Manuscript Cultures
in Past and Present: Media Change and Cultural Transfer

26 February - 2 March 2018
Venue: Orient-Institut Istanbul
Susam Sok 16 34433 Cihangir Istanbul

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Monday, 26 February 2018

09:30–10:00 COMING TOGETHER WITH COFFEE & TEA

10:00–13:00 ORIENT-INSTITUT ISTANBUL

WORKSHOP I: MANUSCRIPTS IN CULTURAL TRANSFER
Chair: Raoul MOTIKA, Istanbul

10:00–10:15 INTRODUCTION
10:15–11:00 INTRODUCTORY LECTURE
Hans Georg MAJER, Munich
“Media Change in Ottoman Manuscript Cultures: The Case of the Sultans’ Portraits”

11:00–11:30 Ertuğrul İsmail ÖKTEN, Istanbul
“Title to be Announced”

11:30–12:00 COFFEE & TEA BREAK

12:00–12:30 Mustafa Altuğ YAYLA, Hamburg
“Transferring Jami’s Sufi Biographical Dictionary to the Ottoman Context: Lamii Çelebi’s Translation”

12:30–13:00 H. Evren SÜNNETÇİOĞLU, Budapest
“Crafting the Art of Writing and Compiling Fetvas: On the Mediating Role of the Scribes of the Chief Jurisprudents in the Ottoman Empire (15th–18th Centuries)”

13:15–14:15 LUNCH AT KAHVEDAN (CİHANGİR)

15:00–17:30 VISIT TO İSLAM BİLİM VE TEKNOLOJİ TARIHİ MÜZESİ,
organized by Detlev QUINTERN, Istanbul / Bremen
Tuesday, 27 February 2018

10:00–12:00 **Visit to Galata Mevlevihanesi**, organized by Judith I. **Haug**, Istanbul / Münster

13:00–14:00 **Lunch at Kahvedan (Cihangır)**

14:00–18:00 **Orient-Institut Istanbul**

**Workshop II: Music Manuscripts and Media Change**

Chairs: Martin **Greve**, Istanbul & Judith I. **Haug**, Istanbul / Münster

14:00–14:45 **Introductory Lecture**

Judith I. **Haug**, Istanbul / Münster

“Music Manuscripts and Media Change”

14:45–15:30 Ersin **Mihiç**, Münster

“Historical Musicology and Nineteenth Century Ottoman Music Manuscript Sources in the Digital Age”

15:30–16:00 **Coffee & Tea Break**

16:00–16:30 Zhenzhen **Lu**, Hamburg

“For Readers and Reciters: Popular Songs for Sale in 19th-Century Beijing”

16:30–17:00 Andreas **Janke**, Hamburg

“Polyphonic Mass Music in Different Manuscript Types before 1430”

17:00–17:30 Martin **Greve**, Istanbul & Janina **Karolewski**, Hamburg

“Alevi Musical Lore in the 20th Century: From Song Anthologies to Audio Recordings?”

FOLOWED BY OPEN DISCUSSION
Wednesday, 28 February 2018

10:00–12:00 VISIT TO THE ARCHIVE OF THE ORTHODOX PATRIARCHATE
12:30–14:00 LUNCH AT CİHANGİR LOKANTASI (ÇUKURCUMA)

14:00–18:00 ORIENT-INSTITUT ISTANBUL

WORKSHOP III: SCHOLARLY GREEK AND ISLAMIC MANUSCRIPTS

Chair: Janina KAROLEWSKI, Hamburg

14:00–14:45 INTRODUCTORY LECTURE
Christian BROCKMANN, Hamburg
“Important Media Changes in the Greek-Byzantine Manuscript Culture”

14:45–15:15 Gaia CASTALDI, Hamburg
“The Aristotelian Posterior Analytics: Manuscripts and Scholia”

15:15–15:45 Anton SADOVSKYY, Hamburg
“The Manuscripts of Plato’s Laws: From Medieval Byzantium to the Western European Renaissance”

15:45–16:15 COFFEE & TEA BREAK

16:15–16:45 Darya OGORODNIKOVA, Hamburg
“Arabic to Ajami: Some Observations on Interpretational Techniques in Islamic Manuscripts of Senegambia”

16:45–17:15 Ali ZAHERINEZHAH, Hamburg
“Tracing Learning Cultures in Manuscripts of Hadith Collections”

FOLLOWED BY OPEN DISCUSSION

19:30 JOINT DINNER AT ANTIOCHIA (ASMALIMESCİT)
Thursday, 1 March 2018

10:00–12:30  **VISIT TO SAKIP SABANCI MUSEUM,**
organized by Davidson MACLAREN, Istanbul / Cambridge

12:30–14:00  **LUNCH AT EMİRГAN SÜTİŞ**

14:00–17:30  **ORIENT-INSTITUT ISTANBUL**
**WORKSHOP IV: AESTHETICS AND AGENCY**
Chair: Hans Georg MAJER, Munich

