearly, in Medieval China this process of inscribing texts corresponded to the practice of calligraphy intended in its broadest sense, for which the same character shu was used, and is still used today in the modern word for the art of writing, shufa 書法.

10:50-11:20: coffee break

11:20-12:00

Wiebke Beyer

University of Hamburg, SFB 950/CSMC

*Copying and Inventorying: The Term mehrum in Old Assyrian Texts*

In the cuneiform world, copying was a practice to transmit knowledge. The first written language, Sumerian, became a dead language in the second millennium BCE. However, texts written in this language were still taught in scribal schools to pass on ancient knowledge and cultural heritage. In the Old Assyrian period (beginning of the second millennium BCE) copying manuscripts was rather a practice of sharing, keeping, and saving information. The term used for any kind of copy was *mehrum* which can be understood as “copy (of a written document)”, but also “list, inventory” as well as “equivalent” in regard of merchandise. The copies were sent overland or used as a reminder. MTMs (i.e. Multiple-Text Manuscripts [properly, documents] were produced by copying several independent documents, and some copies were even legalised. This paper will analyse the use of the term

*mehrum* in the context of the Old Assyrian texts, and the use of copies of manuscripts in the Old Assyrian society.

12:00-12:40

Vito Lorusso

University of Hamburg, SFB 950/CSMC

### *Copying Philosophical Manuscripts as a Practice for Transmitting Knowledge*

«Following Iamblichus as carefully as possible, I transcribed (his) books, often even using the philosopher's very words» (Simp., *in Cat.* 3,2-4 Kalbfleisch). By exploring the prefaces to the commentaries on Aristotle's *Organon* written by late antique Greek and early Byzantine scholars (2<sup>nd</sup> – 6<sup>th</sup> cent. CE), this paper aims at gleaned, from an insider perspective, information about copying practices and related terminology. Data concerning both the textual and the material aspects of copying as provided by the still extant commentaries will be presented and discussed. Since these commentaries are the products of a learning environment characterised by highly institutionalised schools, practices of copying as well as of book production which are referred to in the commentaries themselves, are to be considered as acts of creative exegesis rather than of pure mimicking.

12:40-14:00: lunch break

## **Panel: Institutions and Authorities**

Discussant: Antonella Brita

14:00-14:40

Thies Staack

University of Heidelberg, SFB 933

### *Copying Authority: On the Distribution and Compilation of Imperial Decrees in the Early Chinese Empires (221 BCE – 220 CE)*

Since the early 20<sup>th</sup> century, a significant amount of bamboo and wood manuscripts with administrative content has been excavated from the ruins of ancient garrison posts or control points in the border regions of the early Chinese empire and from wells near former administrative seats that came to be used as rubbish pits. These documents, the number of which has by now reached more than one hundred thousand, also include numerous imperial decrees that were distributed from the central government down to the lower levels of administration by a multitude of copying processes. This paper will investigate how the authority of the Emperor as the legislator was conveyed throughout the copying processes necessary for the distribution of decrees, and to what extent the copies display uniformity or variation with regard to their textual and/or material features. Furthermore, copies of individual decrees found in administrative documents will be contrasted with collections of

statutory law that were compiled by individual officials or groups of officials. As part of these collections the decrees show considerable heterogeneity, for example with regard to their paratextual framing, which might be due to the personal character of the collections in contrast to the authoritative/official character of the copies made when the decrees were originally distributed.

14:40-15:20

Florinda De Simini

University of Naples "L'Orientale"

*Manuscript Production and Monarchical Authority in Early India: The Case of Śaivism*

In this paper, I will examine some of the instances in which the production of manuscripts, mainly of scriptural texts, has been related to the authority of monarchic institutions of premodern India. This connection has taken place in various ways. On one hand, starting with Buddhist Mahāyāna scriptures, lay devotees and monarchs have been exhorted to support the production and copying of manuscripts for their own material and spiritual benefits, as well as for the protection of the kingdom. On the other hand, specific rituals were created in which monarchs were expressly required to preside over and also actively take part in the various phases of the worship of a manuscript, and the use of the latter in the practice of omen-reversals and protective rites. The involvement of kings with the production of manuscripts of scriptural texts acquires special relevance when read against the background of the dynamics characterizing Indian political and religious landscapes.

