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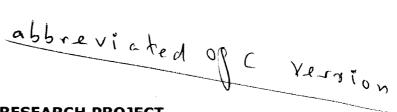
DESCRIPTION OF COLLABORATIVE RESEARCH PROJECT

CRP number: 09-HERA-JRP-CD-FP-021

CRP acronym: DynamicsoftheMedievalManuscript

CRP title: The Dynamics of the Medieval Manuscript: Text Collections from a European Perspective

Start date of the CRP: 01/06/2010

Duration of the CRP: 39 months

Project Leader:
Dr Bart Besamusca, Department of Dutch, Utrecht University, The Netherlands

Principal Investigators:
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PART A – THE RESEARCH PROJECT

A1 – Description of the project

A1.1 *Concept and objectives*

Although modern editions of medieval literary works could easily give the impression that these works have been transmitted to us in single-text manuscripts, in reality most medieval texts, though composed individually, were read and have survived in multiple-text manuscripts. Throughout the Middle Ages, these texts were copied and recopied by scribes into varying manuscript contexts, and with each new copy and new contextualisation, the works and their meanings evolved. The eminent medieval French scholar Keith Busby has called this phenomenon 'the dynamics of the codex' (Busby 1999, 159-60). These dynamics are the subject of our project.

Busby's formulation draws attention to the reconstitution and interaction of texts in medieval manuscript miscellanies: collections of texts which show varying degrees of coherence and reveal a remarkable tolerance for generic diversity and textual rewriting. Our project aims at a better understanding of how these dynamics of the codex shaped readers' identities in the later Middle Ages, one of the most important periods in the cultural and social formation of modern Europe. Our investigations will, moreover, not only demonstrate how the re-contextualisation of medieval works provided new cultural experiences for contemporary readers of the manuscripts, they will also unsettle assumptions about textual integrity, generic classification and the role of the author for the study of pre-modern and pre-print cultures.

Our project will concentrate on the role of the short verse narrative (including courtly lays, bawdy *fabliaux*, moral fables, Saints' lives and proverbial material) within late-medieval codices. These are works which before the advent of print were rarely reproduced in single-text manuscripts. They are intrinsically dynamic: owing partly to their convenient length (typically up to circa 1500 lines) and partly to their generic indeterminacy, they move easily *between* manuscripts, shifting positions *within* different codices and migrating from one linguistic context to another. We shall consider how new meanings were generated by their constantly evolving roles and forms within miscellanies, and how these evolutions, produced both by new juxtapositions of texts and by textual interpolation and complex rewriting, changed habits of reading and thinking.

This is the first large-scale study to investigate miscellanies from a wider European perspective. Our corpus consists of text collections from the Low Countries, the German speaking countries, France, and England (in some cases multilingual, including Latin), dating from the 13th to the 15th centuries. These miscellanies featuring short verse tales will be studied both as samples of the literature connected to a specific cultural and linguistic area and as collections which functioned within a wider transnational framework. We expect to find pan-European characteristics in the organisation of miscellanies, and an analysis of their cultural and social contexts will enhance our understanding of their function as instruments for the formation of European identities.

A1.2 *Progress beyond the state of the art*

Although 19th-century specialists in medieval literature worked extensively on manuscript collections and their contents, producing valuable catalogues and descriptions, their primary focus was rarely on the reception of the whole book, preferring instead to reconstruct single

works on the basis of the extant manuscript evidence. This led to a 20th-century concentration on literary and textual analyses of individual texts and their authors' narrative art. Medieval texts thus became dislocated from their context in the codex.

In the 1990s, following Bernard Cerquiglini's *Éloge de la variante*, a number of scholars turned their attention to manuscript studies under the heading of the *New Philology*. The January 1990 issue of the influential journal *Speculum* is an early indication of this trend (Nichols 1990), represented notably by Sylvia Huot's *From Song to Book* (1987) and her 1993 monograph on the manuscript transmission of the *Roman de la Rose*. At the same time manuscript miscellanies received some critical attention, with varying levels of interest from different national academies. Significant publications include the essays on English, French and Latin material in *The Whole Book* (Nichols and Wenzel 1996), the series 'Medieval Miscellanies from the Low Countries' (1994-) which has so far published ten editions of Middle Dutch text collections under the auspices of the Huygens Institute (Royal Netherlands Academy of Arts and Sciences), Busby's 2002 book *Codex and Context* on French verse narratives in their manuscript context, and the special issue of *The Yearbook of English Studies* (2003) devoted to miscellanies.

