

The Cluster of Excellence
Understanding Written Artefacts
cordially invites you to the workshop

**Accumulating Notes:
Notebooks, Diaries and Related Examples of
Everyday Writing as Multilayered Written Artefacts**

Friday, 1 December 2023, 2:00 pm – 6:15 pm CET
Saturday, 2 December 2023, 9:30 am – 2:45 pm CET

Warburgstraße 26, 20354 Hamburg

Hybrid Event

Organisers: José Maksimczuk (Universität Hamburg),
Thies Staack (Universität Hamburg),
and Jürgen Paul (Universität Hamburg)

Registration:

<https://www.csmc.uni-hamburg.de/register/workshop47>

Recent scholarship has proposed to approach written artefacts as ‘evolving entities’ (Friedrich and Schwarke 2016) and suggested frameworks for the analysis of their development over the course of time (Gumbert 2004). Such a stratigraphic analysis, aiming to identify the multiple ‘layers’ of written artefacts, has been successfully applied to artefacts produced in the course of a more or less clearly identifiable and planned ‘project’. However, the potential of the stratigraphic approach remains largely untapped for written artefacts that are designed or expected to accumulate notes over a given period of time such as diaries, notebooks, or logs and in which their production and development does not follow a predefined plan or necessarily proceed in an orderly fashion.

Focusing on the multifarious manifestations of notes as material tools for the visualization, organization, and transmission of knowledge, the present workshop invites scholars working on written artefacts involved in practices of note-taking to address them as multilayered objects. Taking into account not only the development of collections of notes over time, but also the different origins and (possibly) further uses of notes, it aims to uncover patterns in the practice(s) of note-taking and the artefacts resulting from such practices.

Programme

Friday, 1 December 2023, 2:00 pm – 6:15 pm

2:00 – 2:15 Welcome

Session 1

Chair: José Maksimczuk (Universität Hamburg)

2:15 – 2:45 Nazlı Vatansever (Universität Wien)
*Şaḥḥāflarşeyḫizāde Es'ad Efendi's (1789–1848) Extensive Notes Within
and Regarding a Chronogram Miscellany*

2:45 – 3:15 Jürgen Paul (Universität Hamburg)
*Building a Notebook in Layers and Stages. A Mid-19th-Century
Manuscript from Khwārazm*

3:15 – 3:30 Coffee Break

Session 2

Chair: Luigi Orlandi (Berlin-Brandenburgische Akademie der Wissenschaften)

3:30 – 4:00 Ciro Giacomelli (Università degli Studi di Padova)
*Unravelling Complexity: Ms. Heid. Palat. gr. 129 - A Multi-Layered
Byzantine Notebook*

4:00 – 4:30 Gianmario Cattaneo (Università degli Studi del Piemonte Orientale)
Angelo Poliziano's Notebooks: A Stratigraphic Overview

4:30 – 4:45 Coffee Break

Session 3

Chair: Thies Staack (Universität Hamburg)

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| 4:45 – 5:15 | Eike Großmann (Universität Hamburg)
<i>'When Saying »With Spring Flowers Blooming« Look to the East':
Notes on How to Perform Early Modern Nō Theatre</i> |
| 5:15 – 5:45 | Maristella Spur (Universität Hamburg)
<i>The Diary of Taesan: A Stratigraphic Survey</i> |
| 5:45 – 6:15 | Wei Yinzong (Wuhan University)
<i>Typology, Forms, and Functions of Traditional Chinese Marginalia</i> |
| 7:00 | Conference Dinner |

Saturday, 2 December 2023, 9:30 am – 2:45 pm

Session 4

Chair: Thies Staack (Universität Hamburg)

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| 9:30 – 10:00 | Jannis Kostelnik (Universität Hamburg)
<i>Kolanuts and Divination: Notes as Multilingual Written Artefacts in the
Transmission of Medico-Religious Knowledge in West Africa</i> |
| 10:00 – 10:30 | Silpsupa Jaengsawang (Universität Hamburg)
<i>Monastery's Treasurer Account: Notebook of Collected Payment Proofs</i> |
| 10:30 – 11:00 | Coffee Break |

