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University of Haifa Diagrammatic Digital Editions Workshop

Fauzi Azar “Abraham Hostel” Nazareth, 27–29 June 2022

DAY 1 <i>Sources and Challenges</i> 27 June 2022	DAY 2 <i>Approaches</i> 28 June 2022	DAY 3 <i>Next Steps</i> 29 June 2022
<p>10:00–12:00 Welcome & Orientation Eyal Ben-Eliyahu, Chair, Department of Jewish History, University of Haifa</p> <p>The Ilanot Project J. H. Chajes, University of Haifa A “New” Genre: <i>Ilanot</i> and the <i>Ilanot</i> Project</p> <p>Hanna Gentili, University of Haifa Trees, Texts, and Translations</p> <p>Uri Safari & Eliezer Baumgarten, University of Haifa <i>Ilanot</i> Interimaginality and Ontological Dynamics</p>	<p>9:00–11:00 Images and Diagrammatic Manuscripts Zef Segal, The Open University of Israel Topological Similarity as Means of Comparing and Clustering Diagrams</p> <p>Patrick Sahle, Bergische Universität Wuppertal Critical Representation of Diagrams in Scholarly Editing</p>	<p>9:00–11:00 Digital Editions, Libraries, and Catalogs Christoph Kudella, SUB Georg-August-Universität Göttingen Editions in the German National Research Data Infrastructure</p> <p>Emma Abate, University of Bologna - IRHT/CNRS, Paris Iconographic Inventory and Cataloging of Kabbalistic Diagrams in <i>BiNaH</i> (Bibliothèque nationale de France “Hebraica”)</p> <p>Keren Barner, Younes and Soraya Nazarian Library, University of Haifa <i>E-library</i>: Visual Materials & Digital Editions in the University of Haifa Library</p>
<p>12:00–14:00 Lunch (catered); Free Time</p>	<p>11:30–14:30 Historical and Culinary Nazareth Walking Tour (includes lunch) <i>Special guest</i>: Efraim Lev, Dean of Humanities, University of Haifa</p>	<p>11:00–12:30 Free Time (check-out; lunch on your own)</p>
<p>14:00–16:00 The Compendium historiae Project Andrea Worm, Eberhard Karls Universität Tübingen The <i>Compendium historiae</i> Project: A Brief Introduction</p> <p>Joris Corin Heyder, Eberhard Karls Universität Tübingen Peter of Poitiers’ <i>Compendium historiae in genealogia Christi</i>: Work and Transmission</p> <p>Andrea Worm, Eberhard Karls Universität Tübingen Diagramming the Ark of Noah in Peter of Poitiers’ <i>Compendium historiae</i></p>	<p>14:30–16:30 Texts and Diagrammatic Manuscripts Tessa Gengnagel, Universität zu Köln Digital Scholarly Editions Beyond Text: On the Interpictorial Challenges of Medieval Manuscript Transmission</p> <p>Franz Fischer, Università Ca’ Foscari Venezia Graph Encoding - A TEI model for Peter of Poitiers’ <i>Compendium historiae</i></p>	<p>12:30–14:30 Roundtable & Open Floor J. H. Chajes (Chair) Patrick Sahle Lisa Fagin Davis Yael Netzer Christoph Kudella</p> <p>14:30 <i>Leave for Tel Aviv (Bus for All Participants)</i></p>
<p>16:00–18:00 Talismanic Charts Amila Buturović, York University, Toronto & Bink Hallum, British Library/University of Warwick Iconotextual Instruments of Health and Protection: Ottoman Talismanic Charts in the National Museum of Bosnia and Herzegovina</p> <p>Linking Schematic & Annotated Images: The Digital Mappa Platform Lisa Fagin Davis, Medieval Academy of America The Genealogical Diagrams of the <i>Chronique anonyme universelle</i></p>	<p>16:30–18:30 Moshe Lavie & Hadar Miller, University of Haifa Modeling of and Text Reuse Solutions for Multi-Hierarchical Interrelated Texts</p> <p>Linked Metadata to/as Critical Editions Alexander Janke and Uwe Sikora, SUB Georg-August-Universität Göttingen Mapping Knowledge in <i>Maps of God</i>: Towards an Ontology of <i>Ilanot</i></p>	<p>16:30–18:30 The Gross Family Ilanot Collection William Gross Discovering <i>Ilanot</i> and Building a Collection</p> <p>J. H. Chajes <i>Ilanot</i> Masterworks in the Gross Collection</p>
<p>18:00 Dinner (on your own)</p>	<p>18:30 Dinner (on your own)</p>	<p>19:00 Farewell Dinner (TA restaurant; on us)</p> <p>21:30 Transport to TA Hotel</p>



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Emma Abate University of Bologna - IRHT/CNRS, Paris



Iconographic Inventory and Cataloguing of Kabbalistic Diagrams in BiNaH (Bibliothèque Nationale “Hebraica”): Hebrew Manuscripts in Paris

