

## **The Centre for the Study of Manuscript Cultures (CSMC)**

cordially invites you to the workshop

### **Layers of Authority – Authority of Layers: On the Internal Dynamics of Multilayered Written Artefacts and their Cultural Contexts**

Thursday, 2 December 2021, 2:00 pm – 7:45 pm CET

Friday, 3 December 2021, 10:00 am – 1:30 pm CET

### **Zoom-Meeting (hybrid)**

Registration:

<https://www.csmc.uni-hamburg.de/en/register-workshop14>

Many, if not most written artefacts are shaped by complex processes of production, use, and textual transmission. Far from being stable, let alone unchanging entities, written artefacts can aggregate ‘layers’ by which their contents are enlarged, deleted, or replaced over the course of time. While some written artefacts happen to evolve into multilayered artefacts at some point during their ‘lives’ due to their users’ engagement with them (e.g. a manuscript to which a reader added glosses on difficult words), others are planned and produced to become multilayered from the beginning (e.g. diaries, guestbooks, calendars).

Building on previous research that has taken the fruitful approach of considering written artefacts as ‘evolving entities’ (e.g. Gumbert 2004, Friedrich/Schwarke 2016), this workshop will further develop the study of multilayered written artefacts by focusing on the authority, hierarchy, and interplay of their layers. The formatting and content of new layers necessarily influence – and are at the same time influenced by – previously created layers. Apart from the plain fact that there is less creative freedom in adding to an existing written artefact than in creating an entirely new one, the extent to which a new layer is likely to change (or: intrude upon) the existing layers is closely connected to their respective authority, as perceived by the originator of the new layer. Accordingly, there often exists an explicit or implicit hierarchy between the layers of a multilayered written artefact, which is not necessarily following the chronology of their creation. The present workshop will bring together scholars working on different types of multilayered written artefacts from cultures around the globe in order to further explore these phenomena.

## Programme

**Thursday, 2 December 2021, 2:00 pm – 7:45 pm**

2:00 – 2:15 Welcome and introduction

### **Session 1: 2:15 pm – 3:45 pm**

**Chair: Alexander Weinstock (Hamburg)**

2:15 – 3:00 Meike Wagner (Stockholm): *'Director Iffland will determine...'* – *Re-visiting the theatrical production process of 'Das Labyrinth' (1803) in Berlin*

3:00 – 3:45 Ivana Rentsch (Hamburg): *The authority of musical layers: on the materialisation of sound in Western music of the 19th and early 20th centuries*

3:45 – 4:15 Break

### **Session 2: 4:15 pm – 5:45 pm**

**Chair: José Maksimczuk (Hamburg)**

4:15 – 5:00 Darya Ogorodnikova (Hamburg): *Layers & authority: Some examples from West African Islamic manuscripts*

5:00 – 5:45 Gianmario Cattaneo (Torino): *In Ficino's pocket: The Contra iudicium astrologorum in ms. Flor. Magl. XX 58*

5:45 – 6:15 Break

### **Keynote talk: 6:15 pm – 7:45 pm**

6:15 – 7:45 Eva Wilden (Hamburg): *Who did this? – Authority or the right to interfere in the transmission process*

8:00 Conference dinner (location tba)

**Friday, 3 December 2021, 10:00 am – 1:30 pm**

**Session 3: 10:00 am – 11:30 am**

**Chair: Szilvia Sövegjártó (Hamburg)**

- 10:00 – 10:45    Rebecca Hirt (Heidelberg): *Layers of writing in bimaterial genres: The relationship between handwriting and print in early modern calendrical diaries*
- 10:45 – 11:30    Janine Droese (Hamburg): *19th-century music-related albums as multilayered manuscripts*
- 11:30 – 11:45    Break

**Session 4: 11:45 am – 1:30 pm**

**Chair: Thies Staack (Hamburg)**

- 11:45 – 12:30    Peera Panarut (Hamburg): *Annotating the Elephant Texts: Traditional textual scholarship from the additional interlinear writings in a Siamese manuscript of the Collection of Old Elephant Treatises (National Library of Thailand: Chan subsection: Ms no. 16)*
- 12:30 – 1:15    Imre Galambos (Cambridge): *Manuscript copying as an act of mourning: Scrolls from 10th-century Dunhuang*
- 1:15 – 1:30      Final remarks

