

The Centre for the Study of Manuscript Cultures (CSMC) cordially invites
you to a workshop on

**Textual and Material Craftsmanship:
What Does Copying a Manuscript Mean?**

Hamburg, 19 – 20 January 2018
CSMC – Warburgstraße 26 – 20354 Hamburg (room 0001)

organized by Antonella Brita (CSMC), Florinda DeSimini (Università di Napoli "L'Orientale", DAAM),
Giovanni Ciotti (UHH)

FRIDAY 19TH JANUARY 2018

14:45-15:00 *Registration*

15:00-15:30 *Welcome and introduction*

15:30-16:30 Sara Fani (University of Copenhagen)

Arabic Manuals on Ink Making: Between Technical and Literary Approach

16:30-17:00 *Tea/Coffee Break*

17:00-18:00 Jochen Vennebusch (CSMC)

*Between Copying and Accentuation. Portraits of the Evangelists in Gospel Books
from Reichenau Monastery and their Views on Divine Inspiration*

18:00-19:00 Ilse Sturkenboom (University of St. Andrews)

Copying Text and Image in Aq Qoyunlu Iran: The Case of 'Atṭār's Mantīq al-Ṭayr

SATURDAY 20TH JANUARY 2018

10:00-11:00 Antonio Manieri ("L'Orientale" University of Naples)

*Documents production by low-rank officials in ancient Japan: Notes on some texts
on wooden tablets about horses and cows*

11:00-11:30 *Tea/Coffee Break*

SATURDAY 20TH JANUARY 2018

11:30-12:30 Karin Becker (CSMC)

Between Imitation and Variation: Three English 'Copies' of the Utrecht Psalter

12:30-13:30 Marco Di Bella (freelance book-conservator, Palermo) & Nikolas Sarris (National Library of Greece)

From Codicology to Book Archaeology: Getting deeper into books

13:30 Lunch

Abstracts

Karin BECKER (CSMC)

Between Imitation and Variation: Three English 'Copies' of the Utrecht Psalter

During its long stay in England, the Carolingian Utrecht Psalter was kept for some time at Christ Church in Canterbury. In the course of this period, three 'copies' dating from the 11th and 12th century were produced: the Harley Psalter (Harley MS 603, British Library), the Eadwine Psalter (MS R.17.1, Trinity College Cambridge) and the Paris Psalter (MS lat. 8846, Bibliothèque nationale de France).

All manuscripts contain the Book of Psalms, however, it is not the text itself but rather the unique images that have been copied from the Carolingian manuscript. While the Harley Psalter is arguably closest to the original, it already shows variations not only regarding text and script but also concerning the images. The two later manuscripts, albeit using the same set of images, differ significantly from the Utrecht manuscript. In both cases, layout and content have been adapted and transformed during the process of copying due to the different agenda they pursue.

The example of these three English manuscripts allows a closer investigation of various aspects related to the process of copying, for example the question of what has been copied and why but also how and for what reasons do the manuscripts differ from the original.

Marco DI BELLA (freelance book-conservator, Palermo)

Nikolas SARRIS (National Library of Greece)

From Codicology to Book Archaeology: Getting deeper into books

Manuscripts are complex three dimensional objects with mechanical functional properties . They are also objects that reflect textual history and as carriers of text they have developed, adapted and depicted different cultural characteristics, decorative trends and technical and material developments.

The value of the study of the components of books and their bindings has gradually been understood as a field of immense significance that can offer a wealth of information for the overall appreciation and understanding of these objects. Not unlike classical archaeology, the nowadays established field of book archaeology aims to uncover and interpret material and structural information from books, to track and fill historical gaps in our knowledge, which are not recorded otherwise and to complete the history of individual books and the contexts in which they were created, altered, traded or used.

In this paper an account on the book archaeological methodologies used for examining and deciphering manuscript binding cultures is given, through an array of different projects on Byzantine, Ethiopic and Islamic manuscript collections.

Sara FANI (University of Copenhagen)

Arabic Manuals on Ink Making: Between Technical and Literary Approach

Since the very first centuries of Islam, Muslim writers have included in works of different genres chapters or sections related to the material aspect of the book and to the arts functional to its production. These sources, together with the later manuals entirely devoted to the subject, reveal to be extremely interesting not only for the contribution to other disciplines related to textual transmission, but also for the history of science and technology and for the definition of appropriate conservative interventions on original material. The works presented in this paper are mainly related to the production of inks (9th-13th cent.), covering a wide area of the Islamic world, and represent interesting cases of textual traditions. In addition to the explicit references to previous sources, the philological and textual analysis allows to identify repetitions or contaminations in these very unstable traditions, thus determining the originality of the sources, their actual function in the past, and the replicability of the recipes transmitted. The textual and literary study of these manuals reveal to be crucial for a correct evaluation of the documentary reliability of their technical contents, and a preliminary step towards the characterization of the final products and their chronological and geographical mapping.

