

Acknowledgements

The articles in this volume were originally presented at the conference *The Arts and Crafts of Literacy: Manuscript Cultures in Muslim Sub-Saharan Africa*, held at the University of Cape Town, 5-6 September 2013. The conference was convened by the editors of the present volume while Mauro Nobili was a URC (University Research Committee) postdoctoral fellow at the University of Cape Town (UCT) and Andrea Brigaglia his host. The *Arts and Crafts of Literacy* conference was jointly funded by the URC; by the Centre for the Study of Manuscript Cultures (Hamburg); and by the Centre for Contemporary Islam (UCT). Additional top-up funding was generously provided by the Tombouctou Manuscripts Project (UCT); by the NRF chair 'Islam, African Publics, and Religious Values'; and by the Institut Français d'Afrique du Sud – Recherche. We wish to express our thanks to all the participants to the conference, as well as to Cathlene Dollar and Rifqah Khan who helped to coordinate the event; to Abdul-Aleem Somers, who generously shared his friendly companionship and erudite insights; to Abdulkader Tayob, who provided constant encouragement and unwavering support, and to Fauziyya Fiji Brigaglia who, by offering copious snacks and contributing with her humorous comments to our breaks, nourished our creativity during our long hours of work in Cape Town.

The editorial process involved the valuable collaboration of several anonymous reviewers who added their comments on all the papers, and of Tammy Wilks, who proof-read the first draft of the volume. Our gratitude goes to the editors of the series *Studies in Manuscript Cultures* for having made it possible for us to conceive and publish this book as a volume in their series. The latest phases of the project were particularly challenging and without Michael Friedrich's constant encouragement and Cosima Schwarke's patient and competent support, we would have probably lost confidence in our ability to bring it to completion. We would also like to thank Joe McIntyre for his meticulous final proof-reading and Darya Ogorodnikova, whose expert advice came at a critical point. A final thank to all those who have kindly contributed the many images that appear in this volume, and in particular to Amir Golabi and Francesco Piraino, who generously shared their time to photograph the epigraphs of Tana Baru and Ka'ana Umar's calligraphic copy of the Quran at UCT.

Any remaining imperfections in the volume are solely our responsibility.

This book is dedicated to all the calligraphers, scribes and craftsmen who have been transmitting the various arts of literacy in sub-Saharan Africa.

Andrea Brigaglia, Cape Town, June 2017