## Abstracts and Contributors

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**Meike Wagner (Stockholm):** *'Director Iffland will determine...'* – Re-visiting the theatrical production process of *'Das Labyrinth'* (1803) in Berlin (2 December, 2:15 pm – 3:00 pm)

**Abstract:** In my talk, I will investigate historical sources of the theatre production of *'Das Labyrinth'* (1803) at the Berlin National Theatre to disentangle the different layers of writing, assigning, rehearsing, and experimenting in the dynamic production process. These historical documents bear handwritten traces of different theatre producers involved, such as the director, the set designer, the machinist, and the secretary, among others, and give a vivid image of the performative actions, the negotiations, and the decision-making between these author(itie)s. I will revisit the production process and its cultural context through a critical reading of these sources (inventories, the annotated script, rehearsal schedules, letters, etc.) and their different layers of writing.

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**Ivana Rentsch (Hamburg):** *The authority of musical layers: On the materialisation of sound in Western music of the 19th and early 20th centuries* (2 December, 3:00 pm – 3:45 pm)

**Abstract:** The transmission of music is an ontological problem. As an immaterial sound phenomenon, music evades a static materiality. Nevertheless, written characters – on stone, parchment, or paper – are used for the transmission of musical compositions since antiquity. However, since musical notations cannot capture a sound phenomenon entirely, the reading of scores necessarily requires the knowledge of corresponding performance practices. The deficiency related to the notation attracted no further attention in Western music for centuries and scores served the purpose as pure instructions for musical performances. However, with the emphatic claim for a musical work since ca. 1800, an apotheosis of formerly functionally bound music to a singular and unalterable *opus absolutum et finitum* took place. As an immediate consequence of this aesthetical shift, the composer received the status of a 'creator', and the musical score became a 'creation'. The gap between deficient musical notation and sound phenomenon thus attained a new virulence in the course of the reinterpretation of a musical text from a pragmatic performance instruction to a work of art. Simultaneously, the requirements of performance changed: The *opus absolutum* demands a uniquely true interpretation. Since a one-to-one realisation of a musical notation remains a chimera, the primary authorship of the composer is consorted with the secondary authorship of the musician.

This raises several fundamental questions for discussion: How do text and sound realisation relate to each other in the 19th and early 20th century? What consequences occur for the authorships of composer and musician? How does the secondary authorship materialise within the sources in comparison to the primary authorship?

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**Darya Ogorodnikova (Hamburg):** *Layers & authority: Some examples from West African Islamic manuscripts* (2 December, 4:15 pm – 5:00 pm)

**Abstract:** Arabic and Ajami annotations in Islamic manuscripts of West Africa appear as a planned layer to explain and expand the meaning of foundational texts from the educational curriculum. The wide-spaced layout of the manuscripts indicates that the annotations were anticipated at the early stages of manuscript production (Bondarev 2017). In addition, a wide range of unplanned layers in the manuscripts accumulated over time and with the change of their users and keepers (people and institutions). In some cases, new layers are created without interfering with the existing layers, occupying the available blank spaces on the pages, or adding further writing support. In other cases, new layers intrude upon the existing ones, modifying or even destroying them. Such arrangements potentially reflect complex interactions of various layers and their hierarchical relations.

This paper will give an overview of various layers in manuscripts produced in the 18th-20th centuries in several West African countries, including Senegal, The Gambia, Guinea, and Mali. It will investigate the possible conditions favouring or impeding the creation of (new) layers and explore what factors (e.g. content, chronology of creation, and authority, interests, and goals of the originator) influence the hierarchy between various layers. It will also examine the strategies to attribute authority to individual layers and ask whether this authority is absolute or dependent on the perspective of different actors.

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**Gianmario Cattaneo (Torino):** *In Ficino's pocket: The Contra iudicium astrologorum in ms. Flor. Magl. XX 58* (2 December, 5:00 pm – 5:45 pm)

**Abstract:** This paper is devoted to the codicological characteristics of the only manuscript that preserves Marsilio Ficino's astrological treatise *Contra iudicium astrologorum*, the Firenze, Biblioteca Nazionale Centrale, Magl. XX 58. The *Contra iudicium astrologorum* was never published by its author, but, as P.O. Kristeller has already pointed out, a section of it was included in the *Theologia Platonica*.

