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CENTRE FOR THE
STUDY OF
MANUSCRIPT
CULTURES

Edges, Frames and Frameworks in Manuscripts

Workshop, 25-26 January, 2013

SFB 950 – Manuskriptkulturen in Asien, Afrika und Europa /
Centre for the Study of Manuscript Cultures (CSMC),
Warburgstr. 26, 20354 Hamburg

Organised by Frederike-Wiebke Daub, Hadiya Gurtmann and Hanna Wimmer

Friday, 25 January

2.15 pm **Welcome**

Michael Friedrich, Director of the CSMC

Frederike-Wiebke Daub, Hadiya Gurtmann (Friedrich-Schiller-Universität Jena / CSMC)
and Hanna Wimmer (CSMC)

Introduction

Tilman Seidensticker (Friedrich-Schiller-Universität Jena / CSMC)

Chair: Hadiya Gurtmann (Friedrich-Schiller-Universität Jena / CSMC)

2.45 pm **Frames as Finding Aids: The Pragmatic Use of Frames in Arabic Manuscripts**

Frederike-Wiebke Daub (Friedrich-Schiller-Universität Jena / CSMC)

3.30 pm **Coffee break**

4.00 pm **The Meaning of the Margins in Manuscripts Produced for Iskandar b. 'Umar Shaykh (1384–1415)**

Ilse Sturkenboom (Universität Bamberg)

4.45 pm **Dragons, Lutes and Lady Music: Marginal Illumination in the Squarcialupi-Codex (1415)**

Andreas Janke (Graduate school, CSMC)

5.30 pm **Coffee break**

6.00 pm **Shattered Frames – Challenging the Credibility of Colophons**

Uta Lauer (Stockholm University)

7.30 pm **Dinner**

Saturday, 26 January

Chair: Bruno Reudenbach (Universität Hamburg / CSMC)

9.30 am **Re-Framing Biblical Narrative: On the Function and Meaning of the Layout in Biblia-Pauperum Manuscripts**
Hanna Wimmer (CSMC)

10.15 am **The Relationship between the Frame and Pictorial Space in Late Anglo-Saxon Art**
Tina Bawden (Freie Universität Berlin)

11.00 am **Coffee break**

Chair: Stefano Valente (Universität Hamburg)

11.30 am ***Horror Vacui* in Sanskrit Manuscripts**
Camillo Formigatti (University of Cambridge)

12.15 pm **Edges and Frames in Greek Manuscripts Related to Cardinal Bessarion**
Vito Lorusso (CSMC)

1.00 pm **Conclusion and snacks**

Frames as Finding Aids: The Pragmatic Use of Frames in Arabic Manuscripts

Frederike-Wiebke Daub (Friedrich-Schiller-Universität Jena / CSMC, Universität Hamburg)

The use and handling of Arabic manuscripts can be very different depending on the type of text, its status and function. Among other things this concerns the reading and recitation practice. Some are perused bit by bit according to personal reading habits, some are read as required primarily serving as reference books and some are read or recited in clearly defined sections, assigned to certain times.

But not all types of layout are beneficial for a simple handling according to the reading habits. In these cases users helped themselves with additional tools and reading aids. However, apparently this was not necessary with all manuscripts, such as those where frames, frameworks and marginal elements serve as structuring and finding devices. But to what extent do the latter manuscripts differ from those mentioned before?

This question is investigated in the presentation, which primarily aims to present first thoughts and ideas to this topic and to give a general overview of different types of layout.

The Meaning of the Margins in Manuscripts Produced for Iskandar b. 'Umar Shaykh (1384–1415)

Ilse Sturkenboom (Universität Bamberg)

After the death of the grand ruler Tīmūr, who from the 1360s until 1405 conquered an empire reaching from Anatolia in the West to India in the East, his former domain became the backdrop of Timurid descendants' struggles for succession. Among the bidders for power was Tīmūr's then 21-year-old grandson Iskandar b. 'Umar Shaykh. Politically he played an inferior role in comparison to his uncle Shāhrukh, who came to rule the Eastern portion of Tīmūr's empire; but also in the Western realm or Central Iran, the area of Iskandar's power, he had problems prevailing against his brothers Pīr Muḥammad and Rustām. Hungry for power and booty, the overambitious Iskandar kept trying to enlarge his sphere of influence. In the period of 1405–14, he subsequently governed his territories from the cities of Yazd, Shiraz and Isfahan. At the zenith of his power, in the years 1412–13, Iskandar adopted the title of Sultan, had coins minted and the Friday sermon read in his name. This provocation of the overlord Shāhrukh led to his downfall: in 1414 Iskandar was blinded and, after even further affronts, sentenced to death in 1415.

The about 25 lavishly illuminated manuscripts dating from the period 1405–14 that are ascribed to Iskandar's patronage emphasize his pretentious character. These manuscripts, most of which are anthologies of multiple poetical, epic and scientific works, however, equally underline his personal interest in arts, science and religion. The miscellaneous works contained in these manuscripts – in the selection of which Iskandar must have had a hand – formed an important factor for the special treatment of the books' margins.