Session 5

Chair: Jürgen Paul

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| 11:00 – 11:30 | Stefano Farinella and Matthias Schemmel (Universität Hamburg)
<i>Uncovering Layers Through Mathematical Reconstruction: The Example of Thomas Harriot's (1560–1621) Manuscripts on Motion</i> |
| 11:30 – 12:00 | Michael Friedman (Tel Aviv University)
<i>Friedrich Fröbel Taking Notes: Crystallography, Mathematics and Kindergarten activities</i> |
| 12:00 – 1:30 | Lunch Break |

Session 6

Chair: Martin Jörg Schäfer (Universität Hamburg)

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| 1:30 – 2:00 | Sandra Richter (Deutsches Literaturarchiv Marbach)
<i>Rainer Maria Rilke's Notebooks</i> |
| 2:00 – 2:30 | Anna Sophie Felser (Universität Hamburg)
<i>Annotations vs. Notes – A Crucial Difference. Handwritten Words in the Inside Cover of European Theatre Books from the Early 20th Century</i> |
| 2:30 pm – 2:45 pm | Closing/Farewells |

Abstracts and Contributors

Gianmario Cattaneo (Università degli Studi del Piemonte Orientale)

Angelo Poliziano's Notebooks: A Stratigraphic Overview

Friday, 1 December, 4:00 pm – 4:30 pm

Angelo Poliziano (1454-1494) was an Italian humanist and philologist who was professor of Greek and Latin rhetorics at the University of Florence from 1480 until his death. During his life, he composed and published a lot of works in Italian, Latin and Greek, and luckily a decent amount of his working papers has been preserved too. These papers constitute the so-called 'zibaldoni', i.e. collections of private papers containing different texts (commentaries on ancient authors; excerpts from Greek and Latin works; lists of books; travelling diaries etc.) which were copied by Poliziano and his collaborators. Poliziano created these notebooks while he was still alive, but later they were reorganized by his pupil Pietro Crinito (1475-1507), who inherited them. Today, almost all of them are preserved in the Bavarian State Library, in Munich (CLM 748, 754, 755, 756, 766, 798, 807; CGM 182). In my presentation, I will briefly sketch the history of Poliziano's zibaldoni and after that I will analyse their 'layers' from various points of view. First, I will refer to the general structure and purpose of these artefacts, and describe the way they developed and changed through the ages. Second, as said, in the zibaldoni we can find the handwritings of different scribes and annotators, who collaborated both synchronically (Poliziano, his colleagues and pupils) and diachronically (Poliziano and Crinito); so we can see how these writing layers interact with each other. Third, I will reflect upon the nature, the content and the order of the texts Poliziano and his collaborators copied in the zibaldoni. Finally, I will talk about some previously unidentified sources of Poliziano's notes. In conclusion, through the stratigraphic analysis of these books, we will be able to get new data about history (and pre-history) of the zibaldoni and about Poliziano's activity as philologist and scholar of ancient texts.

Stefano Farinella and Matthias Schemmel (Universität Hamburg)

Uncovering Layers Through Mathematical Reconstruction: The Example of Thomas Harriot's (1560–1621) Manuscripts on Motion

Saturday, 2 December, 11:00 am – 11:30 am

Mathematical notes represent a particular category of notebooks. They document the material side of a mental-material working process with the purpose of producing new knowledge. More than is the case for normal-language texts, the single parts or steps in a mathematical argument are semantically void and therefore do not permit to be interpreted on their own. Their function only becomes explicit once the whole argument and its purpose have been reconstructed. Therefore, the reconstruction of the overall argument becomes vital for understanding its single parts. This holds in particular for the interpretation of different layers. While different layers can be identified by means of methods of material manuscript studies and paleography, their interpretation must rely on a step-by-step reproduction of the working process. We will substantiate our argument by analyzing selected pages of Thomas Harriot's notes on motion. This example can help establish a framework for studying this particular type of manuscripts.

