عناصر بصری در عنوان‌های مُذَهّب

بررسی قطعه نسخهٔ مانوی MIK III 4970 c recto & verso

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تاریخ دریافت مقاله: ۱۴۰۲/۸/۲۱
تاریخ پذیرش مقاله: ۱۴۰۲/۱۰/۲۷

عنوان در ادبیات نسخه‌شناسی یکی از پیرامتن‌هاست و صحنهٔ مواجههٔ خواننده با اثر ادبی را روشن می‌کند. عنوان یک اثر به شکلی چشمگیر بر شیوهٔ درک مخاطب از معنا و مفهوم آن تأثیر می‌گذارد. نقش عنوان در انتقال مفهوم و تعیین چارچوب کلی اثر، در دست‌نوشته‌های مانوی مایهٔ ژرف‌اندیشی است. به‌ویژه، عنوان‌هایی که با معیارهای بصری و جلوه‌های زیباشناسانه قطعات مانوی را آراسته‌اند. اهمیت این عنوان‌های زیباشده، که خط‌نگاری شده‌اند، بستگی کامل به چگونگی شناخت دو ویژگی عناصر و کیفیت‌های بصری دارد؛ ویژگی‌هایی که الفبای تجسمی و عوامل بنیادی در آفرینش عنوان‌ها در نسخه‌های مانوی هستند. زیرا بازشناسی عناصر پایه نخستین مرحلهٔ شناخت معیارهای بصری در پیرامتن عنوان زیباشده است، نوشتار حاضر، سه عنصر بصری پایه؛ یعنی نقطه، خط و رنگ در عنوان پشت و روی قطعهٔ MIK III 4970 c ، به عنوان آستانهٔ ورود به متن اصلی، بررسی و آنگاه نتایج را با هم مقایسه می‌کند. از کاربست بررسی، این نتایج حاصل شده که پیرامتن عنوان متن از نمایش استادکاری هنرمند مانوی فراتر رفته و پیوندی ناگسستنی با متن برقرار کرده است. در اینجا، نقطه اصلی‌ترین عنصر بصری سازنده عناصر است. بر این اساس، عنوان نسخهٔ مانوی را می‌توان با تأکید بر مفاهیم زیبایی، زبانی و محتوایی، یک ساختار منسجم در نسخه‌شناسی قطعات مانوی دانست.

واژگان کلیدی:
نسخه‌شناسی، قطعات مانوی، عنوان‌های مُذَهّب ، عناصر بصری، پیرامتن.

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1. Despite belonging to the same manuscript, the recto has more decorative elements, while the verso displays a higher level of design accuracy. This suggests that the scribe and/or illuminator on the verso had reached a masterful level, leading to the conclusion that the scribe or illuminator for the two pages was not the same.
2. The decorative elements and header letters, outlined in black, feature thick lines on the recto and thin lines on the verso. The motifs are painted in azure and red, with a more pronounced use of color on the recto than the verso. The header, containing the longest line, contributes significantly to the overall composition and highlights the work style of the scribe or illuminator on both sides.
3. The header letters on both sides showcase a decorative design, occasionally transcending the natural form of letters to transform them into new motifs. On the recto, the letter "**g**" [ﮔ] exemplifies this feature, while on the verso, the letters "**h**" [ﻫ], "**r**" [ﺭ], and "**x**" [ﺧ] exhibit similar decorative elements.
4. Upon analyzing the decorative elements, they diffuse when failed into points. The header section is the sole area of focus on both sides. The recto and verso exhibit a difference in visual weight attributed to the positive and negative space of the points, with the recto appearing heavier. The elements are confined within a two-dimensional space.
5. The emphasis has been on the header letters and decorative elements, heightened by the use of red. This red emphasis creates a notable contrast between warm and cold colors, as well as a distinct hue contrast, on both sides.

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is the simplest form of contrast between colors. Hue contrast was created by using primary colors with great intensity.[41] The artwork features a contrast between warm and cold colors, with red falling into the former category and azure into the latter. However, because of damage, it is not possible to determine the saturation of the colors without a chemical test to assess their purity and intensity.

