The Centre for the Study of Manuscript Cultures (CSMC)

cordially invites you to a workshop on

History, Art and Epic in Medieval Manuscripts

Tuesday, 19 January, 02:00pm-04:00pm CET
Wednesday, 20 January, 02:00pm-04:00pm CET
Friday, 22 January, 04:00pm-06:00pm CET
Zoom-Meeting

Les Grandes Chroniques de France, Bibliothèque nationale, MS fr. 2608, fol. 377v (detail) © Bibliothèque nationale de France, Paris

Firdausi, *Shahnama*, Dublin. Chester Beatty Library, MS P 114, fol. 38r @ Chester Beatty Library, Dublin

DFG

Programme

Panel 1	**Tuesday 19 January 2020, 02:00-04:00 pm CET**

Chair:	Paul Binski (Cambridge)
02:00 – 02:05	Welcome message by Michael Friedrich (Director CSMC, Hamburg)
02:05 – 02:30	Anne D. Hedeman (Kansas): *Presenting the Past: Visual translation in the Grandes Chroniques de France*
02:30 – 02:55	Elika Palenzona-Djalili (Zurich): *Turning Points in the images of the Negarestan*
02:55 – 03:20	Charles Melville (Cambridge): *Elliott 19 in the Bodleian Library and a 'provincial' view of Babur*
03:20 – 04:00	**Discussion**

Panel 2	**Wednesday, 20 January 2020, 02:00-04:00 pm CET**

Chair:	Keith Busby (Madison)
02:00 – 02:05	Welcome message by Charles Melville (Cambridge)
02:05 – 02:30	Emine Fetvaci (Boston): *History as Epic: A comparative look at the ideal ruler in Ottoman and Mughal histories*
02:30 – 02:55	Azin Haghayegh (Tehran): *The Representation of the Safavid kings in Ottoman and Mughal visual chronology*
02:55 – 03:20	Serpil Bağci (Ankara): *The Iskendername as an historical text for Mehmed II: The Marciana copy*
03:20 – 04:00	**Discussion**

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MANUSCRIPT
CULTURES

Panel 3   Friday 22 January 2020, 4.00-6.00 pm CET

Chair:	Christiane Gruber (Ann Arbor)
04:00 – 04:05	Welcome message by Charles Melville (Cambridge)
04:05 – 04:30	Laura Cleaver (London): *Eton College MS 96 and the making of history in thirteenth-century England*
04:30 – 04:55	Ros Brown-Grant (Leeds): *The Polysemic Beard: Iconography, ideology and masculinity in the work of the Wavrin Master (Châtelain de Coucy and Florence de Rome)*
04:55 – 05:20	Joan A. Holladay (Austin): *'Reading' the Bible as History*
05:20 – 06:00	**Discussion**

Abstracts and Contributors

Panel 1

Chair: **Paul Binski** is Emeritus Professor of the History of Medieval Art at Cambridge University and Fellow Librarian of Caius College. He is a Fellow of the British Academy and a Corresponding Fellow of the Medieval Academy of America, and was Slade Professor, Oxford University, 2006-7. He delivered the British Academy Aspects of Art Lecture, 2001, and the Paul Mellon Lectures, National Gallery, London and Yale University, 2002-3. His publications include *Becket's Crown. Art and Imagination in Gothic England 1170-1300* (2004), *Gothic Wonder: art, artifice and the Decorated Style 1290-1350* (2014) and most recently *Gothic Sculpture* (2019). He now writes widely on general issues of aesthetics, rhetoric and the visual arts in the Middle Ages.