Anna Sophie Felser (Universität Hamburg)

Annotations vs. Notes – A Crucial Difference. Handwritten Words in the Inside Cover of European Theatre Books from the Early 20th Century

Saturday, 2 December, 2:00 pm – 2:30 pm

In the world of performing arts, the act of writing plays a lead role behind the stage. Every production needs its annotations: where does the actor stand while talking on stage; what requisites are needed in act three; who gives the warning signal for the music before they start to play, and so on. All of this has to be written down in prompt books belonging either to the director, the inspector, the prompter or the actor. Therefore, all annotations of the different members of one production differ, as every occupation depends on particular instructions. Notes in terms of note-taking (writing something down to remember it later) are related to the annotations of the performance procedure itself. However, the handwritten annotations in the prompt books are not simply notes. Rather, they are part of the performance in that they make it possible to stage a specific production of a play. Together with the first (often printed) layer of the prompt book, they form an interwoven infrastructural network. Nevertheless, notes can be found in the prompt books. Concerning the performance, they differ in their purpose: they are obviously somehow connected to the production, as they

are a reminder to not forget something specific regarding the progress of the rehearsal. Other than the annotations, they expire and, therefore, lose importance, as they most often must be resolved before the premiere. A very special place to find those notes is the inside cover of the book. My talk will show this using the example of the prompt books by Leopold Jessner, who worked as a director at the Thalia Theater Hamburg from 1904 to 1915.

Michael Friedman (Tel Aviv University)

Friedrich Fröbel Taking Notes: Crystallography, Mathematics and Kindergarten Activities

Saturday, 2 December, 11:30 am – 12:00 pm

Friedrich Fröbel (1782–1852) was a self-trained pedagogue and a trained crystallographer, and is known as the founder of the modern Kindergarten. In that context, he is well known for developing an extensive program for the education of children as well as for his so-called Gifts (Spielgaben) and Occupations (Beschäftigungsmittel), sets of playful objects used to teach children basic concepts and skills, most of them were based on mathematical principles. What prompted Fröbel to base such playful objects on mathematics? On the one hand, during his studies of mineralogy between 1812 and 1816 in Berlin Fröbel was very much influenced from new developments in crystallography, and from the usage of materials models, used to visualize crystals. But before that, between 1808 and 1810, while staying in Johann Heinrich Pestalozzi's pedagogical institute in Yverdon, Switzerland, Fröbel also learnt pedagogy of mathematics with several teachers there, among them Rudolf Schaer and Joseph Schmid. In my talk I aim to examine how the two quite different domains: university-level crystallography and mathematics aimed for elementary schools – were interwoven in Fröbel's thought. I aim to do this by examining the various notes Fröbel took during the first decades of the 19th century, and to examine their typology. First, I will consider his notes done within several mathematical teaching books which he obtained from teachers in Yverdon (Schaer and Schmid); Second, I will examine the notes he prepared while learning mineralogy and crystallography in Berlin, notes which serve as a summary of lecture notes. This critical analysis of these two different types of notes, explicating how Fröbel conceived and developed his mathematical knowledge, will show that while these two types may be considered as explanatory annotations or comments, both also function as epistemic objects. That is, while each of these types function differently, both types prompt the emergence of new knowledge, which is far beyond what is found in the 'original' manuscript or lecture.

Ciro Giacomelli (Università degli Studi di Padova)*Unravelling Complexity: Ms. Heid. Palat. gr. 129 - A Multi-Layered Byzantine Notebook*

Friday, 2 December, 3:30 pm – 4:00 pm

The manuscript Heidelbergensis Palatinus gr. 129 is an extremely multi-layered excerpt collection, produced over several decades by the Byzantine scholar Nicephorus Gregoras in the first half of the 14th century. Gregoras is not only responsible for transcribing most of the manuscript but also for its assembly. Unlike a typical codex, Palatinus gr. 129 resembles more of an archival source due to its structure, content, and paleographic features. In my paper, I will provide an overview of the various textual and codicological layers within the Palatinus, with a specific focus on how its quires were put together, a notably intricate process. The manuscript's composite nature becomes evident when examining the boundaries between its different sections. Gregoras copied or had copied individual bifolia or quires that often stood alone. It was only at a much later stage that these sections were finally bound together. Once the manuscript was finally bound together, at a much later stage of its history, Gregoras proceeded adding new material in the margin of the original texts, thus offering us a precious chronological point of reference for dating the present structure of the manuscript.