In this talk I will present some of the most relevant prescriptive Sanskrit sources on the topic, as well as concrete examples of this practice from Nepalese manuscripts dated from the 12<sup>th</sup> to the 14<sup>th</sup> century.

15:20-16:00

Annachiara Raia

University of Naples "L'Orientale"

*On How the Academic Understanding of Swahili Poetry Shaped Practices of Manuscript Writing and Copying at the Swahili Coast*

By the 17<sup>th</sup> century the art of scribing manuscripts on the so-called northern Swahili coast reached a high standard. Copying manuscripts became a highly appreciated practice. The emergence of *scriptoria* in the city of Siu on the island of Pate reflects the flourishing craftsmanship in book production and manuscript copying in the Lamu archipelago at that time. In the 19<sup>th</sup> century, the Europeans 'discovered' the Swahili manuscript tradition and started to study it. Fascinated by the wealth of manuscripts, they hired local experts, who would introduce them to Swahili poetry in Arabic script. Furthermore, they also commissioned a large number of copies, which have strongly shaped the Western understanding of Swahili poetry.

In this paper, my aim is to show that European ideas of what Swahili manuscripts are and should be started to have an impact on local practices of manuscript writing and copying, which in turn strongly shaped the Western idea of Swahili poetry. I will take the example of the well-known scribe Muhamadi Bin Aboubakar Kijuma, who was one of the most important copyists and scribes at the end of the 19<sup>th</sup> and beginning of the 20<sup>th</sup> century. The talented calligrapher, scribe and also poet, musician and woodcarver born from a reputed family of Arabic descent in Lamu, was one of the key scholars in introducing the Western academy to Swahili manuscripts of mostly poetry. More than any other scribe at that time, he was commissioned by European missionaries and scholars to write and copy poems, which made their entry into important European collections in Berlin, Hamburg and London. He had a whole network of clients and often copied manuscripts several times for different scholars, contributing to the wide dissemination of Swahili manuscripts. At the time, his manuscripts adapted to European preferences, tastes and reading habits reflect a commercialisation of manuscript production: to a large extent, he earned a living by copying manuscripts.

Scanning through the most often copied of his manuscript poems, the aim of my presentation is to point out the mechanical and innovative aspects which can be found in Kijuma's act of copying. How do texts change from copy to copy? How much does he adapt to the specific preferences of the customer? Furthermore, starting from layout types of manuscript pages which interrelates with the type of poetic form they have to accommodate (*utendi*, *wimbo* or *shairi*), my analysis will also show how verse prosody, lines spacing and quotations are arranged in Kijuma's manuscripts compared with other scribes. I will also particularly focus on the decorative frames of well-refined frontispieces, title pieces, manuscripts drawings and ornaments in Kijuma's characteristics style (*nakshi*), which started to play an important role in the manuscripts copied on commission and changed the character of Swahili manuscripts.

16:00-16:30: coffee break

16:30-17:10

Noemi Borrelli

University of Naples "L'Orientale"

*Shaping Tablets, Shaping Knowledge: The Mesopotamian Scribal Tradition between Content and Context*

Cuneiform culture has always been committed to a self-preservation strategy, as far as historical evidence at our hand allows to suggest. Notwithstanding the fragmentary state of the sources, their uneven distribution in time and space, and the challenging effort to fathom them, the textual output of ancient Mesopotamia is quite staggering.

Knowledge, specifically, was perceived as accumulation and tradition, a mind-set that inevitably created a conservative context in which alterations were not

welcomed. The transmission of knowledge was then achieved with the relentless copying of texts, as faithful to the original as they could be: a goal ultimately fulfilled by the same existence of the scribal schools. These were devoted to maintain the cuneiform culture immutable, codifying genres and formulaic expressions, establishing canons and conventions. Nonetheless, along the almost three *millennia* of the Mesopotamian history as a culture of its own, changes and variations within the literary production did appear, whether deliberate or not. Similarly, scribes selected texts and operated choices for their arrangement within *corpora* and their merging on tablets, which silently reflect the social and cultural environment from which these texts arose and for which they were intended.