Presenting the Past: Visual translation in the Grandes Chroniques de France
Anne D. Hedeman (19 January, 02:05-02:30 pm)

Abstract: Using as a case study royal copies of the *Grandes chroniques de France* that belonged to Kings John the Good (BL Royal 16 G VI, ca. 1340s), Charles V (BnF fr. 2813, ca 1370s), and Charles VII (BnF fr. 6465 ca 1440s, and possibly BL Royal 20 C VII), I will consider how similarities in the manuscripts' mise-en-page and iconography link these manuscripts in a chain of associations that bolster their authority. Because the associations established between them shift subtly over time, consideration of these shifts and of selected iconographic differences between the books' visual cycles reveals how visual representations of the past, even in closely related royal manuscripts, are directly related to the very different "present" times in which they were made. Even when the text is ostensibly the same, visual imagery can encourage a rereading of the manuscript that often translates the past into the present.

Over the past thirty years, **Anne D. Hedeman** has published widely on medieval book illustration and on medieval concepts of historiography and translation in late medieval vernacular French manuscripts. Her scholarship is grounded in the analysis of the complex ways in which medieval books – the physical objects encoded by scribes, illuminators, rubricators and commentators – mediate between readers, with their external and diverse appropriation of the text, and the text itself, which allegedly contains the ideal reading inscribed by an author. She seeks to understand the role of illuminations within these networks by analysing each book as a material object and considering the persons who participated in its production and the manner in which their expertise enriched it for readers at specific historical moments. Her first book, *The*

Royal Image, used this approach and is still a fundamental research tool used by scholars in the fields of literature, history and art history. This approach is also one that Elizabeth Morrison and she deployed in their successful collaboration, *Imagining the Past in France* (2010), and that Hedeman used in her forthcoming book, *Visual Translation and the First French Humanists* (2022).

Turning points in the images of the Negarestan
Elika Palenzona-Djalili (19 January, 02:30-02:55 pm)

Abstract: Ahmad ibn Muhammad Ghaffari (d. 1567) was a historian who lived during the Safavid period and wrote two chronicles. His *Negarestan* is a history in anecdotes narrating strange and wondrous events from the first Islamic rulers up to his time. This paper investigates the relationship between text and image of the illustrated anecdotes. In the *Negarestan* manuscript dated 1573 at the Aga Khan Museum in Toronto we see an accordance between the turning points of the anecdotes and the layout and elements of the illustrations. The visual elements of the image assist the statement expressed in the anecdote.

Elika Palenzona-Djalili studied History of Art and Near Eastern Studies at the University of Zurich. She completed her PhD in 2019 with a thesis about the European reception of Persian painting of the Qajar era based on the collection of Henri Moser in the Bernese Historical Museum, where she works as research assistant on Henri Moser's objects. She is lecturer in Persian Language and Literature at the University of Berne and teaches Islamic art at various institutions. In her Master's thesis, she investigated the manuscript (*Tarikh-e Negarestan*, 1573) in the Aga Khan collection in terms of the relationship between text and image, which she presents at the workshop.

Elliott 19 in the Bodleian Library and a 'provincial' view of Babur
Charles Melville (19 January, 02:55-03:20 pm)

Abstract: Babur (d. 1530), descendant of Chinggis Khan and Tamerlane and founder of the Timurid–Mughal Empire in Hindustan, left a remarkably frank and personal autobiographical memoire written in Chaghatay Turkish. By the time his successors had established their dynastic rule in India, it was politic to celebrate the achievements of their ancestor and the language of court was Persian. In November 1589 a Persian translation of the *Baburnama* was presented to his grandson, Akbar the Great (r. 1556–1605), who commissioned four lavishly illustrated copies, with traces surviving of others. One complete, undated copy that is clearly not from Akbar's royal workshop is Elliott 19

in Oxford, with 27 paintings in a popular provincial style of the early seventeenth century. This paper explores how the MS echoes and departs from the metropolitan models to present a different image of Babur.