4, Conclusion

This paper takes a codicological approach to examine the three basic visual elements of the header and its decorations on the recto and verso of the fragment MIK III 4970 c: point, line, and color. According to Gérard Genette, the header serves as a threshold for understanding what the main text is about. Here, the header contains the name of a Manichaean deity, suggesting that the original text likely discussed the attributes of this god. Despite being damaged, this piece has retained its visual elements and colors. The header is written in a decorative style and is surrounded by tendrils and flowers outlined in black ink with varying thicknesses. After examining both sides of fragment MIK III 4970 c, it can be concluded that:

MIK III 4970 c					
	Features of the Page	**Header**			**Decorative Elements**
		Visual Elements			
			Point	**Line**	**Color**
Recto	• Damage with sunlight, dust, and water • Ochre page • Tendrils, flowers, and ribbons • Azure and red pigment (elements) • Black ink (outline) • Thick lines • Careless drawing, a novice illuminator (imitation)	***R***	• For letters and decorative elements, to save energy • Positive, heavyweight • Distribution and confusion	• Header, horizontal • Static force • Different thickness • Expressive lines, curved lines • Relaxation	• Predominance of warm color • Hue contrast • Cold and warm contrast
Verso	• Damage with sunlight, dust, and water • Ochre page • Tendrils, flowers, ribbons, and pomegranates • Azure and red pigment (for elements) • Black ink (for outline) • Thin lines • A skilled and meticulous designer	***V***	• For letters and decorative elements, to save energy • Negative, lightweight • Distribution and reclusion	• Header, horizontal • Static force • Slant lines, movement	• Relative balance in the ratio of colors • Hue contrast • Cold and warm contrast

41. Itten, *The Art of Color*, 36.

3.3, Color

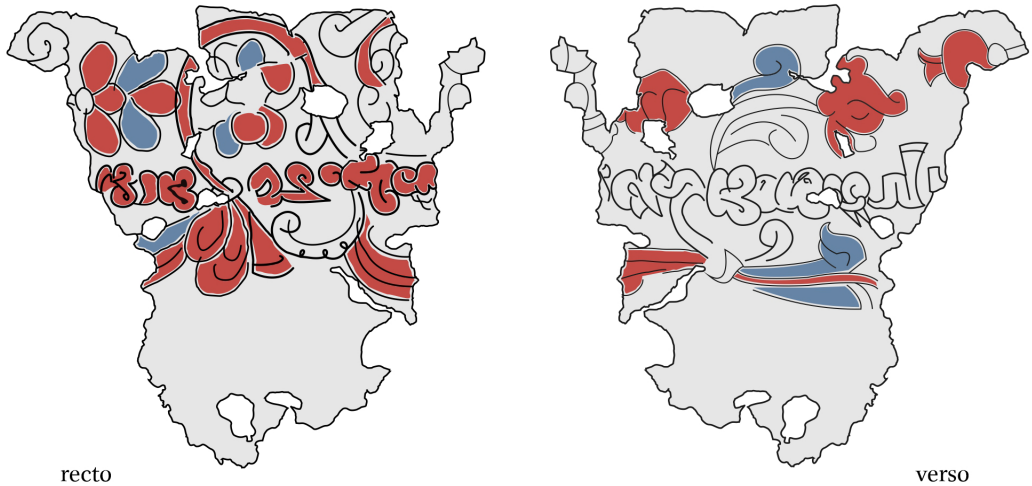


Fig. 11: Red and azure pigments on the fragment's *recto* & *verso.*

The color and its various aspects are linked to human knowledge and experience of the universe. Objects and elements are conveyed to the brain through color and form, allowing for comprehension. The physical and chemical properties of pigments can be used to analyze and define the reality of colors. This allows for the determination of the value of *chromatic colors* (colored) in comparison to *achromatic colors* (colorless). The author did not have access to chemical analysis for the colors of the piece or the ability to analyze the physics of the colors. As a result, the examination was limited to the visual effect. The piece utilizes a limited color palette of red and azure, which appear warmer on the paper's ochre surface than they would on a white background. The emphasis of the piece is on the design of the elements, with color being used only to complete the shapes and forms. The desired color combination is not provided. The colors used lack harmony and do not complement each other, resulting in neutral grey not being created from their combination. The colors have expressive value. Inappropriate proportions for red (6) and azure (8) and color mismatches are also present.[40] The red color is more prominent here, as is the case with other illuminated and non-illuminated pieces. It appears that the Manichaeans had a particular fascination with this color, possibly because of its visual properties. Warm colors tend to come forward, while cold colors recede. As primary colors, red and blue are positioned on opposite sides of the color wheel, forming the two sides of an equilateral triangle. This