Though referred to as 'ḥāshiyā', the word for gloss, by the manuscripts' scribes, these margins were anything but blank seams fringing the text and merely used for marginal notes. Rather, the margins in these manuscripts are part of an ingenious organization arranging the contents. Planned with a ruling board and bordered by frames, the margins were designed as part of the mise-en-page and functioned just as much as the central area as carriers of meaning. The margins contain text – which could be part of the same work as provided in the central area, but also an entirely different text –, illumination and narrative painting.

This paper will survey the use and the meaning of the margins in manuscripts produced for Iskandar b. 'Umar Shaykh. Furthermore, it will search for indications of a chronological and geographical development in the treatment of these margins.

Dragons, Lutes and Lady Music: Marginal Illuminations in the Squarcialupi-Codex

Andreas Janke (Graduate School, CSMS)

Dragons, Lutes & Lady Music inhabit the edges of the manuscript pages of the Squarcialupi-Codex, the only lavishly illuminated manuscript of the early 15th-century containing polyphonic Italian music of the 14th & early 15th-centuries. Set into a specific framework the different elements – initials, miniatures & marginal border decoration – are related to each other not only, but also to sources outside the codex. My aim is to investigate the intermedial configurations found in this unique manuscript and to consider possible models of the different elements described.

Shattered Frames- Challenging the Credibility of Colophons

Uta Lauer (Stockholm University)

Colophons framing a manuscript, a piece of calligraphy or a painting provide additional historical, biographical or contextual information. How reliable are these? Mistakes might occur in the course of remounting a scroll or an album, but there are also incidents of manipulation and falsification. Shattering the frame, this paper will explore the reasons and motivations behind such doubtful cases and see whether particular patterns can be discerned in these practices.

Re-Framing Biblical Narrative: On the Function and Meaning of the Layout in Biblia-Pauperum Manuscripts

Hanna Wimmer (CSMC / Universität Hamburg)

Frames and frameworks which structure the contents of manuscripts, as well as the reader's or beholder's perception of them, are highly conventionalised structures. These conventions, which one has to learn in order to adequately interpret and communicate within any given manuscript culture, can vary significantly in different cultures. Even within a single manuscript culture, however, many different frameworks with different rules and conventions coexist, and the producers and users of manuscripts can display varying degrees of "literacy" regarding these, as well as different preferences. This paper takes as examples some manuscripts of the *Biblia pauperum*, a work that typologically juxtaposes Old and New Testament episodes in complex visual configurations of textual and pictorial elements. It explores what their producers' initial choices regarding the overall organisational scheme reveals about their own familiarity – or lack thereof – with various frameworks. It suggests, too, that these choices have consequences for the reader's or beholder's perception and experience. For instance, even in manuscripts of a work that inextricably interweaves textual and pictorial sign systems, often one of these ends up more dominant, not least because the chosen framework subjects both to an organisational strategy that is more frequently associated, and therefore sits more easily, with either text or pictures.

The relationship between the frame and pictorial space in late Anglo-Saxon art

Tina Bawden (Freie Universität Berlin)

This paper will look at some of the ways in which frames are integrated into and contribute to the spatial setting and narrative of manuscript imagery. The focus is on the particularly elaborate frameworks of late Anglo-Saxon book illumination. Examples in which the frame adds to and clarifies spatially-led narrative (by offering points for transgression or additional defined spaces) will be discussed as well as examples in which the topological status of scenes is obscured by characteristics of the frame.

Horror Vacui in Sanskrit Manuscripts

Camillo A. Formigatti (University of Cambridge)

Until recently, only marginal attention has been devoted to edges of South Asian manuscripts. The phenomenon of marginal and interlinear annotation in Sanskrit manuscripts is an almost uncharted territory. Therefore, some terminological and methodological issues are dealt with at the outset, followed by a case study on Northern Indian and Nepalese annotated manuscripts of the *Raghuvamśa*, "The Lineage of Raghu," one of the most celebrated ornate epic poems (Skt. *mahākāvya*).

Annotations prove to be a mine of information about the production and use of manuscripts in the Sanskrit culture. In the analysis of the manuscripts, a spatial criterion will be applied (which to some extent could also refer to the content): two distinct types of direction in the manuscript will be considered, from the margins to the center of the manuscript, and back from the center to the margins.

Edges and Frames in Greek manuscripts related to Cardinal Bessarion

Vito Lorusso (CSMC / Universität Hamburg)

In accordance with the aim of the proposed workshop, this paper looks at the relationships between edges and frames in three Greek manuscripts related to Cardinal Bessarion, namely the Marciani Graeci 211 and 227 nowadays in Venice and the Vienna manuscript phil. gr. 64. The main focus is on formal as well as semantic aspects of edges and frames.

Since the margins of the above mentioned manuscripts contain both additional textual elements and diagrams, the following questions are here to be addressed: how are these elements structured in comparison with the main text? What are their sources and to what extent is their original wording modified? And likewise since these additions on the margins represent a "supplement" to the main text, is any influence traceable by the former on the latter?