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14:00–14:45  **INTRODUCTORY LECTURE**
Lâle ULUÇ, Istanbul
“Cultural Transfer via the Albums from the Ottoman Treasury”

14:45–15:15  Jörg QUENZER, Hamburg
“Calligraphy, or the Art of Writing”

15:15–15:45  **COFFEE & TEA BREAK**

15:45–16:15  Olly AKKERMAN, Berlin
“On the Book as Medium Beyond Reading and Writing: Manuscripts in Bohra Communities”

16:15–16:45  Cornelius BERTHOLD, Hamburg
“From Koran to Talisman or Vice Versa? Miniature Koran Manuscripts as Culturally Shaped Magical Agents”

FOLLOWED BY OPEN DISCUSSION

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19:00–20:30  **ORIENT-INSTITUT ISTANBUL**
**PUBLIC LECTURE**
Thomas JACOBSEN, Hamburg
“On the Aesthetics of Manuscripts – A Psychologist’s View”
Friday, 2 March 2018

10:00–12:00  VISIT TO TÜRK KÜLTÜRÜNE HİZMET VAKFI AT CAFERAĞA MEDRESESİ,
“The Art of Ebru and Calligraphy” with practical demonstrations

12:30–14:00  LUNCH AT CUPPA (CIHANGİR)

14:00–17:00  ORIENT-INSTITUT ISTANBUL
WORKSHOP V: BEYOND THE PAGE – THE BOOK ARTS AND MEDIA CHANGE
Chair: Davidson MACLAREN, Istanbul / Cambridge

14:00–14:30  Aslıhan ERKMEN, Istanbul
“Ebru’s Transformation:
A Manuscript Medium in the Past,
A Commercial Good Today”

14:30–15:00  Hilal KAZAN, Istanbul
“Calligraphy Keeps Decorating Mosques
in the Modern Era”

15:00–15:30  COFFEE & TEA BREAK

15:30–16:00  Sabiha GÖLOĞLU, Istanbul
“Printing and Painting, Sanctity and Protection:
Representations of Mecca, Medina, and Jerusalem in
Late Ottoman Visual Culture”

16:00–16:30  Gwendolyn COLLAÇO, Istanbul / Berkley
“Transcultural Compilations in 18th-Century Ottoman Albums:
Connecting the Islamicate World through Material Exchange
and Literary Imagination”

FOLLOWED BY OPEN DISCUSSION
Abstracts & Speakers’ Biographies

Monday, 26 February 2018

WORKSHOP I: MANUSCRIPTS IN CULTURAL TRANSFER

Hans Georg MAJER, Munich

“Media Change in Ottoman Manuscript Cultures: The Case of the Sultans’ Portraits”

The Ottoman Sultans’ portraits are to a large extent miniature paintings and an important element of Ottoman manuscript culture. As the European public and European artists were interested in portraits of the Sultans as well, both sides took notice of one another. Changes of format and changes of media that resulted from the mutual interest of the Ottoman and the European artists and their sponsors will be the topic of the paper.

Hans Georg Majer was professor at the Ludwig-Maximilians-Universität, Munich. His field of study is the history and culture of the Ottoman Empire. He is especially interested in the history and culture of the 17th century. He initiated an international project on the portraits of the Ottoman Sultans and is presently preparing a catalogue of the Ottoman documents and defters in German archives, libraries and museums.

Mustafa Altuğ YAYLA, Hamburg

“Transferring Jami’s Sufi Biographical Dictionary to the Ottoman Context: Lamii Çelebi’s Translation”

Lamii Çelebi (d. 1532) translated the famous polymath Jami’s (d. 1492) Nafahat al-Ums, a Sufi biographical dictionary, from Persian into Ottoman Turkish in 1521, in the age of Sultan Süleyman. Considering the number of manuscripts preserved (about 80), it was a quite popular book in the Ottoman realm. While translating the book, Lamii Çelebi “modified” and adapted it to the Ottoman context. For instance, he added annotations, extended the introduction to the dictionary, and gave extra information on certain Sufis in the main part. Thus, this paper will try to explore such “modifications” by taking into account all kinds of paratex-
tual elements in the manuscripts of Lamii Çelebi’s *Nafahat al-Uns* and shed light on the story of this book in the early modern Ottoman realm.

Mustafa Altuğ YAYLA is a doctoral student at the CSMC, Universität Hamburg. He holds a BA degree from Middle East Technical University, Department of History, Ankara, and obtained a MA degree from Hacettepe University, Ankara, with his thesis entitled “Aşık Ömer and Popular Culture in the 17th Century Ottoman World”. His dissertation project explores the manuscriptological story of Lamii Çelebi’s Sufi biographical dictionary *Nafahat al-Uns* in the Ottoman context. Analyzing their paratextual elements (marginal notes, seals, ownership records etc.), he tries to understand the dissemination and use of these manuscripts in the Ottoman realm, particularly Rum. Yayla’s major academic interests are socio-cultural history as well as literary and popular manuscript cultures of the early modern Ottoman Empire.