BiNaH (Bibliothèque Nationale “Hebraica”: Hebrew Manuscripts in Paris), hosted at the Institut de Recherche et d'Histoire des Textes (IRHT, irht.cnrs.fr/, CNRS, Paris), is a collaborative project charged with preparing the first comprehensive cataloguing of the BNF Hebrew collection to include exhaustive analysis of the origins and later developments. It is to appear both in print and online. For the specific purpose of cataloguing Hebrew manuscripts and structuring catalogue records, a new database (built according to the php 7 /MySQL 5 management system) has been created by the team of BiNaH in close cooperation with the IRHT Digital Humanities Pole. BiNaH database is especially designed for research on Hebrew collections and aims at providing different cataloguing levels, allowing both essential and detailed description forms that include in-depth paleographical, codicological and historical studies of the MSS. A web platform will enable users of BiNaH to access the database in its entirety through a comprehensive and advanced search module that will aggregate all existing information and studies about each manuscript on the basis of different parameters or through combined parameters (shelf-mark, geographical location, dating, type of material, text and author, codicological features, type and style of script, illumination, diagrams, bibliography, etc.). The scientific information incorporated into the database is accompanied by and linked with formally structured datasets built according to open access standards and internationally recognized conceptual schemas, so as to be completely interoperable with other existing databases, like Gallica Digital Library (gallica.bnf.fr – which gives access to the digitized images of the BNF Hebrew manuscripts). Moreover, the following datasets will be implemented: (a) a Bibliographical Dataset, being a metadata repository of updated relevant scientific literature related to each record; (b) a Named Entities Dataset, including standard names of persons (authors, owners, scribes, collectors etc.), titles, institutions, toponyms etc. (c) an Images Dataset (according to IIIF), mainly consisting of cross-references to existing catalogues. Thus, the new cataloguing digital tool will foster and facilitate the accessibility and analysis of the BNF manuscripts by integrating and combining visual and textual materials, codicological and paleographical data and the related bibliography.

Recommended reading:

- E. Abate, «Three Scroll Amulets (Apotropaic Rotuli) from the Parisian Collections: Bodily Imaginaire and Ritual Healing», in E. Abate, J. Isserles (ed.), *From Cairo to Amsterdam: Hebrew Scrolls From the 11th to the 18th Centuries*, numero speciale di *Henoch* 43/1 (2021), pp. 197-228.
- C. Ciucu, *Bibliothèque Nationale de France. Hébreu 763 À 777. Manuscrits de Kabbale*, Brepols, Turnhout 2014



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Emma Abate is a researcher at the IRHT-CNRS (<https://www.irht.cnrs.fr/fr/annuaire/abate-emma>) and a senior lecturer of Hebrew Culture and of History of the Hebrew Book at Bologna University (<https://www.unibo.it/sitoweb/emma.abate>). Her research is dedicated to the exploration and edition of Jewish magical and Kabbalistic manuscripts. Her current studies concerns, among other corpuses, the Hebrew library of the Christian Hebraist Giles of Viterbo (1469–1532). Between 2016 and 2020, Abate served as the scientific coordinator of the project-team Emergences-Research in Paris 2016: “Scribes et Écritures dans l’Europe juive du Moyen-Âge: production, circulation et recyclage de manuscrits hébreux”. She is the scientific coordinator of the project “Books within Books. Hebrew Fragments in European Libraries” (<http://www.hebrewmanuscript.com/>) and the PI of the project BiNaH.

Keren Barner Younes and Soraya Nazarian Library, University of Haifa

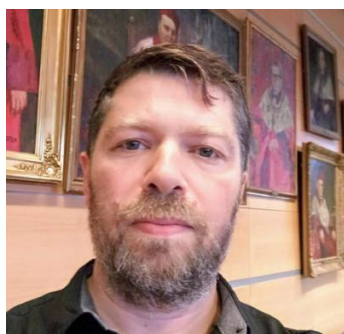


E-library: Visual Materials & Digital Editions in the University of Haifa Library

In my presentation, I will share reflections on best practices with regard to the role of the library in curating and cataloging digital collections. I will present the approach developed by the staff of the University of Haifa library for treating its digital collections and highlight some of the challenges that have arisen as we have dealt with visual materials and manuscripts—and the role of the library in the process of producing digital editions of such materials.

Keren Barner has been a librarian and digital collection publisher since 2008 and a specialist in DH librarianship since 2019. She is also a mother and an archeress.

Eliezer Baumgarten University of Haifa



Ilanot Interimaginality and Ontological Dynamics (with Uri Safrai)

Our talk will be devoted to a presentation of the complexities of organizing the knowledge found in *ilanot*. These complexities may be said to be inherent to the genre owing to its textual and imaginal richness no less than to its dynamic transmission through time, space, and cultural contexts. The “Maps of God” portal (<https://www.ilanot.org>), now a successful “proof of concept,” is being developed precisely in order to deal with these complexities. Its linked-data approach and ontology are poised to make it the foundation of future research of the genre. We will include a “tour” of the portal as part of the presentation.



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Recommended reading:

Chajes, J. H., and Eliezer Baumgarten. "Visual Kabbalah in the Italian Renaissance: *The Booklet of Kabbalistic Forms*." *The Vatican Library Review* 1 (2022): 91–145.