On these premises, the purpose of this paper will be a reconsideration of the cuneiform literary production, through relevant examples, in the attempt to evaluate how texts, tablets, writers and readers shared a mutual agency, shaping each other, and to retrieve a social dimension hidden beyond the texts, which is otherwise doomed to be lost.

---

**Friday, October 7th**

University of Naples "L'Orientale", Palazzo Du Mesnil  
Via Partenope 10/A

## **Panel: Production and Reproduction**

Discussant: Florinda De Simini

9:30-10:10

Giovanni Ciotti

University of Hamburg, SFB 950/CSMC

*Sidegrading the 'Tamil' Viṣṇupurāṇam*

Regional recasting of Sanskrit literary works go back a long way in South Asia. In this presentation, I will focus on the *Viṣṇupurāṇavacaṇam*, a Tamil translation and prose rendering of the Sanskrit *Viṣṇupurāṇa* probably composed in the early 19<sup>th</sup> century. Interestingly, as this text was copied from one palm leaf manuscript to another (and to printed books), the register of Tamil in which the *Viṣṇupurāṇavacaṇam* was originally composed changed conspicuously, with variations ranging from lexical choices to spelling and morphology. Although the reasons for such a kind of linguistic fluctuation remain speculative, tracing the varieties of registers in which the language of the text was re-elaborated in each copy can help us build up a transmissional model, which in future could also be compared to how other translations from Sanskrit to Tamil were transmitted. Parallel to the language related aspects of the reproduction of the *Viṣṇupurāṇavacaṇam* runs

the evident, – although unspoken – dispute over its authorship, as shown by a handle of paratexts, prefaces and colophons in particular.

10:10-10:50

Michael Kohs

University of Hamburg, SFB 950/CSMC

*Between Tora and Magic – Copying in Jewish Manuscript Culture*

The Sefer Tora (Torah scroll), used during worship in synagogues, has enjoyed a pre-eminent status within Jewish manuscript culture. Very strict rules apply to its manufacture in respect of writing materials, scribe(s), text design in order to guarantee desired properties of the Tora and thereby its ritual purity. Writing the Sefer Tora Scroll might thus be characterized as an instance of one-to-one copying, following rules that prevent any kind of unwanted deviation and creativity. In the production of multiple-text manuscripts containing magical recipes and instructions, obviously another concept of copying seems to be applied. Although the texts in such manuscripts were often transmitted over centuries, and thus copied dozens of times, the process of compiling and copying these texts allows for certain creativity in the textual as well as in the visual-material level, while on the other hand some elements in these texts show a markable stability, e.g. magical signs, and thus must have been copied faithfully. In my paper, I will try to offer a systematic approach to these different aspects of Jewish manuscript culture and the potential underlying concepts of copying.

10:50-11:20: coffee break

11:20-12:00

Cornelius Berthold

University of Hamburg, SFB 950/CSMC

*Tracing the Imperfect: UB Leipzig ms. or. 377 as a Guide to Islamicate Copying Conventions*

The Leipzig University Library copy of Abū Ḥātim al-Rāzī's (died ca. 934 CE) "Kitāb al-Zīna", ms. or. 377 (dated c. 1000 CE), will serve as an example in introducing aspects of manuscript copying typical for the Islamicate world. We will find traces of the whole process which starts at collecting paper and preparing the quires, but which is by no means finished when the scribe puts down his pen. Bookbinding and collation also have to be considered as well as the question of the scribe's own contribution to an otherwise established text. Finally, some intriguingly inexplicable characteristics of the manuscript will be presented which further emphasize that the production of material objects in human history was rarely linear and clean.

12:00-12:40

Antonella Brita

University of Hamburg, SFB 950/CSMC

*Scribes at Work in Ancient and Contemporary Ethiopia*

Ethiopia possesses a long tradition of manuscript production attested since the 4th century CE to this day. The study of the contemporary activity of the scribes together with the evidences collected from the examination of more ancient manuscripts allows to reconstruct a wide variety of information concerning the actual meaning of copying manuscripts in Ethiopia. This information ranges from the practical skills of the scribes in the material production of the manuscripts to the intellectual ability in dealing with the texts therein transmitted. Following these lines of research, the main issues addressed during the presentation are: (1) the scribe and his work; (2) copying the text and copying the manuscript; (3) the scribe-philologist and the scribe-coauthor; (4) mistakes occurring during the process of copying: the importance of reading.