Charles Melville is Emeritus Professor of Persian History at the University of Cambridge since 2018. He is President of the British Institute of Persian Studies (British Academy) and director of the Cambridge Shahnama Project. Recent publications include "The illustration of history in Persian manuscripts", *Iran* 2018; "The *Shahnameh* in India: *Tarikh-i Dilgusha-yi Shamshir Khani*", in *The Layered Heart: Essays on Persian Poetry*, Washington DC 2018; "Notes on some manuscripts of 'Abd-Allah Hatifi's *Timurnama* in Cambridge University collections", *Asiatica* 2019; and "Visualising Tamerlane: history and its image", *Iran* 2019. He currently has a Leverhulme Emeritus Fellowship project on 'The illustration of history'.

Panel 2

Chair: **Keith Busby** is Douglas Kelly Professor Emeritus of Medieval French at the University of Wisconsin-Madison and Fellow of the Medieval Academy of America. He previously worked at the Universities of Utrecht and Leiden, The Netherlands, and the University of Oklahoma. He has held visiting chairs and fellowships at Magdalen College, Oxford; the National University of Ireland, Galway; Durham University; the University of Bristol; and the École Nationale des Chartes, Paris. His publications include *Codex and Context* (2002) and numerous studies on the manuscript context of medieval French literature, including the collaborative *The Manuscripts of Chrétien de Troyes* (1993, with Alison Stones). More recently, he has been working on multilingualism and Francophone culture in medieval Ireland. His latest publications include *French in Medieval Ireland, Ireland in Medieval French* (2017) and an edition of *The French Works of Jofroi de Waterford*. His current project is a new edition and translation of the *Statutes of Kilkenny* (1366).

History as Epic: A comparative look at the ideal ruler in Ottoman and Mughal histories
Emine Fetvacı (20 January, 02:05-02:30 pm)

Abstract: Two of the early modern empires of the Islamic world, the Ottomans and the Mughals, painstakingly recorded their histories via illustrated manuscripts. While in the Mughal context this seems to have mostly taken the form of regnal histories of the emperors fit into a universal historical scheme, the Ottoman examples also included works that focus on individual military officers or specific campaigns or even festivals. Yet in both empires, the illustrated histories contributed to the creation of an ideal

image for the ruler that was partly based on the epic tradition. In this paper, I will examine two such histories, one from each empire, to show that despite their similar points of departure, the imperial ideal constructed via manuscripts for the Mughal and the Ottoman ruler were quite different. My focus will be on the *Akbarnama*, the history of the Mughal emperor Akbar (r. 1556-1605), and the *Shahnama of Selim Khan* (r. 1566-74), both manuscripts datable to the last quarter of the sixteenth century.

Emine Fetvacı is the Norma Jean Calderwood University Professor in Islamic and Asian Art at Boston College. She is the author of *Picturing History at the Ottoman Court* (Indiana University Press, 2013), which was awarded the 2014 M. Fuat Köprülü Book Prize by the Ottoman and Turkish Studies Association, and *The Album of the World Emperor: Cross-Cultural Collecting and Album Making at the Ottoman Court* (Princeton University Press, 2019), nominated for the 2021 Charles Rufus Morey Book Award by the College Art Association. Fetvacı is also the editor, with Erdem Çipa, of *Writing History at the Ottoman Court* (IUP, 2013). Her most recent project examines artistic connections between the Ottoman and Mughal Empires.

The Representation of the Safavid kings in Ottoman and Mughal visual chronology
Azin Haghayegh (20 January, 02:30-02:55 pm)

Abstract: During the sixteenth century, the two great Islamic empires that were the neighbours of Safavid Iran began to picture their history and an image of the Safavid kings was present in the earliest first versions of Ottoman and Mughal visual chronologies. Although the representation of Safavid kings attracted the notice of both Ottoman and Mughal court historians and their patrons, there were differences in the form and connotative meanings of the images. This paper compares the paintings that include images of the Safavid kings that were produced at the Mughal and Ottoman courts for about a century from 1523 to 1629 and examines the reason for these differences. In general, the purpose of the visual chronologies was to construct an ideal image of their patrons and present that to their target audiences; how the Safavid kings were portrayed reveals their role within this representation system.