Baumgarten, Eliezer, and Uri Safrai. "The Wedding Canopy Is Constituted by the Being of These *Sefirot*: Illustrations of the Kabbalistic Huppah and Their Derivatives." *Jewish Quarterly Review* 110, no. 3 (2020): 434–57.

Baumgarten, Eliezer. "Faces of God: The *Ilan* of Rabbi Sasson ben Mordechai Shandukh." *Images: A Journal of Jewish Art and Visual Culture* 13 (2020): 91–107.

Dr. Eliezer Baumgarten (Ph.D. Ben-Gurion University of the Negev, 2011) is a research fellow in the Department of Jewish History at the University of Haifa and heads the Elijah-Lab - the Digital Humanities Laboratory (<https://elijahlab.haifa.ac.il/>). Dr. Baumgarten also coordinates the DH initiatives of the Ilanot Project. His research deals with the spread of kabbalistic knowledge in the early modern period and traces the effect of modernization on knowledge transmission—particularly those that obtain between cultural centers and peripheries.

Amila Buturović York University, Toronto



Iconotextual Tools of Health and Protection: Ottoman Talismanic Charts of the National Museum of Bosnia and Herzegovina

Our project focuses on three Ottoman talismanic charts in the Ethnological collection of the National Museum of Bosnia and Herzegovina. These large format iconotextual objects were inscribed on pieces of linen and silk that measure over a metre square. Their purpose was to grant protection, health, social wellbeing, and other benefits. But they were not necessarily produced to be read.

Amila Buturović is Professor of Humanities and Religious Studies at York University in Toronto, Canada. Her research interests span the intersections of religion and culture in the context of premodern Islamic societies, with a focus on Bosnia and the Balkans, on which she have authored several books and numerous articles. She is currently working on a study about health culture tentatively entitled *Herbs, Stars, Amulets: Health Culture and Healing in Ottoman Bosnia*.

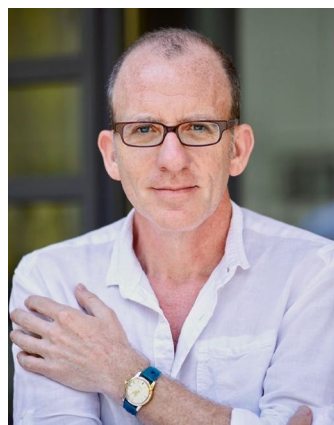


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J. H. Chajes University of Haifa



A “New” Genre: Ilanot and the Ilanot Project

Kabbalah has been the dominant expression of Jewish mysticism since the thirteenth century. Its fundamental esoteric axiom is that the Divine is revealed as ten networked *sefirot*, luminous emanations that express distinct qualities. The light of God that flows through the endless pathways of the structured sefirotic array generates all of reality. This array, the predominant visualization of which has been in the form of a tree, is the kabbalistic “map” of God. Because the sefirot were thought by kabbalists to generate reality and to respond to its vicissitudes, *tikkun*, the enhancement and reparation of the cosmos, required the intentional intervention of the kabbalist. This fundamental kabbalistic work demanded that the mystic imaginatively engage with the sefirotic tree. The centrality of this practice gave rise to the emergence of the cosmographic genre of *ilanot* (lit., trees; *ilan* sing.) in the 14th century. *Ilanot* were defined by kabbalists as parchment sheets upon which arboreal diagrams of the sefirot were inscribed. The kabbalists were, then, cartographers of the divine.

Despite the centrality of *ilanot* to kabbalistic practice and their production by kabbalists throughout the Jewish world for over half a millennium, systematic research on this genre did not begin until J. H. Chajes of the University of Haifa founded The *Ilanot* Project roughly a decade ago. *Ilanot* are cosmographic integrations of images and texts of extreme complexity. Many rolls reach over ten meters in length and feature inscribed anthologies of 15–30,000 words. Furthermore, as “iconotexts,” the images and texts of *ilanot* are inseparable.

An appreciation of the implications of these constitutive characteristics brought Chajes to two related realizations. 1. For the metadata generated by the analysis of *ilanot* to be useful—the concepts they visualized, the images they used, and the texts they incorporated—it must be linked to precise locations in high-resolution scans of the artifacts. 2. Scientific editions of the great *ilanot* were necessary to produce as part of their belated introduction to scholars of diverse disciplines—but these artifacts were ill-suited to conventional presentation in printed books. Traditional approaches to creating scientific editions would do violence to the iconotextual genre, requiring long rolls to be chopped into segments, texts extracted from diagrammatic shapes, and the “open space” of the map transformed into a linear progression imposed by the editors. This presentation will provide a broad introduction to the genre and its characteristics.

Recommended reading:

Busi, Giulio. *Qabbalah visiva*. Torino: Einaudi, 2005.

Chajes, J. H. *The Kabbalistic Tree*. University Park, PA: Penn State University Press, 2022.

Chajes, J. H. “Spheres, Sefirot, and the Imaginal Astronomical Discourse of Classical Kabbalah.” *Harvard Theological Review* 113 (2020): 230–62.