H. Evren SÜNETÇİOĞLU, Budapest

Crafting the Art of Writing and Compiling *Fetvas*: On the Mediating Role of the Scribes of the Chief Jurisprudents in the Ottoman Empire (15th–18th Centuries)

This paper explores the culture of compiling the legal opinions (*fetvas*) of the chief jurisprudents by the scribes of the *fetvahane* (“the house of legal opinions”), i.e., the practices of collecting thousands of individual legal opinions, classifying them into chapters, thus configuring a reference book of jurisprudence during the early modern Ottoman Empire. Ottoman studies to date have approached these reference books to sift out valuable data for the history of legal thought and everyday practice of the courts. However, there has been no attention to the motivations and methods of their compilers that are reflected in the paratextual elements of the books. In turn, I aim to understand how the compilers conceived and shaped their work by concentrating on the preface, index, and colophon sections in select compilations of legal opinions ranging from the late fifteenth to the first half of the eighteenth century. In this respect, the paper reckons with the implications of the mediating role of the scribes in establishing the legacies of the chief jurisprudents through the culturally revered act of compiling their legal opinions.

Notation and literacy are essential features of European music culture. Even today, musical writing is used as a criterion to distinguish European music from other traditions and to separate its scholarly study from that of other musics. However, this prominence and ubiquity of writing should not obscure the fact that many intersections of oral and written composition, performance and repertoire transmission as well as areas of uncertainty and indetermination exist in European music history. The present paper explores such intersections and asks how the media change between orality and writing – the process of textualization – affects music. It closes with a case study from the Ottoman-Turkish sphere, where song-text collections were used over an extended period of time as a sufficient means of transmitting musical material without the aid of notation, exploring the functionalities and possibilities of a special type of music manuscript.
Ersin MİHÇI, Münster

“Historical Musicology and Nineteenth Century Ottoman Music Manuscript Sources in the Digital Age”

The ideas of Enlightenment lead to numerous reforms within the Ottoman state system and impacted the cultural sphere including musical life. Until the eighteenth century, Ottoman music was predominantly transmitted through the “meşk” system, which was based on a long-term master-student relationship. In the nineteenth century, written transmission started to gain significance. This paradigm shift is the point of departure of this talk. I will try to show the different forms in which the Ottoman music repertoire manifested itself through music manuscripts and printed music sources. The various media and notation systems in which music was handed down reflect the rich facets of Ottoman music. This Ottoman music corpus is probably one of the most abundant sources for historical musicology, waiting for its due attention. The large number of music manuscripts, printed sources and music pieces, which were transmitted in different notation systems and at least in three different alphabets, make a systematic use of these sources a great challenge.

In order to propose solutions for this challenge, the second half of the talk will take the pilot project Corpus Musicae Ottomanicae as a case study. It undertakes a scholarly edition of manuscripts in Hampartsum notation as an open access source and the construction of an online database for Ottoman music sources. This kind of project is an initial step to approach systematically a complex field and, at the same time, to facilitate the study of Ottoman music.

Ersin MİHÇI graduated from Heidelberg University with an M.A. in musicology and Spanish. In October 2012, he was accepted to the Graduate Programme in Transcultural Studies (GPTS) at the Cluster of Excellence “Asia and Europe in a Global Context”. He is working on his Ph.D. thesis about “Forging National Music on Both Sides of the Aegean in the 19th and 20th Centuries”, which focuses on how music in Greece and Turkey contributed to the construction of national identity. His main research interests center on music as an expression of national identity at the intersection of Asia and Europe. His recent work incorporates different approaches to concepts like culture, civilization and authenticity, and reflects upon the boundaries they have created—and how those can be overcome. Since 2015, he is a research associate in the DFG project Corpus Musicae Ottomanicae (CMO) at Münster University where he edits manuscripts in Hampartsum notation.

Zhenzhen LU, Hamburg

“For Readers and Reciters: Popular Songs for Sale in 19th-Century Beijing”

The 19th century was a golden age of entertainment in urban north China, as evidenced by the profusion of regional musical and theatrical forms. Nourished by the entertainment culture, in the capital city of Beijing a number of copying shops also thrived on the production
of handwritten copies of musical literature for sale. As part of a larger project which examines the distinct operational model of these commercial manuscript producers, this paper offers a preliminary survey of the varying types of notation contained in the manuscripts, with view to both the processes of scribal production and the audiences targeted through appealing visual guides toward reading and recitation.

Zhenzhen LU received her Ph.D. in Chinese literature from the University of Pennsylvania and is currently a researcher at the CSMC in Hamburg. Broadly, she is interested in theatre and storytelling, playing and perception, collections and dispersions, and book culture in the early modern world.