Eike Großmann (Universität Hamburg)*‘When Saying »With Spring Flowers Blooming« Look to the East’: Notes on How to Perform Early Modern Nō Theatre*

Friday, 1 December, 4:45 pm – 5:15 pm

During the 1570s or 80s, fortune is looking favourably upon Shimotsuma Shōshin (1551–1616), a monk and amateur nō performer of the influential Hongan monastery in Kyōto. His elderly nō teacher, Konparu Yoshikatsu (1510–1583), was injured badly in a fight he picked during a drinking party, and Shōshin takes care of his mentor’s severe injuries. This might have been the chance encounter that provided Shōshin with the opportunity to become one of the most prolific authors of WAs related to Japanese nō theatre at the end of the sixteenth century. At the very least, this turn of events explains why several of the WAs attributed to Shōshin state unmistakably that he received their contents from Yoshikatsu as secret transmission, that is by way of an initiation that was reserved for professional actors. One notebook among these WAs deserves special attention. It is a rare example for a ‘planned project’, and Shōshin prepared its pages in advance for note-taking during conversations with Yoshikatsu. At the same time, it takes into consideration that conversation is not necessarily well structured – a fact that writing order, amendments, and corrections give ample evidence of – by

leaving large empty spaces. With Yoshikatsu's death the project came to a natural end and Shōshin began to re-organize and re-use the contents of the notebook for clean copies. These he then circulated among his own pupils, some of whom were influential warriors of the time. Shōshin required all of them to sign oath letters with which they promised to keep the transmission secret. Fortunately, later authors not only mention these clean copies in their own works but also extensively cite from them. By introducing Shōshin's WAs I will raise questions related to the characteristics of the WAs, the differences between notebook / note-taking and clean copy / re-use, as well as to the organisation and transmission of knowledge. Finally, I will address how Shōshin's WAs influenced the systematisation and standardisation of performance styles by triggering the development of other manuscripts.

Jannis Kostelnik (Universität Hamburg)

Kolanuts and Divination: Notes as Multilingual Written Artefacts in the Transmission of Medico-Religious Knowledge in West Africa

Saturday, 2 December, 9:30 am – 10:00 am

While the existence of a wide-ranging manuscript tradition in West Africa is now widely known and documented by a growing number of studies and projects on the topic, studies explicitly dedicated to everyday practices of (hand-)writing in this highly multilingual region are still rare (a noteworthy exception being Mbodj-Pouye 2013). The recently emerging field of studying notes and notetaking provides an opportunity to dive deeper into this topic, which not only offers sizeable corpora (with the exact number of written artefacts being very much opaque and hard to pinpoint) and insights not only into topics relevant for scholars of manuscript studies and multilingualism, but also into fields such as Qur'anic Studies, the study of Islamic Occult Sciences as well as Ethnomedicine and Ethnobotany, to name but a few. This contribution seeks to introduce the topic of notes and notetaking for medico-religious purposes in West African Manuscript Cultures by presenting two case studies of manuscripts housed in the Bibliothèque de Manuscrits al-Imam Essayouti in Tombouctou, Mali: ESS02695, a short treatise on the medical benefits and magico-religious uses of kolanuts (*Cola* sp.), as well as ES00238, a written artefact providing the key to a system of geomantic divination and its use in practices of spiritual healing. These two written artefacts, most probably produced by an Islamic medical practitioner in the first half of the 20th century, are presented with respect to their classification as being notes, both on material and textual grounds as well as with respect to their multilingual aspects. Additionally, it seeks to show why the study of this genre of West

African Written Artefacts is relevant, namely as it serves to understand the complete inter-connectedness of Islamic and African elements in the West African past as well as in its present, as has been proposed by Şaul (2006).