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Chajes, J. H. "Imaginative Thinking with a Lurianic Diagram." *Jewish Quarterly Review* 110, no. 1 (2020): 30–63. <https://www.ilanot.org> <http://ilanot.haifa.ac.il/site/>

J. H. (Yossi) Chajes (Ph.D., Yale University 1999) is [Sir Isaac Wolfson](#) Professor of Jewish Thought in the [Department of Jewish History at the University of Haifa](#). Chajes's research focuses on the intersections of Kabbalah, magic, and science in Jewish cultural history. He has written on spirit possession and exorcism, egodocuments, women's religiosity, Jewish attitudes towards magic, and, most recently, on the visualization of knowledge. He co-edited [The Visualization of Knowledge in Medieval and Early Modern Europe](#) (2020). Chajes's first book, [Between Worlds: Dybbuks, Exorcists, and Early Modern Judaism](#) (2003) was listed by the [Wall Street Journal](#) as among the top five books ever written on spirit possession, alongside Aldous Huxley's *The Devils of Loudun*. Chajes's foundational book, [The Kabbalistic Tree](#), will be published in November 2022 by Penn State University Press.

Lisa Fagin Davis Medieval Academy of America



The Genealogical Diagrams of the *Chronique Anonyme Universelle*

The 15th-century *Chronique Anonyme Universelle* presents, in addition to the history of the world from Creation to the late fifteenth century, a complex genealogical diagram of humanity, from Adam to King Louis XI. The digital edition of the *Chronique* (<https://sims2.digitalmappa.org/34>) incorporates a schematic diagram as well as annotated images. Both types of digital resources (schematic and annotated images) are linked through a complex series of connections, the design of which required more than a decade of development and experimentation.

Recommended reading:

Davis, L. F. "Life on - and off - the Continuum" in Sean Gilsdorf and Laura Morreale, eds., *Digital Medieval Studies—Practice and Preservation: Collection Development, Cultural Heritage, and Digital Humanities* (ARC Humanities Press, 2022), forthcoming.

Explore <https://sims2.digitalmappa.org/34>

Lisa Fagin Davis received her PhD in Medieval Studies from Yale University in 1993. She has catalogued medieval manuscript collections at Yale University, the University of Pennsylvania, the Walters Art Museum, Wellesley College, the Museum of Fine Arts Boston, the Boston Public Library, and several private collections. Her publications include: the *Catalogue of Medieval and Renaissance Manuscripts in the Beinecke Rare Book and Manuscript Library, Yale University*, Vol. IV (with R. G. Babcock and P. Rusche, Tempe, 2004); *The Gottschalk Antiphonary* (Cambridge University Press, 2000); numerous articles in the fields of manuscript studies and codicology; and the monograph, *La Chronique Anonyme Universelle: Reading and Writing*



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History in fifteenth-century France (a translation, critical edition and detailed study of a fifteenth-century French world chronicle) (Brepols Publishers, 2015). With Melissa Conway, Davis is co-author of the Directory of Pre-1600 Manuscripts in the United States and Canada, published online by the Bibliographical Society of America. In 2016, she co-curated the major exhibition “Beyond Words: Illuminated Manuscripts in Boston Collections” at the Houghton Library at Harvard University, the McMullen Museum of Art at Boston College, and the Isabella Stewart Gardner Museum. She is currently undertaking a detailed paleographical study of the Voynich Manuscript (Yale University, Beinecke Rare Book and Manuscript Library, MS 408). Dr. Davis has taught Latin Paleography at Yale University and regularly teaches an Introduction to Manuscript Studies at the Simmons University School of Library and Information Science. She was elected to the Comité international de paléographie latine in 2019 and has served as Executive Director of the Medieval Academy of America since 2013.

Franz Fischer Università Ca' Foscari Venezia



Graph Encoding - A TEI Model for Peter of Poitiers' *Compendium historiae*

Despite its popularity and enormous impact, a scholarly edition of Peter of Poitiers' *Compendium historiae* remains a desideratum to this day. It is primarily the graphical nature of the text that has prevented such an edition (or even for the work to appear in print). Another problem results from the structural and graphical variance among the manuscript witnesses and from the difficulty in representing graphical variants in the constituted text or critical apparatus of a (printed) scholarly edition. This paper is going to present and discuss a preliminary data model for a critical representation of the *Compendium historiae* and the complex composition of its textual, pictorial and graphical elements.

Recommended reading:

- Digital Corpora and Scholarly Editions of Latin Texts: Features and Requirements of Textual Criticism. *Speculum – The Journal of the Medieval Academy of America* 92/S1 (2019), S265-S287. Special Issue on Digital Medieval Studies. Eds. David Birnbaum, Sheila Bonde and Mike Kestemont. <https://doi.org/10.1086/693823>.
- Representing the Critical Text. In: *Handbook of Stemmatics. History, Methodology, Digital Approaches*. Ed. by Philipp Roelli. Berlin 2020: De Gruyter, 405-427. Online: <https://doi.org/10.1515/9783110684384>.
- Digital Classical Philology and the Critical Apparatus. In: *Age of Access? Grundfragen der Informationsgesellschaft*, vol. 10: *Digital Classical Philology – Ancient Greek and Latin in the Digital Revolution*. Ed. by Monica Berti. Berlin 2019: De Gruyter Saur, 203-220. Online: <http://dx.doi.org/10.1515/9783110599572-012>.