Andreas JANKE, Hamburg

“Polyphonic Mass Music in Different Manuscript Types before 1430”

In the Middle Ages, the Liturgy could be embellished by singing polyphonically. This practice was relatively widespread in enhancing important feast days; however, experts were needed for the performance and writing down of polyphony. While standard monophonic chants were copied into liturgical manuscripts such as the gradual, there seems to be no specific manuscript type for polyphonic music that can securely be connected to the performance of such music during the Liturgy. Focusing on the music for the Mass ordinary, I will discuss the relationship between the surviving manuscript sources and the possible performers of polyphony in Western Europe during the Middle Ages. This includes reflections on orality, different manuscript types, and media change.

Andreas JANKE studied Musicology and Italian Literature at the Universities of Hamburg and Pavia (Italy). His research interests include secular and sacred music of the Middle Ages. He completed his Ph.D. in 2015 with a thesis on previously unknown Florentine secular compositions from the first decades of the 15th century, which he deciphered from a palimpsest manuscript. The reconstructed music is currently being recorded for a CD. Today he works at the CSMC in Hamburg as a researcher and focuses on western European liturgical books and music manuscripts with polyphonic settings of the Mass ordinary up to ca. 1430.

Martin GREVE, Istanbul & Janina KAROLEWSKI, Hamburg

“Alevi Musical Lore in the 20th Century: From Song Anthologies to Audio Recordings?”

The Alevi religious tradition, which is mainly followed by Turks and Kurds across Anatolia, is popular for its musical lore, often performed by poet-singers, who accompany themselves on a long-necked lute. Moreover, chanted poetry is an essential part of Alevi rituals and ritualised gatherings and is often regarded as an important means to impart religious knowledge. It is assumed that the majority of Alevis learnt these songs without using written records, neither lyrics nor notation. Nevertheless, some Alevis collected song texts (without
notation) in individual anthologies. These booklets served as aide-memoires and memoria-bilia, accumulating songs by other poets as well as one’s own poetry. Interestingly enough, they were not normally used during the performance of songs. The first official Turkish folk music collectors of the early twentieth century only occasionally recorded Alevi songs. The development of transportable tape recorders, and in particular of cassette recorders from the 1960s on, enabled Turkish researchers (many of them based in Europe) to record the music of their region of origin. In addition to these collectors, many Alevi musicians also gathered music in the villages, either by recording it themselves or by getting recordings from local collectors. They thus enlarged their own repertoire, especially with older “traditional” songs. The paper will give a short introduction into these song anthologies and audio recordings, in order to later juxtapose their ‘producers’ and ‘users’ as well as their functions in interaction with other media forms and their impact on one another.

Martin Greve is a German ethnomusicologist with a focus on music in Turkey. From 2005–2011, he was the coordinator of the Study Program of Turkish Music at the Rotterdam World Music Academy. From 2007–2011, he served as advisor to the Berlin Philharmonic concert hall for the concert sequence “Alla Turca.” Since May 2011, Martin Greve has been a research associate at the Orient-Institut Istanbul. In 2017, his monograph “Makamsız. Individualization of Traditional Music on the Eve of Kemalist Turkey” was published. His latest book “Yeni Dersim Soundunun Oluşumu: Anlatılamazı İfade Etmek” (Expressing the Unspeakable: The Emergence of the New Sound of Dersim), co-authored with Özay Şahin, will be published in early 2018.

Janina Karolewski gained an MA in Islamic Studies (with a focus on Ottoman Studies) and Political Studies from Heidelberg University, Germany, in 2007. From 2007–2011, she was a research associate at the collaborative research centre Ritual Dynamics at Heidelberg University, working on the transfer of Alevi rituals. Since 2011, she has been a research associate at the collaborative research centre Manuscript Cultures in Asia, Africa and Europe (Centre for the Studies of Manuscript Culture, CSMC) at Universität Hamburg, working on the manuscript cultures in Alevi village communities. Her doctoral thesis on Alevi ritual manuals is currently in preparation at Heidelberg University.
“Important Media Changes in the Greek-Byzantine Manuscript Culture”

The development of the Greek manuscript culture from antiquity to the early modern times is characterized by periods of profound changes affecting the written objects and the graphic systems used. The talk will focus on these crucial periods, namely the shift from the scroll to the manuscript in codex-form, the establishment of the new graphic system of minuscule as the main calligraphic script, and the huge endeavour of transliteration arising from this media-change. The transfer of Greek culture to the Italian Renaissance shall be highlighted as well, and we will look at the first printed books of Greek literature and the interplay between manuscripts and printed books in the early modern times.

Christian Brockmann is professor of Classical Philology (Greek Studies) at Universität Hamburg and member of the Hamburg Centre for the Study of Manuscript Cultures (CSMC). His fields of research are Greek manuscripts, palaeography, text editions; Greek drama (Aristophanes), Plato, Aristotle, and ancient medicine (Hippocrates, Galen).