Of particular relevance for our project is recent scholarship on the transmission of short narratives in miscellanies. Apart from Busby's *Codex and Context*, these publications include Holznagel's research on 'Strickermaeren', the work by John Thompson and others on the manuscripts of the Middle English romances, as surveyed by Putter (2000), the essays on the French manuscript BNF, fr. 837 in Mikhaïlova 2005 and Van Anrooij's 2009 study of the clustering of Dutch short tales in the Van Hulthem Manuscript. There is an urgent need to collate and consolidate the results of these investigations into text collections carried out by individual scholars in various countries. Moreover, an obvious limitation of current research into the dynamics of medieval miscellanies is its narrow national bias. Almost without exception, critics, in focusing on codices composed in a single linguistic area, fail to take account of transnational cultural dynamics. Our multilingual project will fill this gap by systematically studying a wide range of late-medieval French, English, German and Dutch manuscripts transmitting, *inter alia*, short verse narratives.

The HERA platform provides a unique opportunity for a cross-European project, allowing experts to pull together strands of national work and comparative ideas that have emerged in recent years. On the basis of our own, combined previous work, we expect to find a European pattern of codex compilation. That European pattern is governed, not merely by national, but also by social dynamics, more specifically by the cultural identities of patrons and audiences, identities shaped by multiple factors including social class, gender, education and religious affiliation. We shall attempt to determine, for example, the cross-national characteristics that distinguish miscellanies commissioned by the nobility from those commissioned by burghers and clerics. Variations in the speed and direction of political and intellectual developments in each society may also have influenced the variety and generic traditions present in medieval miscellanies. Such conclusions would contribute to our understanding of cultural cohesion and the dynamics of culture on a European level, and would demonstrate the added value of pan-European approaches to current research questions.

The dynamics of the codex will also provoke an in-depth reflection on current issues of literary theory. Concepts of genre and authorship, for instance, underpin our approach to medieval literature, yet they usually rely on the idea of a stable text. However, miscellanies radically undermine this fundamental category of the 'text': the instability of the medieval text, as it migrates between codices and languages, problematizes notions of textual and

generic identity. Indeed, short narratives inserted into different manuscript contexts clearly demonstrate just how permeable the boundaries of the 'text' can be. Moreover, the anonymity, attribution and re-attribution of texts to named authors offer us an alternative model of authorship. Therefore, the study of medieval miscellanies challenges core assumptions of Literary Studies about texts and authorship.

A1.3 *Short bibliography*

van Anrooij (2009), Wim, *Literarische Kleinformen im Spiegel mittelniederländischer Sammelhandschriften* (Basel).

Besamusca, Bart (2003), *The Book of Lancelot: The Middle Dutch Lancelot Compilation and the Medieval Tradition of Narrative Cycles*, transl. by Th. Summerfield (Cambridge).

Busby, Keith (1999), 'Fabliaux and the New Codicology', in: *The World and Its Rival: Essays on Literary Imagination in Honor of Per Nykrog*, eds Kathryn Karczewska and Tom Conley (Amsterdam-Atlanta), 137-60.

-- (2002), *Codex and Context: Reading Old French Verse Narrative in Manuscript*, 2 vols (Amsterdam).

Cerquiglini, Bernard (1989), *Éloge de la variante. Histoire critique de la philologie* (Paris).

Holznagel, Franz-Josef (2002), ',Autor' – ,Werk' – ,Handschrift', Plädoyer für einen Perspektivenwechsel in der Literaturgeschichte kleinerer mittelhochdeutscher Reimpaardichtungen des 13. Jahrhunderts', in: *Jahrbuch f. internationale Germanistik* 34, 127-45.