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Franz Fischer is associate professor for Medieval and Humanist Latin Literature and director of the Venice Centre for Digital and Public Humanities (VeDPH) at the Dipartimento di Studi Umanistici (DSU), Ca' Foscari University of Venice. Before coming to Venice in 2019, he has been working as a coordinator at the Cologne Center for eHumanities (CCeH) of the University of Cologne. During this time he has been coordinating several Digital Humanities research projects, among others the EU funded Marie Curie Network on Digital Scholarly Editions DiXiT. He studied History, Latin and Italian in Cologne and Rome and has been awarded a doctoral degree in Medieval Latin for the digital edition of a treatise on liturgy by the Parisian Master William of Auxerre (c. 1150-1231). After employments as research associate and as a school teacher he took up the position of a postdoctoral researcher at the Royal Irish Academy (RIA) in Dublin, where he created a digital edition of the Confession of Ireland's Patron Saint Patrick from the 5th century. A founding member of the Institute for Documentology and Scholarly Editing (IDE), he is teaching at IDE summer schools, publishing a series on digital editions, palaeography & codicology (SIDE) and a review journal on digital editions and resources (RIDE). He is editor-in-chief of *magazén* – International Journal for Digital and Public Humanities and of *Digital Medievalist*, a peer reviewed open access journal of the Digital Medievalist Community, where he has been serving on the Executive Board from 2014 to 2020.

Tessa Gengnagel Universität zu Köln



Digital Scholarly Editions Beyond Text: On the Interpictorial Challenges of Medieval Manuscript Transmission

In my talk, I will take a look at picture programs that were transmitted in multiple medieval manuscripts and discuss the types of variance one might encounter as well as the similarities and differences between pictorial and diagrammatic transmission variance and whether/how their boundaries are fluid. Among the works that I would like to briefly highlight are the *Speculum humanae salvationis*, the *Vaticinia*, the *Summis pontificibus*, Alexander Minorita's *Expositio in Apocalypsim*, and Joachim of Fiore's *Liber figurarum*. Based on these examples, I will then discuss principles of (digital) scholarly editing of non-textual materials from a structural point of view. Based on these examples, I will then discuss principles of (digital) scholarly editing of non-textual materials from a structural point of view.

Recommended reading:

KRAUS, Kari. "Picture Criticism: Textual Studies and the Image," in: *The Cambridge Companion to Textual Scholarship*, ed. by Neil Fraistat and Julia Flanders, Cambridge: Cambridge University Press, 2013, p. 236–256.



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WEITZMANN, Kurt. *Illustrations in Roll and Codex: A Study of the Origin and Method of Text Illustration*, Princeton: Princeton University Press, 1947, p. 182–192 ('The Relation Between Text Criticism and Picture Criticism').

Tessa Gengnagel studied History and Latin Philology of the Middle Ages for her B.A. at the University of Freiburg before obtaining an M.A. in European Multimedia Arts & Cultural Heritage Studies at the Universities of Cologne and Graz. She has pursued a Digital Humanities doctorate with a fast-track scholarship under the supervision of Prof. Manfred Thaller and Prof. Susanne Wittekind. The thesis focuses on the theory of digital scholarly editions of non-textual materials, in particular multi-transmitted picture programs in medieval manuscripts and multi-versioned modern film works (defended 2021, publication forthcoming). Currently, she is a manager at the Cologne Center for eHumanities (CCeH). Her tasks include consulting and collaborating on grant proposals as well as supervising DH projects.

Hanna Gentili University of Haifa



Trees, Texts, and Translations

Dr. Hanna Gentili (Ph.D Warburg Institute, 2021) is a Research Assistant in the Department of Jewish History at the University of Haifa. Her research focuses on the relationship between medieval Jewish thought and the Italian Renaissance. Her Ph.D thesis 'The Reception of Aristotle in the Work of Yoḥanan Alemanno: Peripatetic Sources in MS Reggio 23', supervised by Prof. Charles Burnett and Prof. Guido Giglioni, analyses the philosophical library of the kabbalist Yoḥanan Alemanno in the context of fifteenth-century Florence.



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Bink Hallum British Library/University of Warwick



Iconotextual Instruments of Health and Protection: Ottoman Talismanic Charts in the National Museum of Bosnia and Herzegovina

Our project focuses on three Ottoman talismanic charts in the Ethnological Collection of the National Museum of Bosnia and Herzegovina. Unlike other objects discussed at this workshop, whose purpose – at least on one level – is to organize and present knowledge, the Sarajevo talismanic charts were created to grant protection, health, social wellbeing, and other benefits. They were not produced to be read but are themselves active rather than instructive, the product not simply of a process of composition, but of ritual. These iconotextual objects of power take the form of pieces of linen or silk measuring over a meter square, densely inscribed with text, numbers, letters and magical diagrams. Although intricately designed and arranged, they display a *horror vacui* and eclecticism that can overwhelm modern viewers and appear incomprehensible at first sight. By deconstructing their architecture and subjecting their constituent parts to close reading, we can observe the inner workings of these confusing objects. This reveals how their creators fused disparate elements to produce a coherent magical synergy to address their patrons' anxieties. But how best to share our discoveries? The same density and obscurity that makes these objects difficult to understand also makes them difficult to explain, and static presentations such as print or traditional museum exhibition are inadequate. To make sense of the structural complexity and semantic depth of these objects, we need to dissect them digitally. We, therefore, hope to use methods of digital image mapping and markup in order to present metadata – transcriptions, translations and commentary – for each mapped region of an image. We intend to make our findings digitally available both to scholars through web-based presentations and to the wider public through interactive museum exhibitions. As we are still in the early stages of exploring digital solutions to the problems presented by our objects of study, we look forward to learning from the experience and feedback of the other workshop participants.