40. For additional research on color theory, see Goethe, *Goethe's theory of colours*.

A line is a visual element with a real length, starting and ending with a point. It is a point that has lost its static state because of force and has become an active visual element. The line is not the fundamental element on the recto and verso, often employed in the outlines of decorative elements and the letters of the header. These outlines give a special effect on the elements. The thickness of lines reveals the delicacy, strength, coherence, fracture, and work style of the illuminator and scribe. It is important to note that the illuminator and the scribe are not the same. This can also be seen in the design of letters, such as the difference as the letter "ʾ" [ء] on the recto and verso. (Fig. 10)

Fig. 10: The variation between the fragment's *recto* & *verso* letters "ʾ" [ء]

Failing the elements into their smallest parts reveals that only a few lines remain, with the longest being for the header. The difference between using different tools is shown by the thick lines. Only two lines convey the sense of a vertical line, perpendicular to the horizontal line of the header. This establishes a balance between the opposing elements. The lines are *expressive* rather than *constructive*. They express the character of the scribe and illuminator. Yet, it appears that the level of mastery of the scribe and illuminator is not consistent throughout. The lines on the verso suggest a higher degree of mastery in both scribing and painting by providing coherent, fine, and low-cut lines.

The point is the result of the initial collision of the tool with the material plane, with the basic plane. The point is the smallest and simplest visual element, representing a location in space and serving as the origin of a form.[39] This visual element comprises the most ornamental aspects of the piece. The focus and dispersion of points also play significant roles in the visual composition. Points are distributed throughout the recto and verso, except for the header. The only concentration of points on both sides is in the header. The artist(s) aimed to convey focus and sensitivity to the audience, which is more consistent on the verso header. This may be because of the Manichaean deity's name. The repetition of these points, whether regular or irregular, has created shapes and surfaces such as flowers, petals, and letters. The recto and verso display points differently, with positive points on the recto and negative ones on the verso. This point creates a difference in visual weight between the recto and verso. The weight is spread out on the recto but concentrated above the header on the verso. As a result, three-dimensional space and different planes are not formed, and the only feature that can be considered the basic form of a three-dimensional space is the different sizes of the points. The shape of the points on both sides tends to be circular, trapping the energy inside.

3.2, Line

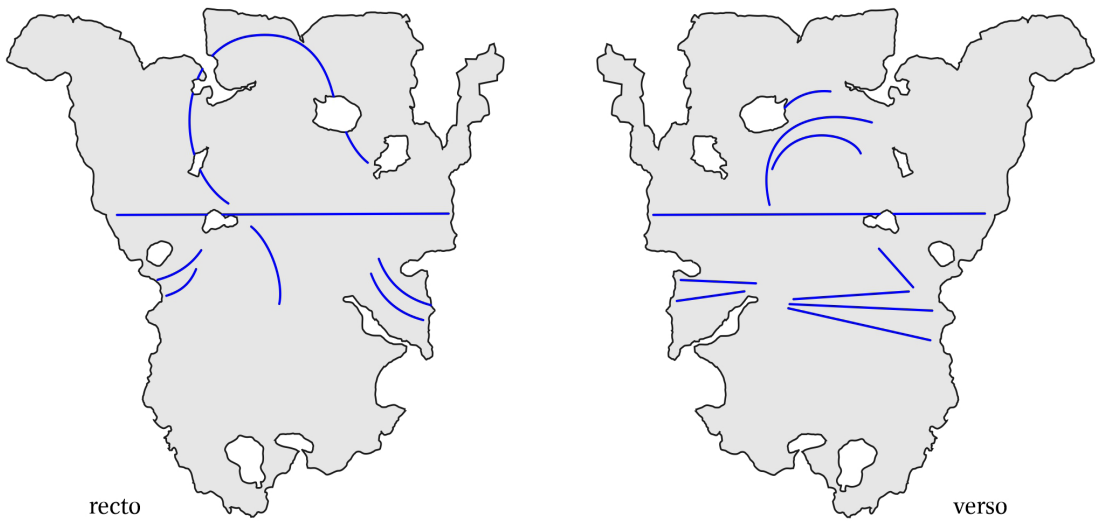


Fig. 9: Lines scattered across the fragment's *recto* & *verso*

39. Halimi, *Basic Design*, 38; Nāmi, *Principles of Visual Arts*, 20; Kandinsky, *Point and line to plane*, 28.

> "Make pomegranates of blue, purple, and scarlet yarn around the hem of the robe, with gold bells between them. The gold bells and the pomegranates are to alternate around the hem of the robe. Aaron must wear it when he ministers."[35]
>
> "The bells and pomegranates alternated around the hem of the robe to be worn for ministering, as the LORD commanded Moses."[36]