Azin Haghayegh holds a PhD in Islamic Art from the Tarbiat Modares University of Tehran. Her thesis is on "The Representation of the Safavids in Mughal and Ottoman Visual Chronology (1523-1629 A.D)". She received her M.A. from Isfahan Art University in Islamic Art with practical training in the arts of the book. Azin's interests are the study of illustrated manuscripts, picturing history and Islamic visual culture, especially from the fifteenth to the seventeenth century; she has published several articles in scientific journals dealing with those subjects. She has lectured at the Art Faculty at the Buali Sina University since 2015.

The Iskendername as an historical text for Mehmed II: The Marciana copy
Serpil Bağcı (02:55-03:20 pm)

Abstract: The first Turkish version of the Islamic legend of Alexander was composed by the Anatolian poet Taceddin Ibrahim ibn Hızr Ahmedi (d. 1412-13). Ahmedi's *Iskendername* not only narrates the deeds of Alexander, but also includes passages on geography, medicine and specifically on history, as well as discussion on religious and moral matters.

Apart from more than eighty unillustrated copies, some of which are elaborately illuminated, the surviving twenty-one illustrated volumes and several detached illustrated folios of the *Iskendername* confirm the popularity of Ahmedi's text among the Turkish-speaking readers and bibliophiles. Only five of these illustrated manuscripts, all from the fifteenth century, were produced for Ottoman patrons. The Marciana manuscript (Biblioteca Nazionale Marciana, cod. or. 90 [=57]) has the most exclusive rank among these. The manuscript does not include a colophon, but its completion can be attributed to Edirne and to the years 1455–60. It was executed in an established workshop with rich resources which included three or four collaborating artists working for a powerful patron, who must have been Sultan Mehmed II (r. 1444–46; 1451–81). The sixty-six paintings of Marciana *Iskendername*, construct a virtually new visual narrative almost independent from the textual account when one looks at the illustrated sections, and to the topics chosen to be depicted as a series of images. The illustration program, instead of following the conventional Islamic Alexander iconography, reflects a deliberate emphasis on certain series of events or episodes of the historic sections of the *Iskendername*, which in turn, creates its own storyline. My talk will focus to the visual program of this extraordinary manuscript to understand how the thematic choices are related to, or reflect, the current reality.

Serpil Bağcı is Professor of Islamic Art at the Hacettepe University, Ankara. Her main field of research is the Ottoman and Persian arts of the book. Her publications include: *Mevlana Müzesi Resimli El Yazmaları* [The Illustrated manuscripts in Mevlana Museum], Istanbul, 2003; *Falnama: The Book of Omens* (with Massumeh Farhad) and *Ottoman Painting* (with Filiz Çağman, Zeren Tanındı and Günsel Renda), Istanbul, 2010.

Panel 3

Chair: **Christiane Gruber** is Professor and Chair in the History of Art Department at the University of Michigan, Ann Arbor; President-Elect of the Historians of Islamic Art Association; and Founding Director of *Khamseen: Islamic Art History Online*. Her fields of interest include Islamic ascension texts and images, depictions of the Prophet Muhammad, books arts, codicology, and palaeography, architecture, and visual and material culture from the medieval period to today. Her most recent publications include her third monograph *The Praiseworthy One: The Prophet Muhammad in Islamic Texts and Images* and her edited volume *The Image Debate: Figural Representation in Islam and Across the World*, both published in 2019.

Eton College MS 96 and the making of history in thirteenth-century England
Laura Cleaver (04:05-04:30 pm)

Abstract: Eton College MS 96 contains a remarkable account of universal history from creation to the middle of the thirteenth century in the form of a diagram. The early part of the work is based on Peter of Poitiers' popular *Compendium* of biblical history, but the history is extended past Christ with the addition of popes, Roman Emperors and European rulers. The diagram is constructed from roundels containing representations of individuals, which are linked by lines to indicate transfers of power and/or biological descent. Additional figures are included around this framework. The manuscript was probably produced in south western England, perhaps at Glastonbury. For the history after Christ the creator of the diagram drew on a wide range of texts. The manuscript therefore provides evidence for a creative engagement with particular histories in the west of England in the mid-thirteenth century.

