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TRANSLATION AND IDENTITY IN SIXTEENTHCENTURY TUNISIA:  
COLOPHONS IN THE WORKS OF AL B. AMAD B. MUAMMAD AL-  
SHARAF FROM SFAX -- STYLISTIC FEATURES OF  
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COLOPHONS IN THREE EARLY PERSIAN BIBLICAL MANUSCRIPTS -- TIMES  
OF DISINTEGRATION AND CALAMITIES: AHAR AND HIS MYSTERIOUS  
COLOPHONS -- "A SCHOLARLY COPYIST": EARLY ILKHANID  
INTELLECTUAL NETWORKS THROUGH THE PRISM OF TWO COLOPHONS

Sommario/riassunto

The colophon, the ultimate or "crowning touch" paragraphs of a manuscript or a book, provides readers with a the historical context in which the scribe produced the manuscript (or the publisher, a book). At its most fundamental level, the colophon gives us the "metadata" of the manuscript: who was the scribe? When and where was the manuscript produced? For whom was it produced and who paid for it? But colophons are far more rich. They are literary works in their own right, having a style and rhetoric independent of the main literary text of the manuscript. Some are assertive, providing contextual data about the scribe/publisher and manuscript/book; others are expressive, demonstrating the scribe's feelings and wishes. Some are directive, asking the reader for an action; others declarative, providing all sorts of statements about the scribe/publisher or even the reader. The latter sometimes provide historical facts otherwise lost to histories: wars, earthquakes, religious events, legal agreements, etc. This edited volume brings together scholars from various disciplines to study colophons in various languages and traditions across space and time.