Other places in the Bible refer to pomegranates as symbols of fruitfulness, blessing, happiness, and prosperity.[37] These associations support the notion that the inclusion of pomegranates in this context may be influenced by Christian symbolism. As exposure to Zoroastrian, Christian, and Buddhist teachings convinced Mani that his insights agreed with those of the great prophets of the past, and provided him material with which he formed his own philosophy.[38] Furthermore, this connection is reinforced because the header's content features the name of a Manichaean deity. Remarkably, the design and decorative elements of the header have been executed with precision.

3, Expression of Visual Elements: Title and Decorative Elements

3.1, Point

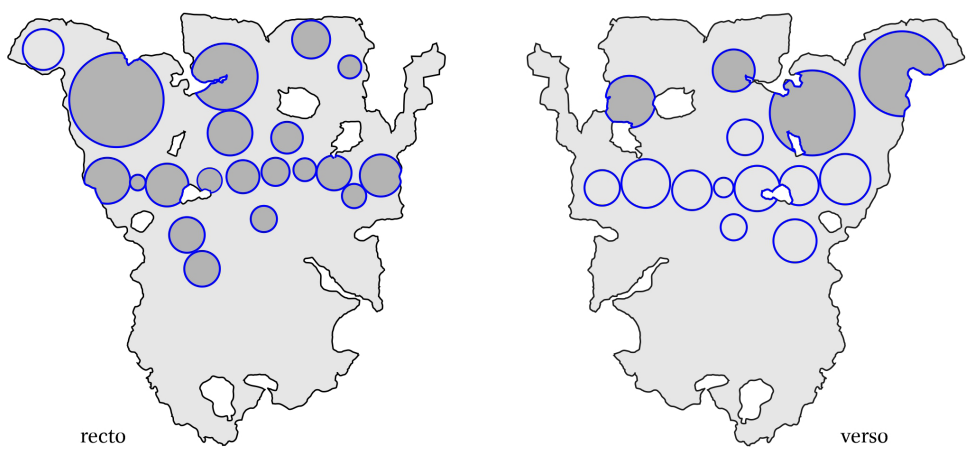


Fig. 8: Points scattered across the fragment's *recto* & *and verso*

35. *Exodus* 28:33–35.
36. *Exodus* 39:26.
37. *Joel* 1:12; *Deuteronomy* 8:7–9.
38. Gulácsi, *Manichaean Art*, 3.

On the verso, the header is surrounded by *Khatȧy* motifs, which are not elaborated. The decorative elements are divided into two parts. The lower section contains ribbons, while the upper section contains floral motifs and tendrils. The ends of the three ribbons are tied to the body of the letter "**x**" [ـخـ]. The ribbon on the right is red, and the other two on the left are azure. The damaged piece features a depiction of three tendrils, a flower, a bud, and a pomegranate above the header. On the left-hand side, a red flower with only a few remaining petals is visible, while the rest of its parts are missing. A few parts of a tendril are visible. In the middle, two tendrils have grown above the letter "'" [ʾ] and moved to the right. The top of the tallest one displays a redbud, which is a recurring motif in Manichaean fragments. Furthermore, a red pomegranate is visible on the right-hand side. The motif appears to be based on a pomegranate tree. Therefore, probably the outer margin of the verso contained a depiction of a pomegranate tree and a deity. This interpretation is supported by the depiction of pomegranates covering the gods in MIK III 6278. (See Fig. 7)

Fig. 7: MIK III 6278, Gods' bodies adorned with pomegranates.[34]

Perhaps the depiction of pomegranates growing out of the gods' bodies is influenced by the Bible. Similarly, the Bible contains instructions for making priestly garments:

34. Gulácsi, *Manichaean Art*, 175.

to both sides of it. At the top of the header, the floral motifs gracefully transition into the heads of tendrils and flowers. The movement commences with the elongated letter "**g**" [ﻍ] and the letter "**c**" [ﺟ], where the lower loop is intricately tied with three knots. The ends of these two letters have been tied at the bottom of the header. Two flourishing ribbons appear to be placed on both sides of them. Because of the unclear shape of the heads of the ribbons, reconstruction is not possible. Two bows are tied to the body of the letter "**g**".