Recommended reading:

- Canaan, Tewfik, 'The Decipherment of Arabic Talismans,' *Berytus*, 4 (1937), 69–110 and 5 (1938), 141–51; reprinted in *Magic and Divination in Early Islam*, ed. by Emilie Savage-Smith (Aldershot: Ashgate Variorum, 2004), pp. 125–77
- Hallum, Bink, 'New Light on Early Arabic Awfāq Literature', in *Islamicate Occult Sciences in Theory and Practice*. Proceedings of a Conference Held at the Ashmolean Museum University of Oxford, 6–8 January 2017, ed. by Francesca Leoni, Matthew Melvin-Koushki, Liana Saif and Farouk Yahya (London–Leiden: Brill, 2021), pp. 57–161, esp. pp. 110–111.
- Sesiano, Jacques, *Les carrés magiques dans les pays islamiques* (Lausanne: Presses Polytechniques et Universitaires Romandes, 2004)



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Dr. Bink Hallum is Arabic Scientific Manuscript Curator at the British Library and a Research Fellow in the Department of Classics and Ancient History at the University of Warwick. His his doctorate, from the Warburg Institute, was conducted under the supervision of Prof. Charles Burnett and focused on the transmission of alchemical literature from Greek into Arabic. He works in the field of the history of ideas, with special interests in the history of science, medicine and magic, transmission of knowledge, historical scholarly networks, philology, codicology and paleography.

Joris Corin Heyder Eberhard Karls Universität Tübingen

Peter of Poitiers' *Compendium historiae in genealogia Christi*: Work and Transmission

The purpose of this paper is to present the '*Compendium historiae in genealogia Christi*' by Peter of



Poitiers (1125/30–1205) and its transmission. Written around 1180, the '*Compendium*' was handed down in the Middle Ages in hundreds of copies (more than 300 have been documented so far) both on scrolls and in codices. According to the prologue '*Considerans historiae sacrae prolixitatem*' ('Considering the vastness of sacred history'), the '*Compendium*' gives a comprehensive overview of the entire biblical history in the form of a schematic-genealogical synopsis. The '*Compendium*' belong to the larger group of "diagrammatic chronicles" or "historiograms" (a term recently coined by Andrea Worm) which were widely disseminated in both

Latin and vernacular versions, in lavishly illuminated but also in unadorned (and uniconic) copies. On the one hand, I will present the complex structure that includes a vertical central generational sequence of Christ from Adam to the crucifixion as well as parallel lines with genealogies of, for example, high priests or historical rulers mentioned in the Old Testament. Through the synchronic and diachronic structure, persons and events from the biblical account are revealed to the viewer simultaneously. On the other hand, tables and diagrams will be discussed that were part of the '*Compendium*' from the beginning and allowed for further exegesis: Noah's Ark, a table showing the 42 dwelling places of the people of Israel during their Exodus from Egypt. Due to its wide dissemination, the '*Compendium*' became the blueprint for graphic representations of history for the centuries and ultimately to this day. Because of the graphic complexity of its structure and the enormous number of copies, it has hitherto been impossible to edit this momentous work and make it accessible to a wider audience.

Joris Corin Heyder is a postdoctoral researcher at the Department of Art History at Tübingen University. He received his PhD from Free University Berlin with a dissertation on "Simon Bening and the Art of Repetition". His expertise centers on late medieval and early modern European art and art theory. He has published on subjects such as originality/copies, epistemological transfers, practices of comparing, and art connoisseurship between the 14th and the 18th centuries. His



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research has been supported by the Gerda Henkel Foundation, Fritz Thyssen-Foundation, Deutscher Akademischer Austauschdienst (DAAD), Deutsche Forschungsgemeinschaft, and Bielefeld Young Researchers' Fund.

Alexander Janke SUB Georg-August-Universität Göttingen



Mapping Knowledge in Maps of God: Towards an Ontology of *Ilanot* (with Uwe Sikora; see below)

Alex Jahnke is a librarian at Göttingen State and University Library and head of the department for metadata and data conversion. He develops metadata applications and infrastructures for libraries as well as for research projects in the Digital Humanities. He is also co-chair of the Competence Centre for Interoperable Metadata (KIM) at Deutsche Initiative für Netzwerkinformation. [Uni page](#)

Christoph Kudella SUB Georg-August-Universität Göttingen



Editions in the German National Research Data Infrastructure

I will give a brief introduction to the topic of research infrastructures, specifically using the example of the German National Research Data Infrastructure and the Text+ and NFDI4Culture consortia, with a particular focus on aspects relevant to Scholarly Digital Editions.