“The Aristotelian Posterior Analytics: Manuscripts and Scholia”

This presentation focuses on different aspects of the Aristotelian *Posterior Analytics* manuscripts and, especially, on their marginalia. Starting with the Papyrus 5002 – which contains some fragments of this work –, followed by the eldest witnesses from the 9th century A.D., and then focusing on later manuscripts from the 12th and 13th centuries I will show some remarkable examples of marginal annotations, scholia and diagrams. Their investigation
can help understand the role *Posterior Analytics* played within the cultural and intellectual environments that produced and used the respective manuscripts. The purpose of this presentation is to shed light on the complex layers of these commentary and explanatory annotations, in order to examine the functions these manuscripts had during both the Middle Ages and the Renaissance.

Since October 2017, Gaia Castaldi is a PhD student at the CSMC, Universität Hamburg. For her PhD project she focuses on selected manuscripts with Aristotle’s *Posterior Analytics*, in order to examine its textual transmission. She obtained her master degree in Classical Philology at the University of Naples (Italy) in 2014. As master apprenticeship she worked at the University Lyon 3 in the project HyperDonat on Latin manuscripts and their digitization.

Anton Sadovskyy, Hamburg

“The Manuscripts of Plato’s *Laws*: From Medieval Byzantium to the Western European Renaissance”

Research on the manuscripts of Plato’s works is still in many respects a research desideratum. Especially the manuscripts of the *Laws* have not yet been investigated in depth. Therefore, in the present talk I will take a closer look at some important Platonic testimonies pertaining to the text of the *Laws* with regard to their codicological and palaeographical peculiarities. Thus, it is intended to evaluate the primary text witnesses written down in Byzantium between the 9th–10th cc. as well as some of their later descendants copied chiefly in the time of the Renaissance. At the same time, there will be a focus on the scribes and scholars who produced, studied, and worked on these codices and, generally, on the cultural environment in which the manuscripts originated and were put to use.

Anton Sadovskyy holds a BA and a MA in Latin, Ancient Greek and Greek from Ivan Franko National University of Lviv, Ukraine. Since 2007, he was lecturer for Latin, Ancient Greek and Greek at the same university. From 2015–2016, he was a DAAD fellow at Universität Hamburg. Since 2016, he has been a doctoral candidate at the CSMC, Universität Hamburg.

Darya Ogorodnikova, Hamburg

“Arabic to Ajami: Some Observations on Interpretational Techniques in Islamic Manuscripts of Senegambia”

The present paper is based on the analysis of annotations in manuscripts with texts on Islamic law, theology, and exegesis of the Quran produced by West African Muslim scholars sometime between the 18th and 20th centuries. The annotations represent explanations, interpretations and translations of the main text as part of an educational process. This process of commenting on texts involved the interaction of two or sometimes more languages.
The paper investigates different translational and/or interpretational strategies developed by local scholars in order to remain as close as possible to the original and, at the same time, make it clear and comprehensible for learners.

Darya OGORODNIKOVA is a doctoral student at the CSMC, Universität Hamburg. She is carrying out her research on Islamic Manuscripts from West Africa (Senegambia) with the main text in Arabic and interlinear and marginal annotations written in Arabic based script (Ajami) in local languages, such as Soninke and Mandinka. The study is an attempt to understand and reconstruct teaching and learning practices as reflected in those manuscripts. She holds a BA and MA degree in African Studies from Saint Petersburg State University, Russia.

Ali ZAHERINEZHAH, Hamburg

“Tracing Learning Cultures in Manuscripts of Hadith Collections”

Paratexts in manuscripts can serve as an informative source for reconstructing the history of the manuscript and its use in different contexts. This paper seeks to discuss the traces of different learning cultures in hadith collections and explain the rationale of inserting different paratexts, such as the chain of transmission, marginal commentaries and hearing certificates, in light of the development of hadith scholarship. For this purpose the manuscript B. or. 227 of the University Library Leipzig will serve as a case study.

Ali ZAHERINEDZHAH is a research associate in Islamic Studies at the CSMC, Universität Hamburg. He is a member of the project A11 “The Leipzig Manuscript B. or. 227: Paratexts as Witnesses of Islamic Hadith Scholarship”. He has previously been a visiting lecturer in Hadith Studies at the Friedrich-Alexander University of Erlangen-Nuremberg and holds a MSt in Oriental Studies from the University of Oxford and a BA (Hons) in Arabic and Islamic Studies from the School of Oriental and African Studies (SOAS), University of London. His research interests include text criticism, intellectual history and historiography.
Thursday, 1 March 2018

WORKSHOP IV: AESTHETICS AND AGENCY

Lâle Uluç, Istanbul

“Cultural Transfer via the Albums from the Ottoman Treasury”

The 15th and 16th century albums that were compiled in the Turco-Persian world of greater Iran and Ottoman lands, which contain many unique examples of both calligraphy and figurative art, are also vehicles of cultural transfer *par excellence*. They should be considered as distinctive collections, rather than as scrapbooks. Among the works they include are a variety of works stemming from different periods and geographic regions, some of which still cannot be determined with any amount of certainty. We do, however, know that these regions include as distant lands as China and Europe, even though most of the works stem from the Turco-Persian world, which was vast since it extended from China to Europe and Central Asia to India. This presentation will focus on the specific works contained in various albums from the Istanbul libraries that exemplify cultural transfer.