Honemann, Volker (1998), 'Die Entstehung literarischer Überlieferung im späten Mittelalter. Die Situation in einem Nachbargebiet der Musikgeschichte', in: *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. M. Staehelin (Wiesbaden), 225-38.

Huot, Sylvia (1987), *From Song to Book: The Poetics of Writing in Old French Lyric and Lyrical Narrative Poetry* (Ithaca, NY).

-- (1993), *The 'Romance of the Rose' and Its Medieval Readers: Interpretation, Reception, Manuscript Transmission* (Cambridge).

'Medieval Miscellanies from the Low Countries': for an overview see www.huygensinstituut.knaw.nl (projects).

Meyer, Matthias (1994), *Die Verfügbarkeit der Fiktion. Interpretationen und poetologische Untersuchungen zum Artusroman und zur aventiurehaften Dietrichepik des 13. Jahrhunderts* (Heidelberg), 264-70.

Mikhaïlova, Milena ed. (2005), *Mouvances et jointures. Du manuscrit au texte médiéval* (Orléans).

Nichols, Stephen G. ed. (1990), 'The New Philology', in: *Speculum* 65, 1-108.

-- and Siegfried Wenzel eds (1996), *The Whole Book: Cultural Perspectives on the Medieval Miscellany* (Ann Arbor).

Pratt, Karen (forthcoming 2010), 'Arthurian Material in a Late-Medieval French Miscellany: Poitiers, Bibliothèque Municipale, MS 215', in: *"Li premerains vers": Essays in Honor of Keith Busby*, eds Catherine M. Jones and Logan E. Whalen (Amsterdam and New York).

Putter, Ad (2000), 'A Historical Introduction', in: *The Spirit of Medieval English Popular Romance*, eds Jane Gilbert and Ad Putter (London), 1-19.

A1.4 *Work plan*

Phase	Intra-CRP Meetings	Research activities
Phase One: June 2010-May 2011	1. November 2010 (Utrecht)	Exploratory stage
Phase Two: June 2011-May 2012	2. June 2011 (Vienna) 3. November 2011 (London)	Deepening stage
Phase Three: June 2012-August 2013	4. June 2012 (Bristol) 5. November 2012 (Vienna)	Synthesising stage
Project completion	6. Final conference May 2013 (Utrecht)	

Our project is divided into three, partly overlapping stages.

June 2010-May 2011. In the first, *exploratory* stage the research team will collect and review data, analyse a number of miscellanies, both from a codicological and a textual point of view, and study the results of earlier scholarship. We shall also identify areas where the participation and/or consultation of social and cultural historians, Latinists and specialists in vernacular languages not covered by the consortium would help to contextualize our research further.

To ensure close collaboration between all participants, who will thus profit from each others' work and expertise, we shall organize biannual two-day meetings, also to be attended by our project advisers (see A2.3 below). The first joint meeting (November 2010) will consist of individual progress reports and a joint discussion of future lines of research.

June 2011-May 2012. The second, *deepening* stage of the project includes the second and third joint meetings (June and November 2011), which will intensify the intra-CRP collaboration. Pooling our findings, we shall identify pan-European trends in miscellany production, and discover which texts or text types are cross-national miscellany favourites and which reflect local or national tastes. The set of questions (see A1.5, research design) will be adjusted as necessary to maximize the synergies of the IPs. The London meeting would also afford the opportunity for consultation with Byzantinist specialists working on the *gnomologia* anthology HERA project being proposed by Professor Roueché, a colleague of Professor Pratt at King's College.

June 2012-August 2013. The third, *synthesising* stage of the project, which includes the fourth and fifth joint meetings (June and November 2012), will lead to a synthesis on the dynamics of the medieval miscellany. By this stage, we shall have identified the cross-national characteristics in the organisation of late-medieval European text collections. We shall complete the project with a large-scale conference (May 2013) in which our findings and joint conclusions will be discussed and presented to scholars in adjacent disciplines. All project researchers will attend, together with a group of invited scholars. By disseminating our results to scholars working in other vernacular literatures, such as Spanish and Italian, as well as to Latin and Greek specialists, we shall encourage a broader perspective on text collections produced during a period of great medial and social change.