Recommended reading:

<https://www.nfdi.de/?lang=en> <https://www.text-plus.org/en/home> <https://nfdi4culture.de>

Christoph Kudella is an historian and philologist with a temporal focus on the Renaissance and a thematic focus on intellectual history. He wrote a dissertation in the field of digital humanities on the correspondence networks of humanists, using the examples of Erasmus, Pirckheimer, and Budé. He is also a research librarian and coordinator for digital editions at the Göttingen State and University Library.



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Moshe Lavee University of Haifa



Modeling of and Text Reuse Solutions for Multi-Hierarchical Interrelated Texts

Moshe Lavee is Senior Lecturer in Talmud and Midrash in the Department of Jewish History, co-director of the Digital Humanities Program at the University of Haifa, and director of the Cairo Geniza Research Center at the University of Haifa and of the Eliyahu Lab, which he initiated and established.
<https://elijahlab.haifa.ac.il/our-team/?lang=en>

Hadar Miller University of Haifa

Modeling of and Text Reuse Solutions for Multi-Hierarchical Interrelated Texts



Hadar Miller accompanies a variety of cultural heritage organizations in Israel in the process of digital transformation. Has several decades of experience in designing and implementing complex information systems in Israeli industry. Graduate of computer science, certified in knowledge management and currently a doctoral student in digital humanities at the University of Haifa.
<https://elijahlab.haifa.ac.il/our-team/?lang=en>

Elly Moseson, YIVO, New York



General Respondent

Elly Moseson earned his B.A. at Columbia University, where he studied literature and philosophy and completed his M.A. and Ph.D. in Religious Studies at Boston University in 2017. His dissertation focused on the earliest sources preserving the teachings of Israel Ba'al Shem Tov, the purported founder of the Hasidic movement. He has held postdoctoral positions at the University of Hamburg and Tel Aviv University. His research interests include early modern Jewish movements and literatures, the cultural and political functions of texts, and the intersection of literature, religion, and psychoanalysis.



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Yael Netzer University of Haifa, Dicta



Round Table

Yael Netzer holds a Ph.D. in Computer Science from Ben Gurion University (2007) in the subjects of Computational Linguistics and Augmentative and Alternative Communication. Her MA studies were in Hebrew Literature at Ben Gurion University. She is now a teaching fellow in BGU and Haifa and Tel Aviv universities, teaching Digital Humanities for Computer Science, for the Humanities and for archivists. In addition, works as a DH expert at Dicta, the Israeli Center for Text Analysis and in Elijah Lab at the University of Haifa.

In recent years, Netzer develops and implements methods for digital personal archives, and is most interested in knowledge representation for archives, libraries, and for the humanities.

Uri Safari University of Haifa



Ilanot Interimaginality and Ontological Dynamics (with Eliezer Baumgarten; see above)

Dr. Uri Safrai (Ph.D. Ben-Gurion University of the Negev, 2017) is a research fellow in the Department of Jewish History at the University of Haifa, and lecturer at Herzog College. His research deals with early modern Kabbalah in the Middle East, and focuses on everyday kabbalistic routines including prayer, customary practices, and

halakhic behaviors.

Patrick Sahle Bergische Universität Wuppertal



Critical Representation of Diagrams in Scholarly Editing

Scholarly editing is a well-established method in the humanities. Textual criticism, starting in the library of Alexandria and brought to perfection in the 19th and 20th centuries, provides us with a sophisticated set of tools to reconstruct lost texts, uncover authorial intention and create canonizable textual editions with rich apparatuses. Strangely, this line of scholarship has always almost exclusively focused on "text" in a rather narrow sense of



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the word. While, not least due to the material turn in philology, visual aspects of the historical documents have gained greater attention, this has not led to an explicit development in the methodology of criticism and critical representation of illustrations, drawings, and diagrams. Upon examining how these elements of textual works have been published within scholarly editions, we find a substantial difference between the handling of text and image. Until now, there has been no debate on how to represent diagrams (and other images) critically; therefore no coherent best practice has emerged. As we strive to attain parity with textual editing, it makes sense to begin by raising questions including: what is the "language" of a diagram as a visual expression of thought? How can we distinguish the authorial intention from the contingencies of transmission in copied but reconfigured manuscripts? How can we distinguish essential and arbitrary features of a given exemplar to create an editorial version? What is diagrammatic criticism?

Patrick Sahle is professor for Digital Humanities at the history department of Wuppertal University. His research focus lies on scholarly digital editing and knowledge modelling and representation. <http://patrick-sahle.de/>

Zef Segal The Open University of Israel



Topological Similarity as Means of Comparing and Clustering Diagrams

Assessing the similarity between diagrams is an important task for a historical evaluation of diagrammatic manuscripts. Although this task can be done, and has been done, manually (and mostly intuitively), it can also be conducted using mathematical models that measure levels of similarity in an automated and exact manner. This presentation will show some topological (and metric) measures that could support the analysis of visually complex manuscripts.