12:40-14:00: lunch break

## **Panel: Copying Manuscripts in Multilingual Environments**

Discussant: Giovanni Ciotti

14:00-14:40

Gianfrancesco Lusini

University of Naples "L'Orientale"

*Scribes and Scholars of Mediaeval Ethiopia*

Between the end of the 13th and the beginning of the 16th century the Christian Ethiopian literature in Ge'ez (Ancient Ethiopic) reached the apex of its development. Hundreds of works were composed or translated and tens of thousands of manuscripts were produced for the sake of liturgy and evangelization. This considerable increase of the scribal activity entailed the need of controlling the reliability of the texts in relation to their Arabic models and to their theological content. Several examples can be made to illustrate how the Ethiopian scholars applied a methodology of their own to recover the supposed 'correctness' of the texts under review.



14:40-15:20

Dorota Hartman

University of Naples "L'Orientale"

*«Verified exact copytexts» (P. Yadin 12): Scribes and Copying in the Documentary Papyri of the Judaean Desert*

Apart from the well-known Egyptian papyri, other texts originating outside Egypt but also written on papyrus are more and more attracting scholarly attention. Among these, a special place in relevance is occupied by the documentary papyri of the Judaean Desert, and especially those produced in the plurilingual milieu of the early 2<sup>nd</sup> century CE, the so-called "Bar Kochba texts" and, among them in particular, the Babatha's Archive from Naḥal Ḥever. It is the private archive of a Jewish woman, Babatha bat Shim'on, who took refuge and died in a cave during the turmoils of the Bar Kochba revolt (132-135 CE). The documents include Nabataean and Aramaic texts, but also 26 Greek papyri, some of which enriched by Aramaic and Nabatean subscriptions and/or signatures. The documents, which are legal acts, are probably all copies belonging to the involved parties, i.e. Babatha and some relatives, whereas the originals were kept in the local archives.

The papyri for the most part are "double deeds", i.e. presenting two copies of the same text on the same sheet, one above (inner text, or *scriptura interior*) and one below (outer text, *scriptura exterior*): the former was rolled up and tied to avoid alterations. However, the scribes often changed the inner text. A close examination of patterns of errors appearing in some of the papyri shows that the scribes were copying from preexisting models (as in the case of P. Yadin 10). In this paper, it will be shown how various practices of copying affected the formal aspect of these singular documents. It will be also examined the role of some scribes who were responsible for translating from local Semitic languages (Aramaic and Nabataean) to Greek. The analysis of their process of copying can shed some additional light on the problem of Jewish and Nabataean literacy in the 2<sup>nd</sup> century CE.

15:20-16:00

Luigi Orlandi

University of Hamburg, SFB 950/CSMC

*Copying Greek in Latin-speaking Medieval Contexts: The Manuscripts of Macrobius' Saturnalia*

The act of copying Greek excerpts in Latin medieval manuscripts has been for a long time observed only from the perspective of mimicking signs which were mostly unintelligible for Western scribes of the Middle Age (6th-13th centuries). Although this assessment widely corresponds to the truth, a comprehensive approach to the analysis of these manuscripts (with particular regard also to writing, layout and material features) may provide us with further information about the textual transmission of Classical and Late antiquity works. This kind of approach has not

remained untried till to this moment. Recent studies have faced the topic of the 'Graeca' (namely, the ancient Greek quotations within Latin contexts), thus investigating the copying process of wide-spread texts such as Gellius' *Noctes Atticae*, Lactantius' *Divinae Institutiones*, etc. For instance, it has been possible so far to shed new light on the key-role played by medieval Latin-speaking scribes (sometimes even scholars!) while offering a more satisfactory explanation for variations hastily taken for 'unintentional'. The paper will present the case study of Macrobius' *Saturnalia*, one of the richest Latin works in terms of quotations from Greek Classical texts.