Lâle Uluç completed her PhD at the Institute of Fine Arts, New York University, and is currently teaching at Boğaziçi University in Istanbul. Her publications include *Turkman Governors, Shiraz Artisans and Ottoman Collectors: Arts of the Book in 16th Century Shiraz* (Istanbul, 2006), and *Impressions of Ottoman Culture in Europe*, which she co-authored with Prof. Nurhan Atasoy (Istanbul, 2011). She is currently completing a book on the Shah Tahmasp Album, which will be published as a facsimile, as well as writing the historiography of the famous Fatih or Yaq'ub Beg albums. She has also done editing jobs and written many articles, among which are “The Perusal of the Topkapı Albums: A Story of Connoisseurship,” in *The Diez Albums: Contexts and Contents* (Leiden, 2016), “Selling to the Court: Late Sixteenth Century Shiraz Manuscripts,” *Muqarnas* 17 (2000), “The Common Timurid Heritage of the Three Capitals of Islamic Arts,” in *The Masterpieces from the Louvre Collection* (Istanbul, 2008), and “The *Shahnama* of Firdausi as an Illustrated Text,” in *The Treasures of the Aga Khan Museum – Arts of the Book & Calligraphy* (Istanbul, 2010). Her research interests include Ottoman and Persian arts of the book and Ottoman material culture.
Jörg QUENZER, Hamburg

“Calligraphy, or the Art of Writing”

Calligraphy has become established as a term for general reference to “writing a piece of art”, equally referring to calligraphy in the Islamic Culture, in Medieval Europe, and in East Asia. But the term and its connotations can give rise to misapprehensions by overlooking the fundamental differences both in the respective concepts and the artistic realisation.

While the difference between the author of a text and the actual writer is fundamental for all of those traditions, the “Art of Writing” (Chinese shufa, Japanese shodō) in East Asia is most accurately depicted by the traditional metaphor of “traces”. To write in a proper manner and in a specific situation will result in a material object, establishing an individual relation between the artist, the object, and the recipient. A piece of calligraphy therefore imparts more than information in the narrow sense. The aesthetic values, too, differ considerably, thereby demanding a revision of the term “beautiful” (Greek kalós) as part of “calligraphy”. The presentation will use examples from the Japanese tradition, both masterpieces and written sources on the meta level such as literature or essays.

Jörg B. QUENZER studied Japanese Studies, German Literature and Philosophy at the Universities of Cologne, Ōtani and Keiō (Japan). His PhD thesis explores the topos of dreaming in Medieval Japan, with emphasis on its role during a period of shifting religious and institutional paradigms. Since 2006, he is Professor for Japanese Studies at the Asien-Afrika-Institut, Universität Hamburg. Since 2009, he serves as Deputy Director of the research group “Manuscript Cultures in Asia, Africa, and Europe”, Universität Hamburg, founded by the German Research Foundation. He is a board member of the German Society for Japanese Studies („Gesellschaft für Japanforschung“), and is chief editor of one of the most long lasting periodicals on Japan in Germany, the „Nachrichten der Gesellschaft für Natur- und Völkerkunde Ostasiens“ (NO-AG). His research interests are in premodern Japanese literature, particularly its relation to History of Ideas (e.g. Buddhism) and cultural history.

Olly AKKERMAN, Berlin

“On the Book as Medium Beyond Reading and Writing: Manuscripts in Bohra Communities”

The Alawi Bohras, a small but vibrant Muslim Shia community in India that is almost entirely closed to outsiders, hold a secret Arabic manuscript culture, which is enshrined and preserved in royal archives. Having had unique access to one of these archives, my presentation unravels the as yet unstudied physical and social aspects of the Alawi Bohra philological tradition. Through the lens of what I call social codicology, i.e. the conducting of philological fieldwork and participant observation in the community in Baroda, Gujarat, I intend to discuss the social role of this archive as a repository of secret texts, and further examine the social lives of its manuscripts. I argue that, in this constellation, Bohra manuscripts have rich social lives that go beyond reading and writing.
Olly Akkerman is a postdoctoral lecturer in Islamic Studies at the Institute of Islamic Studies, Department of Oriental Studies, Freie Universität Berlin, with the project “Social Codicology: The Social Lives of Manuscripts”. She holds a BA and a MA Arabic “Islam in the Modern World: Arabic and Islamic Studies” and “Arabic Language and Culture” from Utrecht University and she has a MPhil Islamic Studies with a focus on Arabic and Codicology from Leiden University. In 2015, she received her PhD Islamic Studies from Freie Universität Berlin with a thesis on the Royal Alawi Bohra Library in Baroda, Gujarat (India).