The results of the project will be published in the form of 4 PhD dissertations, 2 on French miscellanies and 2 on the Dutch, 20 journal articles, the proceedings of the concluding conference (including 8 papers resulting from the project), and a virtual or small-scale physical exhibition (about which we are in discussion with Andrea Clarke,

Curator of Medieval manuscripts, at the British Library; we have also received strong interest from Karen Attar at Senate House Library in London).

A1.5 *Research design and methodology*

In carrying out our comparative and transnational research into the role of the short narrative in medieval miscellanies we shall be focusing on a set of questions which were identified as essential to this line of research at our HERA Networking Grant Workshop, Utrecht, November 2008:

1. Which principles of organization govern miscellanies?
2. Which tales function as 'anchor texts' in a codex and which texts or text types are ubiquitous across miscellanies in all four languages?
3. How does the power of authorization (naming of authors, author attribution) function in the transmission and reception of collections, and how do (re)contextualization and textual transmission create an author?
4. Is there evidence that boundaries between 'high' and 'popular' culture are clearly demarcated or blurred in miscellanies?
5. Can shifts in late-medieval generic classifications be detected?
6. What is the importance of multilingual collections for the formation and analysis of culture?
7. How do the different types of book production (workshops, fascicular production) impact on the creation of (and changes in) meaning?
8. What features of ownership, sponsorship and readership (e.g. annotation) can be discerned?
9. What are the consequences of the fifteenth-century shift in medium for the miscellany (the printing press generally preferring one-item books)?

Each individual project will begin by mastering the published research on the topic (i.e. work on the role of short narratives in manuscript miscellanies written in various European vernacular languages; publications on the material production of medieval books; research on the social context of owners and readers, etc.). We shall then proceed to delineate a corpus of relevant manuscript miscellanies (and in some cases early printed books) drawing on digital and published catalogues of library holdings and their contents, the introductions to editions of texts, and analyses of individual codices. Codicological research on selected manuscripts will then be carried out *in situ* in order to gather physical information concerning miscellany production, their owners and readers. This will necessitate field trips to the relevant European libraries, where the graduate students involved in the CRP will receive training in palaeography and codicology. After producing detailed descriptions of the contents of suitable miscellanies, noting recurrent patterns and clusters of texts, we shall apply the questions listed above to our data. Modern genre theory, discussions on the role of the author in medieval culture and previous publications on the reading of manuscripts in context will provide the methodology for the literary analysis of our material.

In our biannual meetings, as well as during video-conferences, we shall constantly review our set of research questions. The comparative and multilingual research carried out by the Post-doc and senior researchers will enable us to identify trans-European characteristics, thus achieving a true European synthesis of previous national work on medieval miscellanies and their readers.

A2 – **The consortium**

A2.1 *Management structure and procedures*

The PL will act as contact point for the Handling Agency and will deal with the administrative and financial management. The PL and the three PIs form the steering committee of the project and will make decisions together. Each PI will co-ordinate the research activities at his/her institution.

The four partners, who share a long history of scholarly collaboration, in particular within the framework of the International Arthurian Society, will supervise the project's coherence and progress by means of a strong consultative structure, deriving from a set of consultants with whom the PL and the PIs are in constant discussion (see A2.3). The PL and the PIs will discuss the project in joint, monthly meetings. Depending on the type of subject requiring attention, they will confer by e-mail, telephone or video-conferencing. In addition, they will assess the progress of the project during the half-yearly meetings of the whole research group.

A2.2 *Track record*

This consortium consists of four partners, who combine a strong track record of research project management with an outstanding record of research achievement in multiple European languages and literatures. The team includes specialists in the following areas: Middle Dutch literature (PI 01), Middle High German literature (PI 02), Old French literature (PI 03) and Middle English literature (PI 04). Each of the four PIs has published widely on comparative medieval literature, including studies on medieval text collections. Some of their key publications are listed above in the Short bibliography (A1.3).