16:00-16:30: coffee break

## **Panel: Copying and Scholarship**

Discussant: Francesco Sferra

16:30-17:10

Stefano Valente

University of Hamburg, SFB 950/CSMC

*Copying for Teaching, Copying for Learning: On Some Renaissance-Manuscripts of the Compendium on Physics by Nikephoros Blemmydes*

The *Compendium on Physics* (*Epitome physica*) written by the Byzantine theologian and philosopher Nikephoros Blemmydes (13<sup>th</sup> cent.) was a very successful coursebook containing a summary of (mostly Aristotelian) physics and meteorology as well as astronomy. This compendium was conceived for being used as support for teaching. During the Renaissance, the popularity of this work is still remarkable as we can see from the huge number of surviving manuscripts. For the purposes of this workshop, the process of copying will be approached taking into account a group of manuscripts which date to the 15th and 16th cent. and were produced in Italy by different scribes with different purposes. The materiality of the single manuscripts will be studied in relation to the presentation of the text according to different layouts. The activity of the scribes will be studied, the presence of glossing as well as the use of paratexts and diagrams will be also analysed. The role of the production context will be also investigated. Materiality and textuality will finally help in finding out the cultural scopes beyond different copies of this work.

17:10-17:50

Victor D'Avella

University of Hamburg, CSMC/NETamil

*Copying into Print: the End of the Tolkāppiyam Manuscript Tradition*

The advent of printing had profound effects on the transmission, dissemination, and reading of texts that could once only be copied by hand. Nevertheless, the uneven

availability of printed editions and the cost of printing itself allowed for the continuation of manuscript cultures after the introduction of printing and even well into the 20th century. Often copying a printed book by hand for personal use when an available edition was too costly or scarce for individual ownership was the only means to acquire and distribute a text. This often final stage of a manuscript culture alongside printing gives researchers the opportunity to see how the two technologies interacted with each other, what remained of the old system, and what was introduced from the new. In this paper, I will present an example of this process from Tamil Nadu, India during the first half of the 20th century.

One of the most extensive genres of śāstric (roughly “scientific”) literature throughout India’s long textual history is the analysis of language often equated with “grammar”. Within the Tamil tradition the first extant grammar is the *Tolkāppiyam* of Tolkāppiyar with a constellation of commentaries starting at the beginning of the second millennium with the *ḷampūraṇam* of ḷampūraṇar. The transmission of this commentary on the second section of the *Tolkāppiyam*, the *Collatikāram* (“Chapter on Words”), from manuscript into printed book, back into manuscript and then again into printed book will be the main focus of my talk. I will present the story of one particular copy of the editio princeps (1927, காகஸ்டன் பிரெஸ் Kākṣṭaṇ Pires) initially belonging to K. R. Puruṣottama Nāyaṭukāru, which passed through several hands and acquired many layers of annotation before reaching the library of the École française d’Extrême-Orient, Pondicherry. Along its journey, this book together with the hand-written comments served as the exemplar for at least one manuscript now housed in Tiruvāvaṭuturai Ātīṇam, a renowned Śaivite mutt in Tamil Nadu, and also appears to have influenced the second printed edition of the *ḷampūraṇam* on the *Collatikāram* (1963, The South India Saiva Siddhanta Works Publishing Society). I will demonstrate how even at this late stage of copying by hand, many of the same principles and habits of the older manuscript culture continued almost seamlessly over and through the printed text, while other features from print culture crept in. In particular, layout, variant readings, and the incorporation of marginal notes will help to exemplify this process.

17:50-18:30

Monica Scotti

University of Naples “L’Orientale”

### *Islamic Manuscripts: The Ismaili case*

My intervention focuses on some peculiar features relating to Islamic manuscripts. The analysis is based on the example of a number of texts ascribed to the Shia group known as the Tayyibis, a minority branch among the Ismaili community.

The works taken into account are by the theologian ‘Ali ibn Muhammad ibn al-Walid (d. 1215, Yemen) and date back to the Middle Ages, whereas the majority of the manuscript specimen available to scholars, currently kept at the Library of the

Institute of Ismaili Studies in London, are rather distanced in time from the originals (18th-20th centuries).