Above the header, the *Khatȧy* motifs comprise four flowers and tendrils. On the left side of the piece, the end of a tendril is visible, while the rest is missing. The painting depicts three flowers, with two colors red and azure, respectively, and having three petals each, while the third the same color has several petals. The middle flower, surrounded by the curve of the letter "**g,**" is complete, but its design is inaccurate. The flower petals are painted in red and azure. The tendril-like end of the letter "**g**" touches the top of the letter "**c**". The motifs appear to be filled with tendrils, as seen from the remnant on the right side. An azure petal from a flower is visible below the third tendril. The letters of the header are colored, although the damage has turned red to brown. Both the header and the surrounding motifs are outlined in black. Although the piece is illuminated, it appears that the necessary care was not taken in the header's design and the motifs surrounding it. This is clear in the protruding lines, the lack of attention to detail in the flower design, and, most importantly, the unprofessional design of the header letters.

2.1.2, The Verso

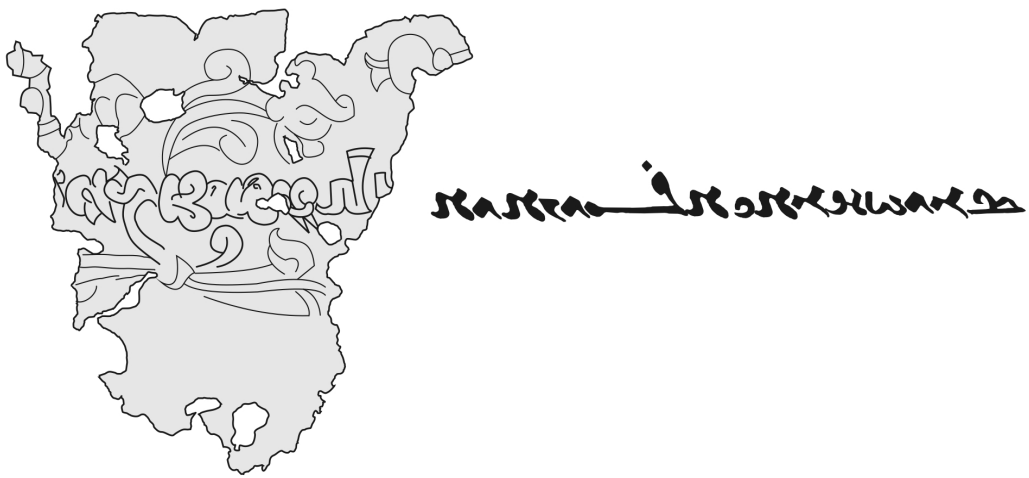


Fig. 6: A line drawing of the fragment's verso page and the header letters.

V/	**H**/ srw](š)h[32]r(ʾy)ʾ xw(d)[ʾwʾ	**Loard Sroš-Arāy** (?)[33]
	1/](.)tyy xwr ʿy(.)[	… sun …
	2/](.)ctsyy ⊙ (δ .)[	…
	3/](.)[	…

2.1, The Fragment Design

2.1.1, The Recto

Fig. 5: A line drawing of the fragment's recto page and the header letters.

The header on the recto is surrounded by *Khatȧy* motifs. The busy motifs cover the upper part of the piece. The motifs resembling ribbons seem to emanate from the lower part of the header letters, extending

32. The fully visible letter, a Manichaean "**h**" [𐫟] is rendered with a flat top, captured as if the viewer was looking down onto it from a high horizon (Gulácsi, *Mediaeval Mani*chaean *book art*, 99).

33. This is a term used to refer to the Manichaean God, called "Column of Glory" (srwšʾhrʾy, srwšhrʾy MP /*srōšahrāy*/ *n., n.pr.*). The third deity of the third creation, the Column of Glory, is the Milky Way's incarnation and the source from which light particles are emitted into the sky. "… the / [Pillar] of Glory, the Perfect Man, which was summoned / [by the] glorious Ambassador who is greater than all the po/rters" (*Keph*. 62.155,6).