Cornelius BERTHOLD, Hamburg

“How From Koran to Talisman or Vice Versa? Miniature Koran Manuscripts as Culturally Shaped Magical Agents”

Miniature manuscripts containing the complete Koranic text or large parts of it appear in the Middle East as early as the 10th century. Their numbers increase after the 14th century, and printed versions, the size of a match box, are not uncommon among Muslims today. The decisive characteristics of these manuscripts seem to have been handiness and portability. But there are even more features which they share with some talismanic objects that were employed in the Islamicate world: e.g. amulet cases or the pocket books of Ottoman soldiers, which typically contained a selection of Koranic surahs and talismans. This suggests that miniature Korans, too, were considered talismanic. In turn this would mean that they became a medium for practices and beliefs which existed for millennia and would today be considered “magical”. While miniature Korans cannot be reduced to this function, they still serve as a good example for how these concepts were transformed in the course of cultural change.

Cornelius BERTHOLD began his studies in Arabic and Islamic Studies at Leipzig University in 2006. In 2016 he obtained his PhD with a dissertation on the heresiographical section in the encyclopaedia Kitab al-Zina by the Ismaili scholar Abu Hatim al-Razi. For this, he worked on a recently discovered early 11th-century manuscript copy preserved at Leipzig University Library. Currently he investigates the form and usage of miniature Koran manuscripts at the CSMC, Universität Hamburg.
PUBLIC LECTURE

Thomas JACOBSEN, Hamburg

“On the Aesthetics of Manuscripts – A Psychologist’s View”

As the second-oldest branch of Experimental Psychology, the Psychology of Aesthetics investigates the multi-factorial determination of aesthetic appreciation and production. Having focused on various questions in the visual arts, manuscripts are merely beginning to draw more attention from scholars in the field. My talk will trace potential factors influencing aesthetic valuation of manuscripts, and highlight potential venues of investigation.

Thomas JACOBSEN, Professor of Experimental and Biological Psychology at Helmut Schmidt University, Hamburg, is the author of publications in the area of (neurocognitive) psychology, including auditory processing, language, empirical aesthetics, and executive function. He was a Visiting Scholar in Cognitive Neuroscience at the University of California, San Diego, fellow of two McDonnell Summer Institutes in Cognitive Neuroscience, and a Visiting Professor at the University of Vienna and the Freie Universität Berlin, and received the Alexander Gottlieb Baumgarten Award of the International Association of Empirical Aesthetics (IAEA) in 2008.
The art of paper marbling, or ebrî in Turkish, can be traced back to the decorative papers of eighth-century China. In Islamic manuscripts, marbled paper was generally used in bindings as endleaves, in the margins of calligraphic panels, and, if the marbling were light in color, as a writing support. The earliest example of marbled paper from the Islamic World dates to the 15th century, and though its use in Ottoman manuscript production dates from the 16th century, it was not widely used until the 19th century, when it became a popular art among Istanbulite artists.

Modern paper marblers transformed ebrî from a 'sub-product', or minor book art, into an independent art form and individual artistic practice by advancing its compositions and motifs. Many of them tried new designs like flowers and stencils and converted ebrî papers to ebrî paintings—from parts of a manuscript to independent artworks. They not only used ebrî as a new technique in painting, an alternative to oil, watercolor, and gouache, they began to marble a variety of new media that could be mass produced and sold, including textiles, ceramics, leather, and glass.

This paper will briefly present the traditional ebrî art and give examples to display its stability in design before focusing on the transformation into another form of art and a commercial commodity.

Aslıhan Erkmen received her BA from Marmara University, Faculty of Communication, Department of Public Relations in 1995 and her MA from the same university's public relations program in 1997. She worked as executive in the private sector until 2003. She terminated her professional career to return to academia, receiving a second BA from Mimar Sinan Fine Arts University, Faculty of Science and Letters, Department of Art History in 2007 and a doctorate in art history from Istanbul Technical University in
2011. Dr. Erkmen was a visiting scholar in the University of Pennsylvania’s Department of Art History in 2010 and 2013. Since 2010, she has been a faculty member in the Department of Fine Arts at Istanbul Technical University. Her major field of research is the Islamic arts of the book with a focus on illustrated manuscripts. Dr. Erkmen also researches art history education, museum studies, communication, and arts management. Professional webpage: http://web.itu.edu.tr/erkmena/index.html.

Hilal Kazan, Istanbul

“Calligraphy Keeps Decorating Mosques in the Modern Era”

In Islamic civilization, the pinnacle of sacred art is Arabic-script calligraphy because it gives visible form to the revealed word of the Qur’an. Epigraphic inscriptions dominate the decoration of buildings in the Muslim world, especially religious architecture. In modern Turkey, the alphabet and other cultural reforms diminished the practice of calligraphy, but it continued as an art; and during the last few decades, especially, it has been used as an element of architectural decoration in new ways.