PI 01 (Besamusca) is a specialist in medieval Dutch narrative literature. He has a successful track record in the management of large-scale research projects, which are listed in Annex 1. All of them are characterized by a strong international dimension and a wide-ranging comparative approach to medieval literature, including French, English and German narratives. He has acquired a wide experience in codicology and palaeography during the compiling of two catalogues on the manuscript transmission of Dutch Charlemagne and Arthurian romances (1983 and 1985), and the editing of *Lanceloet* (1991, 1997), *Karel ende Elegast* (2005) and *Van den vos Reynaerde* (2002, 2009). He will act as PL, will co-supervise the two Utrecht PhD students and will conduct his own research.

PI 02 (Meyer) is a specialist in thirteenth-century German literature which forms the core of most vernacular miscellanies produced in Germany, but has also published on Middle Dutch and Old French literature. He has published on short heroic epics which can also be found in these textual surroundings. During his active membership of the 'Interdisziplinäres Zentrum Mittelalter–Renaissance–Frühe Neuzeit' (FU Berlin), he developed a project on strategies of authorization and authentification in the transmission of 'Maerendichtung'. Furthermore, he is the head of a current research project funded by the FWF (Austrian Science Fund) on the European transmission of the Barlaam and Josaphat-legend which is characterized by a plethora of short narratives incorporated into the legend, and which also form part of many medieval text collections. Besides the synergies between his IP and the Barlaam-project he will provide a link with a Viennese research project in the planning stage which focuses on the so-called *Album*, a modern equivalent of the medieval miscellany.

PI 03 (Pratt) is a specialist in Medieval French literature from 1100-1500 and a comparatist, having published on the French, German, English and Dutch versions of the *Floire et Blancheflor* material. She is therefore in an excellent position to conduct both

language specific and multilingual research. She has organised an international collaborative project on French Arthurian literature, culminating in a 637-page reference volume, *The Arthur of the French*, which she jointly edited. Her most recent article is a study of the Arthurian material in a French miscellany manuscript, a topic which coincides perfectly with the subject of the CRP. Her wide experience in codicology and palaeography acquired during the editing of Gautier d'Arras's *Eracle* (2007) and Jean LeFèvre's *Livre Leesce* (to be published by the Pontifical Institute in Toronto) will also be invaluable to this CRP, and having successfully supervised two doctoral students at King's (Robert Mullally and Claire Dane) Karen Pratt is well placed to guarantee a successful outcome for her IP.

PI 04 (Putter) is a specialist in Middle English literature, but has also published on Old French, Latin, and Middle Dutch literature. He is therefore ideally suited to the cross-European dimension of this project. Moreover, he is internationally known for his work on the popular romances which are the staple texts of English miscellanies. His studies of this genre have appeared in top journals (*Medium Aevum, Review of English Studies*) and in edited collections, including *The Spirit of Medieval English Popular Romance* (2000), eds Gilbert and Putter. He has been a PI in a number of externally-funded research projects (see Annex 1). Post-doc researchers directed by Putter include Dr Allan Mitchell (2001-2002: SSHRC), Dr Judith Jefferson (2002-2009: AHRC and Leverhulme), Dr Jordi Sanchez Martí (2004-2006: Spanish Government) and Dr Cathy Hume (2007-2009: Leverhulme Early Career Fellow).

A2.3 *Description of the consortium*

The European added value of the project is considerable, as the research proposed here requires close interdisciplinary cooperation between specialists working in a variety of languages and literatures. The team will consist of four senior researchers (PIs), two Post-doc researchers (located in Vienna and Bristol) and four PhD students (located in Utrecht and London). The senior partners will participate in the project as researchers and will supervise the research of the PhD students or the Post-doctoral researchers. Each of the PhD students will focus on a selection of miscellanies in one particular language, the Post-doctoral and senior researchers will operate in two or more languages and on a broader scope of research questions and concepts. The team will be, moreover, assisted by a group of advisers, consisting of Dr Olivier Collet (Geneva University), Dr Florian Kragl (Vienna University), Prof. Dr Richard Trachsler (University of Göttingen) and Prof. Dr Paul Wackers (Utrecht University). The project's exceptionally high level of integration and collaboration will be achieved by frequent conferences, meetings and online-discussions.