The three main points of my analysis would be:

- the difficulty to reach direct sources;
  - the difficulty to access the material(s) guarded by the surviving members of the community (who keep on copying their literature);
  - the difficulty to interpret the texts due to the frequent use of coded references, symbols, allusions and metaphors (meant to prevent “unworthy” people, i.e. those outside the community, to understand the texts and, at the same time, to protect the secret identity of the missionaries who worked to spread of the Ismaili doctrine in hostile territories);
  - the presence in the manuscripts of errors, unclear and/or non-uniform interventions posthumously added by the copyist(s).
- 

**Saturday, October 8th**  
Biblioteca Nazionale di Napoli  
Piazza del Plebiscito 1  
Sala Rari

**Panel: Case Studies from the Manuscript  
Collections of the Biblioteca Nazionale di Napoli  
(BNN)**

Discussant: Vito Lorusso

09:00-09:15

Welcome (Simonetta Buttò, Director of the BNN)

9:15-9:55

Amneris Roselli

University of Naples “L’Orientale”

*Image and Text: The Naples Dioscorides and Other Illustrated Books*

The layout of the page in the Naples Dioscorides (Biblioteca Nazionale, *ex Vindob. gr. 1* <https://www.wdl.org/en/item/10690/view/1/1/>) has been recently compared to that of the so-called Johnson herbal (P. Johnson + P. Antin 3.214), a papyrus codex dating from the beginning of the 5<sup>th</sup> cent.; in both cases the illustration of one (or more) plant(s) occupies the top of the page, and the text (consisting of a list of different names of the plant(s) and of its/their medical properties) is written below. The plants are disposed according to the alphabetical order of their name. Whereas

in the case of the papyrus two sheets of papyrus are pasted together, so that images and text could be transcribed both on the recto and the verso of each page, in the case of the Naples parchment manuscript the verso of the folium is normally blank. The short text accompanying the images of the Johnson herbal is comparable with Thessalus' *De virtutibus herbarum* (a small treatise known also as *De plantis duodecim signis et septem planetis subiectis*) and seems to be an abridgment of it, whereas the text of the Naples manuscript, as it happens in the Dioscorides *Vindobonensis med. 1*, is mainly, but not exclusively, the text of Dioscorides' *Materia medica* and seems to be an alphabetical Dioscorides (but not the same alphabetical Dioscorides excerpted by Oribasios, *Collectiones medicae* 11 and 12).

Through a comparison with Apollonius' of Citium *De articulis*, a medical text where 29 images of orthopedic operations alternate with a text consisting in great measure of quotation from the homonymous treatise by Hippocrates sewn together by Apollonius' own words, I will try to make some hypotheses on the role played by the format 'image and text' in the rearrangement of technical works which were not originally conceived as illustrated texts.

9:55-10:35

Antonio Rollo

University of Naples "L'Orientale"

#### *'Fossil Script' in the Greek and the Latin Middle Ages*

At the end of late antiquity, the deep hiatus between the Greek and the Latin worlds caused the disappearing of any kind of bilingualism in both the East and the West. However, the Middle Ages received the uneasy legacy of several Greek-Latin materials which had been produced in Antiquity: in the West, Greek words and phrases were mixed in with Latin in many literary works; in the East, works dealing with juridical and military subjects contained a wide Latin terminology. In both cases, such insertions, which had begun to be looked at as exotic elements, underwent a 'process of fossilisation' and copyists kept transcribing them mechanically in the graphic shapes of Late Antiquity. Therefore, in Medieval Latin manuscripts, Greek handwriting appears to be a partially disfigured biblical majuscule, with no separation between words and no spirits or accents, while in contemporary Byzantine manuscripts Latin words were copied in a corrupted uncial script.

10:35-11:15

Gianluca Del Mastro

University of Naples "Federico II"

#### *Writing and Copying Philosophical Texts: The paradosis of Ancient Philosophy in the Herculaneum Papyri*

The Herculaneum Papyrus collection preserves texts copied over about 4 centuries (3rd century BCE - 1st CE) and originating, most likely, in different parts of the Mediterranean basin. In provisional copies, final drafts and multiple editions of the

same texts are found together in the same collection. This inestimable heritage allows us to make important observations about the production and textual tradition of the philosophical texts in Antiquity.

11:15-11:30: Final remarks and good byes

11:30: Exhibition of the manuscript collections of the library