Silpsupa Jaengsawang (Universität Hamburg)

Monastery's Treasurer Account: Notebook of Collected Payment Proofs

Saturday, 2 December, 10:00 am – 10:30 am

In the monastic archive of manuscripts at Maha That monastery in Luang Prabang, Laos, a hard-covered notebook pasted in the middle with paper reading 'List of regular financial supporters of electricity, Vat Phra Maha That Rachabòvòravihan,' defining its textual genre of treasurer accounts, was left unattended on a table. The notebook featured one-foot height, hand-drawn tables – invented primary layers – for filling in transactional records of donated money to subsidize monastery's electric infrastructure, and inserted proofs of payment: receipts and filled forms of payment confirmation. Up to the first ten folios were written in a later year with Abhidhamma teachings by hand, giving another feature of being a recycled notebook that had been initially used as the treasurer account before it was used for the study of the Dhamma. According to the entries of subsidiary records, the treasurer account was written during 1959–1966 CE, corresponding to the last restoration of the monastery in 1958 that was led by the abbot Venerable Bunthan Thitapuñño. To memorize transactional traces of the financial expenses precisely and transparently since, in general, financial budgets of local temples were basically accumulated by laypeople, the abbot, whose name was noted in the front cover, was the foremost actor for that sake. In the lecture, stratigraphic analysis and other inserted notes, mostly included with payment proofs, in the treasurer notebook will be discussed to trace a certain pattern in the practice of note-taking, the common habit of the author, the sources of notes and other attached notes, historical evidence of the monastic restoration, and reciprocal relationship between the monastery and laypeople.

Jürgen Paul (Universität Hamburg)

Building a Notebook in Layers and Stages. A Mid- 19th-Century Manuscript from Khwārazm

Friday, 1 December, 2:45 pm – 3:15 pm

Notebooks are not all produced in a single production process. Since writing a notebook is an open-ended affair, all kinds of interruptions may take place, and writers may wish to change what they had laid down earlier. Moreover, not all notebooks are produced by writing into a

pre-existing volume which once entered the writer's possession as a blank thing, waiting to be filled. Many notebooks, I assume, came into being from previously unbound papers, in quires or single sheets, and were bound into a volume or packed into a book-like form only after writing. Some writers may even have preferred the fluidity of unbound papers over the fixed state of a book. This paper is about one such manuscript: Tashkent, Beruni 7502. It is a composite manuscript, and the notes, excerpts and copies the principal writer put down into this manuscript were made in several stages, three in all or even more. I argue that the first material form of their existence was as independent unbound quires.

Sandra Richter (Deutsches Literaturarchiv Marbach)

Rainer Maria Rilke's Notebooks

Saturday, 2 December, 1:30 pm – 2:00 pm

So far, Rilke's notebooks have been an enigma to research. Only a few scholars have had access to the corpus which contains between 80 and 100 notebooks of very different kinds. It will not be until April 2024 that some of these notebooks will be made accessible to the public by the German Literature Archive which houses them. This paper aims to give first insights into the notebooks, to characterize their material conditions (paper, binding, use of pen or pencil etc.) and the ways in which the notebooks were written (types of handwriting, styles). My theses are as follows: (a) Rilke does not adhere to any traditional notebook format or form. (b) The ways of writing he chooses, however, may coincide with the particular format of the notebook (e.g. sketch book, calendar). (c) Most notebooks reflect different genres (e.g. address book) but also combine them. In these cases, segmentation with the help of lines, drawings or flowers (inserted between the pages) plays a particular role. (d) The notebooks serve multifold functions, a.o. a memorizing function, a literary function (in the case of first versions of literary works), networking functions etc. (e) The material and the form of the notebooks change over time and according to Rilke's needs. Notebook research may profit greatly from the in-depth study of Rilke's notebooks, in many regards: first, the notebooks shed light on the diverse formats of notebooks around 1900. Second, they help to further understand the vicinity and difference of manuscripts and notebooks.