Each of the four host institutions boasts a large concentration of medievalists, some of whom will act as highly experienced co-supervisors for the doctoral dissertations. These inspiring research environments will enable the PIs to collaborate with the specialists needed to contextualize their research further.

Part B – Individual Projects

B1 – IP 01 (Besamusca)

B1.1 *Concept and objectives*
This individual project is concerned with late-medieval Dutch text collections featuring short verse narratives. Seen from a European perspective, the Dutch tradition shows intriguing characteristics. There are no major collections of short stories in Middle Dutch that are comparable to, for example, the English romance manuscripts or the German 'Maeren' manuscripts. Many Dutch text collections contain a short verse narrative but most miscellanies have only one or two. To analyse this specifically Dutch situation in a European context, two PhD students will follow two complementary and converging lines of research. (1) The first focuses on those manuscripts which contain, in addition to other texts, at least five *different* short verse narratives. (2) The second one is concerned with some specific short verse narratives which appear in three or more manuscripts.

By combining the results of research into the structure of collections and into the different contexts in which the same narrative may function and by following our central research questions (cf. A1.5), it will be possible to understand many of the mechanisms that governed the making of Dutch miscellanies and to compare them with the production of miscellanies in other parts of Europe. We shall thus contribute to a better understanding of the dynamics of late medieval Dutch text collections and their function in the (re)production of cultural identities.

B1.2 *Work plan*
The research will be conducted by two PhD students, supervised by the PI and co-supervised by Professor Paul Wackers, who is a member of the team of advisers (see A2.3). Each of the students will carry out one line of research, in the course of which they will receive training in bibliography, codicology, palaeography and literary criticism from their supervisors.

September 2010-August 2011
In the first, *exploratory* phase both PhD students will narrow down a pre-selected corpus. There are nine manuscripts with at least five short narratives. Some of these miscellanies are very large. The 26 most frequent Dutch tales appear together in around 40 manuscripts. Both corpora are too voluminous for a PhD project, so the first task of the PhD students is to determine which manuscripts, or narratives, they will study in depth because they are the most interesting, both from a codicological and a textual point of view. In addition they will need to study the results of earlier scholarship. At the first joint meeting (November 2010) they will present progress reports and a proposal for a definitive corpus. These proposals will be discussed from a European point of view and comments from or the needs of the other participants could lead to a redefinition of the proposed corpora.

September 2011-August 2012
In the second, *deepening* phase of the project, the two students will work mainly on their own subject. However, they will often compare their results to see whether the work of one is relevant to that of the other. This will very probably be the case, because the pre-selected manuscripts contain most of the pre-selected narratives.

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September 2012-August 2013

In the third, *synthesising* phase of the project, the results from other IPs will be incorporated into the students' own research, and they will contribute to the identification and understanding of the distinctive and the cross-national characteristics in the organisation of late-medieval Dutch, English, French and German text collections. The students will present their results at the concluding conference (May 2013).

List of outputs:

Each PhD student will produce an article at the end of year 1 and an article at the end of year 2. They will give a conference paper in May 2013 and will each complete a dissertation, consisting of three chapters (revised versions of the earlier publications), preceded by an introduction and followed by a synthetic conclusion.

The PL will deliver a plenary lecture at the 23rd International Arthurian Congress, Bristol, July 2011 (then to be written up for publication), he will give a conference paper in May 2013 and he will edit the conference proceedings.