Dr. Zef Segal is a historian and digital humanist at the Open University of Israel, as well as a mathematics lecturer at Tel Aviv Jaffa College. His research interests are mobility, space, and communication in the nineteenth century as well as the application of digital methodologies in historical research. His latest books are "Motion in Maps, Maps in Motion", published in 2020 by Amsterdam University Press, and "The Political Fragmentation of Germany", published in 2019 by Palgrave Macmillan. His forthcoming books are "Culture in the Age of the Enlightenment: Reshaping the Private Sphere", and "Who's Afraid of Numbers: Math and Computation for the Humanities", both soon to be published by the Open University of Israel. <https://zefsegal.com>



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Uwe Sikora SUB Georg-August-Universität Göttingen



Mapping Knowledge in Maps of God: Towards an Ontology of *Ilanot*

Ilanot present us with a model of the cosmological world view in medieval and early modern Jewish tradition. This understanding about the earthly and the divine realms is laid out in a map-like fashion, showing places, items or concepts and combining these with extracts from texts of various kabbalistic authors.

With the "Maps of God" project we aimed to build a portal application that would not only allow for accessing the content of *ilanot* manuscripts digitally, but which would also provide access to their underlying cosmologies coherently. Doing so enable for search and comparison of said knowledge across various witnesses. In order to achieve that, we built a knowledge graph that describes both the cosmology and the varied strategies deployed in order to depict this thinking in *ilan* rotuli. The portal is thus designed to facilitate historical and material contextualization of this material, to assist in the assessment of its intertextual aspects, and to respect the significance of the manuscript traditions (families as well as paleographical and codicological features). Much more than a platform for present scientific editions of the *ilanot*, the "Maps of God" portal is a powerful research tool for scholars in a variety of disciplines.

In this talk we will show how we approached this task from both the conceptual viewpoint of data modelling/data organization (developing a project specific ontology describing the knowledge graph, a TEI customization to represent the textual content, etc.) and the technical considerations behind our decisions to develop and/or to refine a diverse toolkit for the capturing and processing of the data, including zone marking on manuscript surfaces, the presenting of interactive maps, and the creation of a searchable knowledge graph.

Uwe Sikora is a developer of metadata application profiles and member of the department for metadata and data conversion at the State and University Library of Göttingen. He is working on various digital humanities research projects with a focus on data modeling as well as analysis. He also advises researchers from the humanities on digital strategies in this area. His research interests are modeling and building information systems and software tools for projects in the humanities. His academic background is in Egyptology and classical archaeology.



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Andrea Worm Eberhard Karls Universität Tübingen



Diagramming the Ark of Noah in Peter of Poitiers' *Compendium historiae*

Peter of Poitiers' *Compendium historiae* contains a set of diagrams, which appear as regular features embedded within the linear hyper-structure of the work as a whole: the Ark of Noah, the Tribes of Israel, their encampments while on the desert journey, and a circular plan of Jerusalem. All these diagrams serve to clarify the "*sensus literalis*" of difficult passages of Scripture, all of them, however, in the way they were conceived, are reflective not only of the Biblical

text but also of exegetical works. In this paper, the Ark of Noah as it appears in the *Compendium historiae* will (1) be analyzed in respect to its form and content, (2) it will be contextualized with an eye to text and iconography of the Genesis narrative, and (3) it will be placed within the development of visual exegesis. Within the framework of the workshop, this paper shall serve as a case study to introduce the complexity of Peter of Poitiers' work and its sources, but also use the Ark diagram to show the variants that occur within the *Compendium historiae*. On the basis of the Ark diagram, it will be demonstrated how we think about editing its structural, diagrammatic, and iconic parts, and also how we intend to include some important and instructive variants.

Recommended reading:

Andrea Worm, *Geschichte und Weltordnung. Graphische Modelle von Zeit und Raum in Universalchroniken vor 1500*. Berlin 2021.

Andrea Worm, "Medium und Materialität: Petrus von Poitiers's *Compendium historiae* in genealogia Christi in Rolle und Codex," in: *Der mittellalterliche Codex. Material und Materialität*, eds. Patrizia Carmassi, Gia Toussaint. Wiesbaden 2018, 39-63.

Andrea Worm, "England's Place within Salvation History: An Extended Version of Peter of Poitiers' *Compendium historiae* in London, British Library, Ms. Cotton Faustina B VII," in: *Writing History in the Anglo-Norman World: Manuscripts, Makers and Readers, c.1066-c.1250*, eds. Laura Cleaver, Andrea Worm. Woodbridge 2018, 29-52.

Andrea Worm, "Visualising the Order of History: Hugh of Saint Victor's *Chronicon* and Peter of Poitiers' *Compendium historiae*," in: *Romanesque and the Past: Retrospection in the Art and Architecture of Romanesque Europe*, eds. Richard Plant, John McNeill. London 2013, 243-264.

Andrea Worm is Professor of Medieval Art History at the University of Tübingen. Her research interests lie with the visual arts and book culture of the Middle Ages. She is particularly interested in the perception and visualisation of time and history in the premodern period, and has published widely on chronicles, diagrams and maps. She taught at Augsburg, Basel, Cologne, Halle, and Graz; fellowships include the Kunsthistorisches Institut in Florence (Max Planck Institute), Cambridge University (Munby Fellowship in Bibliography), the Institute for Advanced Study in Princeton, and the Israel Institute for Advanced Studies in Jerusalem.