Maristella Spur (Universität Hamburg)

The Diary of Taesan: A Stratigraphic Survey

Friday, 2 December, 5:15 pm – 5:45 pm

Keeping notes of daily activities is a practice found across several cultures. When it comes to Chosŏn-period Korea(1392-1897), renowned are official royal court records such as the Annals of the Chosŏn Dynasty and the Journals of the Royal Secretariat, which have become more prominent following their insertion in UNESCO's Memory of the World register and their mentions in popular media. Outside of the palace, similar note-taking habits were so widespread among government officials and other members of the local landed gentry, that hundreds of diaries have survived to this day either as manuscripts or as woodblock-print copies. Among these, the Diary of Taesan represents a stimulating and multifaceted example. Written by Yi Sangjŏng (1711-1781) between 1735 and 1781, it is found in two non-identical versions: one is Yi's autograph, written on various contemporary instalments of the Almanac of the Emperor Qianlong of the Great Qing, while the other is a later copy belonging to the Complete Writings of Taesan, a collection of Yi's works compiled in the 19th century by his descendants. Serving for different purposes and coming from different hands, the two artefacts are furthermore characterised by contrasting appearance, dissimilar contents, and varying levels of interaction between the texts and the supports on which they are respectively written. Finally, the survey of the two versions and their respective layers can illustrate not only the relationship between the printed and the handwritten, or between diary entries and other kinds of notes, but also the extent to which the stratigraphic approach can be applied to personal writings in the investigation of both their development and transmission to a wider audience.

Nazlı Vatansever (Universität Wien)

Şaḥḥāflarşeyḫizāde Es'ad Efendi's (1789–1848) Extensive Notes Within and Regarding a Chronogram Miscellany

Friday, 1 December, 2:15 pm – 2:45 pm

This presentation focuses on Şaḥḥāflarşeyḫizāde Es'ad Efendi's notes, which he compiled in his notebooks between 1830 and 1848 while working on a chronogram miscellany known in Ottoman literary history as the Sürūrī Mecmū'ası. When this miscellany, which was circulated among and expanded by several poets, came into Es'ad Efendi's possession, he both expanded and analyzed it from various perspectives (including grammar, literary value, etc.). Using both the manuscript copies of the Sürūrī Mecmū'ası and Es'ad Efendi's notebooks as the main sources, this presentation compares Es'ad Efendi's notes that were compiled while working on Sürūrī Mecmū'ası with his notes found on the Sürūrī Mecmū'ası manuscripts. In doing so,

it aims to discover the changes and developments in these notes over time. Additionally, the presentation briefly addresses how Es'ad Efendi's notes were later used by other researchers studying Ottoman grammar.

Wei Yinzong (Wuhan University)

Typology, Forms, and Functions of Traditional Chinese Marginalia

Friday, 1 December, 5:45 pm – 6:15 pm

Marginalia are reader's written notes on book margins, usually surrounding pre-existing texts. In late Imperial period—roughly, after the 10th century CE, China entered the age of woodblock printing, and thus extant books of that time are mostly in woodblock-printed editions. As a result, existing marginalia in China are mainly written on printed books. The production and circulation of marginalia in late Imperial China were a hybrid of print culture and manuscript culture. This study, based on a seventeenth-century Chinese scholar Ho Zhuo's 何焯 marginalia on around one hundred titles, provides a typology of Chinese marginalia, elaborates on their related forms and functions, and tries to make a comparison between them and marginalia (marginal notes) of other cultures. My argument is that the basic schemes of classification and analysis that have been established for the study of Ho Zhuo's marginalia was generalizable to that of other Chinese scholars, because scholars in late imperial China shared the same way of reading and taking notes although they might adhere to different academic principles or scholarly positions. I also hope that the typology of traditional Chinese marginalia can be extended to the study of marginalia in other cultural spheres.