B1.3 *Research design and methodology*

As indicated in B1.1 there are two lines of research. (1) According to *Sproken en sprekers*, the invaluable repertory of short verse texts that was compiled by Dini Hogenelst (1997), there are 9 Dutch manuscripts with at least 5 short verse narratives: Berlin, SPK, ms. germ. qu 557; Brussels, RL, 15.589-623 (Van Hulthem); Brussels, RL, 15.642-651; Brussels, RL, 15.659-661; Brussels, RL, II 144; The Hague, RL, 128 E 2; The Hague, RL, 128 E 6; Oxford, BL, Marshall 29; Stuttgart, WLB, Cod. poet. et philol. fol. 22 (Comburg). The first line of research will analyse a selection of these as collections, will try to determine the organising principles behind their coherence and explain the place of the short verse narratives within this coherent whole. For the selection of the manuscripts, the nearly exhaustive database of the Bibliotheca Neerlandica Manuscripta (BNM) and Jan Deschamps' catalogue of medieval Dutch manuscripts will be used. As the *Chastelaine de Vergi* tradition will be studied in IP 03 (Pratt), the Van Hulthem manuscript, which features, among others, the Dutch translation of the *Chastelaine*, will definitely form part of the selection.

(2) There are 26 Middle Dutch narratives which appear in at least three manuscripts (cf. Hogenelst, no. 6, 7, 8, 11, 12, 29, 30, 33, 46, 63, 84, 99, 119, 133, 137, 138, 148, 154, 164, 165, 166, 175, 234, 245, 248, 328). The second line of research will study the different textual contexts of a selection of these 'popular' narratives. In which different contexts are they placed and which new meanings do they acquire in this way? The selection of these texts will be based on their frequency of appearance in different manuscripts and on their importance with regard to a cross-national perspective.

In the course of the project these lines of research will meet because, as already stated, some of the 'popular' narratives appear in some of the manuscripts with many short narratives. The two approaches of analysing manuscript unity and the influence of context on specific narratives will be mutually beneficial.

Both lines of research will have from the beginning a strong European dimension. In the group of Dutch manuscripts we find: a) the results of the personal taste of a collector (e.g. Berlin, SPK, ms. germ. qu 557); b) collections of the work of a specific author (e.g. The Hague, RL, 128 E 6); c) collections for use in a specific milieu (e.g. The Hague, RL, 128 E 2). These aspects of text collection are all European phenomena, and so comparison with miscellanies in other languages is natural and necessary. Among the popular narratives we

find the story of Saladin (Hogenelst, no. 138) and the tale of the three living and the three dead (no. 12), themes which are found all over Europe. We also find *Minnereden*, which are a staple in the German manuscript transmission of shorter narratives (and will be dealt with in IP 02), and narratives which seem to be restricted to the Dutch tradition alone. On the basis of this research it will thus be possible to determine general and 'restricted' European patterns.

Both projects will use the general methods of literary history: using historical background, contextualising texts, and especially comparative analysis. For the first project codicology is important, as are theories about the functions of paratextual material and about creating unity from (seemingly) independent and/or heterogeneous material. In the second project the study of creating coherence is also of vital importance, as are genre studies.

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Hogenelst, Dini, and Margreet Rierink (1992), 'Praalzucht, professionalisme en privé-collecties. De functie van Middelnederlandse profane liedverzamelingen rond 1400', in: Frank Willaert *et al.*, *Een zoet akkoord. Middeleeuwse lyriek in de Lage Landen* (Amsterdam), 27-55, 328-36.

Hogenelst, Dini (1997), *Sproken en sprekers. Inleiding op en repertorium van de Middelnederlandse sproke*, 2 vols. (Amsterdam).

Wackers, Paul (2002), *Terug naar de bron* (Utrecht).

Westphal, Sarah (1999), 'The Van Hulthem MS and the Compilation of Medieval German Books', in: *Codices Miscellanearum: Brussels Van Hulthem Colloquium 1999*, eds R. Jansen-Sieben and H. van Dijk (Brussels), 71-89.

B1.4 *Description of the requested budget*

The most significant items in the budget for this IP are the funding costs of two PhD students. Their supervision and his own research are part of the PI's normal salaried duties. He will work on average 5 hours per week on the project. Travel costs of the students and the PI are included. As stated earlier (see A2.4), the project's advisers will participate in the biannual meetings. Their costs for travel and accommodation are included in this budget. Funding for the concluding conference has also been costed into the requested budget. A modest amount is budgeted for a student assistant, who will assist the PL in the management of the CRP and the organisation of the final conference.

B1.5 *Budget table B*