The content of this essay has already been studied by eminent scholars, such as Kristeller, E. Garin, and C. Vasoli, but, in my opinion, the codex itself deserves a more in-depth analysis. It was assembled by Ficino, who gathered various folia written by him or by his collaborators (such as the famous scribe Luca Fabiani), which are very diverse in format and content. Then Ficino proceeded to correct the whole work, and we can trace the history of these series of corrections by analysing the colour of the inks. The most interesting feature of this codex is the last quire, which, before the binding, was clearly folded in fourths, and perhaps this is because Ficino used to take it with him ‘in his pocket’.

In my presentation, I will analyse the structure of this multilayered manuscript by reconstructing the history and the progressive formation of this item, and by identifying the layers and their hierarchy. Then I will focus on the series of corrections which Ficino made in this manuscript. In fact, identifying Ficino’s corrections is the main strategy to clarify the relationship between the different layers of this manuscript. Through this study, I will be able to reconsider and suggest a new date for the composition of the whole *Contra iudicium astrologorum*, which is usually dated around 1476-1477. Moreover, this analysis will shed new light on the way Ficino worked and prepared his philosophical treatises.

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**Eva Wilden (Hamburg):** *Who did this? – Authority or the right to interfere in the transmission process* (2 December, 6:15 pm – 7:45 pm)

**Abstract:** If the notion of layers gives us one way of describing how a manuscript changes during its lifetime, one crucial question is who has the right to make changes. Not all possible changes are accepted by the further transmission. Stretching the definition of ‘layer’ so as to include negative layers, that is, a change based on the removal of material from the object (as is done in the D group working paper), if somebody tore out a page, this may be either regarded as an act of vandalism or it may be accepted that the missing information was obsolete, or, if, let us say, a rat nibbled off the page, this may be counted as loss that has to be retrieved from a different copy.

This presentation will deal with cases of acceptance and non-acceptance in a material culture – classical Tamil palm-leaf manuscripts – where it is not necessarily the object that acquires layers (because the object is short-lived and constantly has to be replaced) but where interferences leave traces in the text of the copy.

**Rebecca Hirt (Heidelberg):** *Layers of writing in bimaterial genres: The relationship between handwriting and print in early modern calendrical diaries* (3 December, 10:00 am – 10:45 am)

**Abstract:** This presentation will focus on the relationship between print and handwriting in early modern calendrical diaries. Calendrical diaries are printed annual calendars with inserted blank pages or spaces for handwritten entries. Two text layers are distinguished here: the printed texts and the handwritten entries. The printed text in calendrical diaries is intended to collect and organise knowledge of various kinds. This knowledge is incorporated into the calendrical principle of order and then presented on the page. At the same time, the print provides space for handwritten entries, which form the second text layer of the calendar. There are explicitly marked text fields or intentionally blank pages which are intended for these handwritten entries. The calendrical diary is thus characterised by a specific affordance through which the two text layers of print and anticipated handwriting are potentially intertwined. This gives rise to the question of how these two textual layers are related. Is there a hierarchical relationship between printed and handwritten text layers? Which layer has authority and which takes on a subordinate role? The analysis of a wide variety of calendar entries shows that there are several ways of dealing with the affordance of the calendrical diary – and, thus, various forms of the interrelation between the handwritten and the printed text. This paper will offer a categorisation that can be used to describe different variants of the relationship between print and handwriting in calendrical diaries. The aim of the exemplary analyses is to elaborate the interrelation of handwriting and print in ‘bimaterial’ genres and to address questions about authority and hierarchies between printed and handwritten text layers.