This paper deals comparatively with the art of calligraphy during the Ottoman period and in today’s world. I will examine examples of calligraphic works prepared by Turkish calligraphers for mosques in Turkey and abroad, as well as other artistic works that are outcomes of the ‘new architectural understanding’ in Turkey. In analyzing these examples, my paper will address such issues as text-space relations, messages communicated to the mosque community through calligraphy, writing styles, and the synthetization of calligraphic works with modern compositional methods and contemporary building materials.

Hilal Kazan received a bachelor’s degree from Istanbul University’s Department of Turkish Language and Literature and a master’s and doctorate degrees from Marmara University’s Department of Turkish and Islamic Art History. Her master’s thesis is ‘Clerks of Ehl-i Hiref Registers’ and her doctoral thesis is ‘Art Patronage in the 16th-Century Ottoman Court’. Since 2013, she has been a faculty member of Istanbul University’s Faculty of Divinity, where she lectures on the history of Islamic art. She also teaches in the Department of Traditional Art at Mimar Sinan Fine Arts University. Dr Kazan is the author of several books and articles, including Female Calligraphers from Past to Present, Hasan Çelebi: Between Points and Lines, ‘On the Renewal of the Calligraphy at the Mosque of the Prophet (al-Masjid al-Nabawi) under the Reign of Sultan Abdülmecid’, and ‘The Restoration of the Umayyad Mosque in Damascus After the 1893 Fire’. She also holds a diploma in Islamic calligraphy.

Sabiha Gölculoğlu, Istanbul

“Printing and Painting, Sanctity and Protection: Representations of Mecca, Medina, and Jerusalem in Late Ottoman Visual Culture”

Late Ottoman copies of the Dala’il al-Khayrat and the En’am-i Şerif frequently displayed images of Mecca, Medina, and Jerusalem. Such representations were not only prevalent in
manuscript culture but also appeared in other spheres such as magic/medicinal bowls as well as talismans on paper and textiles. Stamp seals of the three holy cities and other religious imagery could be applied on single folios, scrolls, and even manuscripts, and thus reach those who sought out different forms of devotion. In this paper, I will discuss the devotional uses of representations of the Islamic holy sites in various media and the possible relationship between their seal impressions and monochrome drawings.

Sabiha GÖLOĞLU is a PhD candidate in Archaeology and Art History at Koç University, Istanbul. Her dissertation focuses on “Eighteenth- and Nineteenth-Century Representations of the Islamic Pilgrimage and Visitation Sites in the Ottoman Empire.” She holds a Bachelor of Architecture and a MA in Architectural History from Middle East Technical University, Ankara. Her interest areas include Islamic painting, Late Ottoman art and architecture, arts of the book, and photographs of Mecca and Medina.

Gwendolyn COLLACO, Istanbul / Berkeley

“Transcultural Compilations in 18th-Century Ottoman Albums: Connecting the Islamicate World through Material Exchange and Literary Imagination”

A matching set of three Ottoman albums at the Bibliothèque nationale de France illustrates the transcultural nature of urban compilation in the late eighteenth century. With paintings from the Ottoman, Safavid, and Mughal Empires ranging from the sixteenth to eighteenth centuries, these albums are products of global trade circuits that flourished during this period. They illuminate issues of translation, exchange, and cultural interpretation within the Islamicate world during a period often regarded as one of westernization. Through them, I explore the role of “Sabk-i Hindi” beyond the Safavid-Mughal dynamic to examine its manifestation in Ottoman manuscripts. By following the inscriptions of an Ottoman owner, we find that the foreign paintings in these albums helped audiences re-imagine literary characters and tales in a global scope. This initiative included: relabeling figures in Mughal scenes as characters from 1001 Nights; recasting Persian portraits as lovers from Nizami’s Khamsa; and creating Ottoman adaptations of Mughal and Safavid works.

Surviving in humble, but informative bindings, almost identical across the trilogy, these codices form a set of presentational works, fit to accompany performances in an Ottoman coffeehouse. As a storytelling repertoire, the compilations give a glimpse into urban literary tastes through their accompanying character labels. Thus this trilogy and its paintings allow us to engage with cosmopolitan markets and social spaces, crossing borders not only between empires but also within them.

Gwendolyn COLLACO is a Ph.D. candidate in the joint-program for History of Art and Architecture and Middle Eastern Studies at Harvard University. She received her M.A. from the University of Chicago in Middle Eastern Studies and her B.A. from Vassar College in Classics and Medieval/Renaissance Studies. She researches the intersections between popular and visual culture of the Ottoman Empire,
with a specialty in Ottoman painting. Her dissertation explores non-royal painting of the 17th–18th centuries, produced by trade artists from the bazaars of Istanbul. These works largely appear in albums, costume albums, and mecmua. Her research contextualizes these paintings from artistic production to their purchase by a diverse clientele, and follows their afterlife as collected objects. In a wider scope, she connects these works to global trends of exoticism in Europe and the Persianate world. Previously, she has written on cross-cultural exchanges and artists’ albums of the Qajar dynasty.
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