Laura Cleaver is Senior Lecturer in Manuscript Studies at the School of Advanced Study, University of London. She is Principal Investigator of the CULTIVATE MSS project, funded by the European Research Council, which examines the trade in medieval manuscripts c. 1900-1945. Her previous research, funded by a Marie Curie Actions Grant, analysed illustrated history books from the Anglo-Norman world, c. 1066-1272 and this was the subject of her last monograph, published by Oxford University Press in 2018.

The Polysemic Beard: Iconography, ideology and masculinity in the work of the Wavrin Master (Châtelain de Coucy and Florence de Rome)
Rosalind Brown-Grant (04:30-04:55 pm)

Abstract: The work of this Burgundian artist of the mid-fifteenth century, known as the "Wavrin Master" after his chief patron, Jean de Wavrin, is unusually homogeneous for the period, consisting of ten paper manuscripts containing fifteen pseudo-historical romances illuminated with pen and wash drawings in a highly distinctive and expressive style. Yet the independence shown by this artist vis-à-vis the texts that he was commissioned to illustrate, translating into images the moral truths that they conveyed through the invention of pictorial details absent from the narratives themselves, has not been fully appreciated. Examining a selection of romances from his corpus, this paper will show how the Wavrin Master deployed the iconographical and ideological aspects of the beard as a motif through which to explore different facets of elite masculine identity.

Rosalind Brown-Grant is Professor of Late Medieval French Literature at the University of Leeds (UK). She is the author of *Christine de Pizan and the Moral Defence of Women: Reading beyond Gender* (Cambridge, 1999); *French Romance of the Later Middle Ages: Gender, Morality, and Desire* (Oxford, 2008); and *Visualizing Justice in Burgundian Prose Romance: Text and Image in Manuscripts of the Wavrin Master (1450s-1460s)* (Turnhout, 2020) and has co-edited three interdisciplinary essay collections. She is currently working on a scholarly translation of a mid-fifteenth-century chivalric biography, the *Livre des faits de messire Jacques de Lalaing*, and is PI of a recently launched interdisciplinary research network, entitled "The Joust as Performance: *Pas d'armes* and Late Medieval Chivalry", that is being funded by the Arts and Humanities Research Council.

'Reading' the Bible as history
Joan A. Holladay (04:55-05:20 pm)

Abstract: Illustration of medieval manuscripts of the Bible was typically a sparse business with a single image at the beginning of each book. There are exceptions, however, including a series of works with elaborate narrative associated with the court of France in the second quarter of the thirteenth century. Scholars have associated the increased interest in the Old Testament with the crusading goals of Louis IX, who seems to have seen himself as a latter-day successor to the Israelite rulers of the Holy Land. This paper will examine the choice of detailed narrative illustration to make such parallels visible, the selective interpretation of biblical narrative, and the perhaps surprising appearance of these extensive pictorial narratives at sites other than in manuscripts

containing the actual words of the Bible. The end effect, I argue, is an insistence on the Bible as history rather than or in addition to reading it as holy writ or typological precedent.

Joan Holladay recently retired from the University of Texas at Austin. An award-winning teacher, she also held positions as the Dorothy K. Hohenberg Professor of Excellence at the University of Memphis and the NEH Professor of the Humanities at Colgate University. Her published work concentrates on manuscripts and sculpture in Germany, France, and England. She is the author of *Illuminating the Epic* (1997) and *Genealogy and the Politics of Representation in the High and Late Middle Ages* (2019) as well as numerous articles in scholarly journals and essay volumes, and she served as co-editor of *Gothic Sculpture in America III: The Museums of New York and Pennsylvania*, a 2016 publication of the International Center of Medieval Art.