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**Janine Droese (Hamburg):** *19th-century music-related albums as multilayered manuscripts* (3 December, 10:45 am – 11:30 am)

**Abstract:** Music-related albums are manuscripts in the tradition of *Stammbücher* or *alba amicorum*. Like these, they are created by an album owner to collect entries from family members, friends, teachers, idols, and other acquaintances. These entries are dedicated to him or her. This talk will focus on manuscripts which, in contrast to *Stammbücher*, contain only or mainly musical or at least music-related entries. These albums are created within the framework of a communicative process between the album owner(s) and the inscribers on the one hand, and among the inscribers themselves on the other. This process of creation results in a multitude of different layers by which the manuscripts are shaped to a great extent: it is often obvious that entries are related to each other, that biographical data, page numbers, indices, portraits and the like were added

later, but also traces of removed leaves can be found. In this presentation, these layers will, in a first step, be described and categorised. In a second step, the relation of the layers to each other will be examined and it will be asked to what extent these layers can be seen as being constitutive for albums as a manuscript genre.

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**Peera Panarut (Hamburg):** *Annotating the Elephant texts: Traditional textual scholarship from the additional interlinear writings in a Siamese manuscript of the Collection of Old Elephant Treatises (National Library of Thailand: Chan subsection: Ms no. 16)* (3 December, 11:45am – 12:30 pm)

**Abstract:** Interlinear writings such as glosses and corrections are occasionally found in Siamese literary manuscripts, though this was not a standard practice. Most of these interlinear writings are added to the manuscripts with handwriting different from that of the main text, creating different layers of writing within the same manuscript. One of the most interesting cases of Siamese manuscripts with these additional interlinear writings is a manuscript of the Collection of Old Elephant Treatises (National Library of Thailand: Chan Subsection: Ms no. 16). The Collection of Old Elephant Treatises (in Thai Prachum Kham Chan Klòm Chang Krung Kao) consists of three different texts dated from the Kingdom of Ayutthaya (1350–1767), thus they are considerably ‘old’ and even obscure for the readers and users of the Bangkok period (after 1789).

Two texts of the collection dated from the 17th century are ritual texts related to the elephant ceremonies of the royal court. The other text of the collection (dated 1748) is a text on elephant lore, explaining the auspicious and inauspicious signs of elephants. Among the fifteen extant manuscripts of these texts, Ms no. 16 (National Library of Thailand: Chan Subsection) is the only one appearing with the extensive interlinear writings in many, but not all, parts of the main text. In this manuscript, most possibly dated in the 19th century, the main text is neatly written with yellow ink, while the interlinear writings appear in scribbling white chalk. The interlinear writings of the manuscript pertain to corrections of the main text, glosses annotating the obscure words and verses, as well as references to other texts on elephant lore.

On the one hand, the interlinear corrections point out the proofreading practice, most likely by the reader, in the Siamese manuscript culture. On the other hand, the glosses and the references to other texts uncover the knowledge and understanding of traditional reader(s), being actual evidence of how the text was read and studied. By following this additional layer between the lines, modern scholars can learn more on the traditional Siamese textual scholarship, but it can also contribute to a better understanding of the texts in this collection of ancient literature.

**Imre Galambos (Cambridge):** *Manuscript copying as an act of mourning: Scrolls from 10th-century Dunhuang* (3 December, 12:30 am – 1:15 pm)

**Abstract:** Manuscript Pelliot chinois 2055 from Dunhuang, currently held at the Bibliothèque nationale de France, is a relatively long (7.3 m) scroll featuring three Buddhist scriptures. The paper is homogenous and the writing is uniform, suggesting that the scroll was completed on a single occasion. Each text, however, is followed by a colophon in a seemingly different hand, which provides details about the circumstances of the production of the manuscript. Thus, we learn that each of the three texts was copied separately over the course of three years, as part of the series of rituals performed in commemoration of someone's deceased wife. Each text represents a different 'layer'. The scroll, therefore, gained its current form only at the end of the three-year mourning period, when the copying of the last text was finished and the individual pieces were glued together to a single scroll. It was at this point that a cover sheet was added to the beginning, and a closing sheet with the final colophon and a wooden roller to the end, formally finalising and closing the manuscript. Although the scroll itself does not betray the fact that it was assembled over a three-year period, the colophons alert us to both the prolonged nature and the specificity of production. This presentation examines in more detail how this scroll came into being and attempts to apply what we can learn from it to similar manuscripts from 10th-century Dunhuang.