Antonio MANIERI (“L’Orientale” University of Naples)

Documents production by low-rank officials in ancient Japan: Notes on some texts on wooden tablets about horses and cows.

Under the centralized bureaucratic state, in 8th-10th centuries, Japan is characterized by the so-called ‘administration by the use of written documents’. Writing and copying documents are pivotal activities for state officials, being scribes in almost all the departments and existing a particular

office for sutra copying (Shakyōshō) and Law on Official Documents (Kushikiryō) regulating document formats. Nevertheless, several types of texts are preserved on paper (especially in the Shōsōin treasury), on lacquer and on wooden tablets (mokkan).

In this paper, I will focus on some odd mokkan, called kokuchisatsu (plate for public advice), bigger than others (ca. 1 metre long) and containing some public advice about the loss of horses or cows. These texts trigger several questions about their production, copyists and readers.

By an analysis of some documents, also in comparison with other similar texts, I will show, first of all, that a model (official or not) for kokuchisatsu does not exist and that their producers are low-rank officials. I will argue that, in these cases, inscribing text essentially means copying from other extant materials, such as previous texts on similar matters and some glossaries, now existing only as quoted texts, and following strict references from laws and amendments.

Ilse STURKENBOOM (University of St Andrews)

Copying Text and Image in Aq Qoyunlu Iran: The Case of ‘Aṭṭār’s Maṅṭiq al-Ṭayr

Farīd al-Dīn ‘Aṭṭār of Nishapur composed his Persian mystical poem Maṅṭiq al-Ṭayr (‘Conference of the Birds’) probably shortly after the year 1200. The earliest copies of this text are found in thirteenth-century manuscripts that combine the Maṅṭiq al-Ṭayr with other literary works by ‘Aṭṭār. While this collective nature remains characteristic of fourteenth-century and even later manuscripts containing the text, the fifteenth century gave rise to two further developments that hint at an increased interest in the work. Firstly, manuscripts were produced that solely contain the Maṅṭiq al-Ṭayr and secondly, the text of the Maṅṭiq al-Ṭayr became illustrated in book paintings.

Maṅṭiq al-Ṭayr manuscripts made towards the end of the fifteenth century in western Iran, then ruled by the Aq Qoyunlu Turkmen tribe, seem to form the (preliminary) end of a formative process. Similar in their text, illumination, choice of illustrated scenes and single painted motifs, the Aq Qoyunlu Maṅṭiq al-Ṭayr manuscripts are indicative of a production in closely related workshops. This paper will consider the nature of these workshops and explore the copying processes that resulted in the highly repetitive Maṅṭiq al-Ṭayr manuscripts of the Aq Qoyunlu period.

Jochen Hermann VENNEBUSCH (CSMC)

Between Copying and Accentuation. Portraits of the Evangelists in Gospel Books from Reichenau Monastery and their Views on Divine Inspiration

Medieval Gospel Books mostly depict the portraits of the four Evangelists Matthew, Mark, Luke and John. Regularly, they are placed on the opposite side of the actual beginning of the particular Gospel and face the initial page with the first words of the text attributed to them. Whether these miniatures are in rather modest codices or in lavishly decorated luxury manuscripts, these depictions always express a distinct theological program. Also the Gospel Codices illuminated in the scriptorium of Reichenau Monastery on an island in the Lake Constance possess portraits of the Evangelists, visualizing the process of Divine Inspiration and the genesis of the written Gospels.

In this paper, we will focus on three Ottonian manuscripts: Two of them originally preserved in Bamberg Cathedral from around 1010, now in the Bayerische Staatsbibliothek Munich (Clm 4452 / Clm 4454), and the third manuscript, the famous "Hillinus-Gospels" written for Cologne Cathedral around 1025, now in the Diocesan Library in Cologne (Cod. 12). Especially the portraits of the Evangelists in the older codices are either copied one from another or perhaps simultaneously executed, since they are very similar at a first glance. Similarly, the last remaining portrait of an Evangelist in the "Hillinus-Gospels" shows a close stylistic connection to the manuscripts from Bamberg Cathedral. We will take a closer look at the iconography and especially at the Tituli assigned to the miniatures and try to trace the particular nuances regarding the 'inlibration' of the Word of God within the Gospel Book.