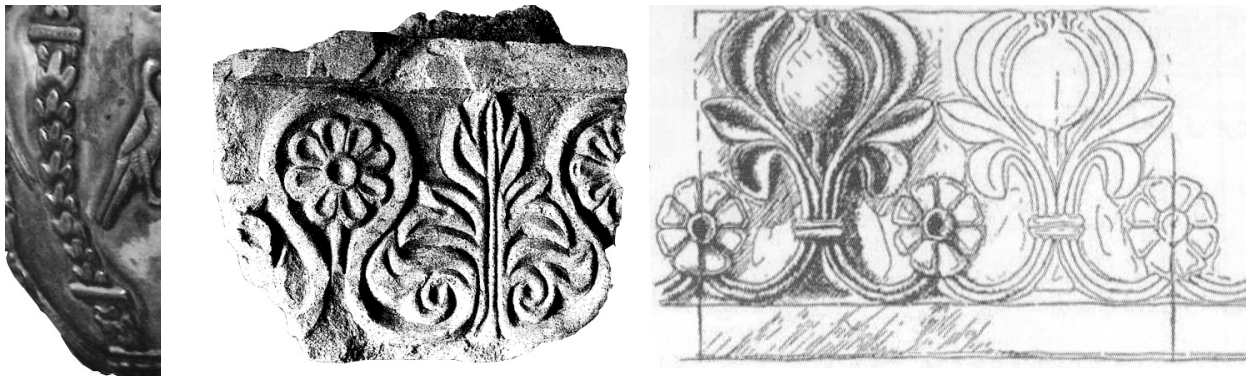


Fig. 4: (left, detail) Bottle of gilded silver, Kilārdasht, 6 AD;[24] (middle) Stucco, Hājiābād, 4 Ad;[25] (right) Stucco, Kish, P/I [D].[26]

The piece's text consists of three lines on each side, with the recto and verso featuring an excellent *(momtāz)*[27] header, written in Parthian on a decorative pen[28] using Manichaean script. Two lines of text are in Sogdian, written in a fine *(ʿāly)*[29] Manichaean script using black ink.[30] Unfortunately, both lines are defaced because of fragment damage. The text of the piece is as follows:[31]

c/		
R/	**H**/ š'](dcnyg ' '[	**On The Happy** …
	1/](.) ⊙ myyẖ [	… here …
	2/] δyy ⊙ (. . j)yy m[	…
	3/](. .)[	…

24. Ghirshman, *Iran*, 45.
25. Azarnosh, *The Sasanian*, 95.
26. Pope, *A Survey of Persian Art*, 771.
27. When a calligrapher gains proficiency in calligraphy "Mashq-i Naqly" and becomes an expert in calligraphy techniques, they acquire the skill to use various pens and produce exceptional handwriting (Ghelichkhani, *Handbook*, 340).
28. Any script whose ornamental quality extends beyond calligraphy's skill and technique (Ghelichkhani, *Handbook*, 151).
29. When the calligrapher moves on to the transcription stage and the calligraphy is of a quality that non-technical individuals find few issues with (Ghelichkhani, *Handbook*, 340).
30. Gulácsi, *Manichaean Art*, 236 (also see, Boyce, *Catalogue*, 142).
31. Ibid, 236.

The date of paper production for this piece is uncertain. However, based on the radiocarbon test conducted on the piece MIK III 8259, maybe it was produced between the 10th and 11th centuries.[20] Since the type of paper used in Turfan between the 10th and 11th centuries has not been identified, it is unclear which specific type was used. However, its thickness can be inferred from its sturdy appearance. Despite exposure to environmental factors such as humidity and potential damage during World War II, the piece has survived. A comparison with the piece published in 1923 in von Le Coq's book highlights similarities and differences in the piece's condition and features.[21] The edges of the torn piece are frayed and sometimes stringy, revealing the natural fibers of the sheet (Fig. 3)

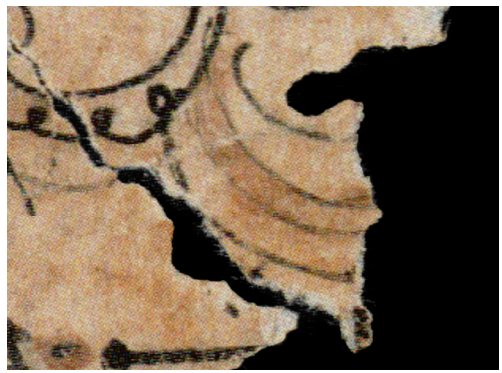


Fig. 3: The paper's fibrous threads after damage

The illumination on the fragment MIK III 4970 c may have been influenced by *Serindian art*,[22] which flourished in Xinjiang from the 2nd to the 11th century and is a combination of Chinese, Sasanian, Indian, Greek, and Gandhara art. The illuminated Manichaean manuscripts show a remarkable influence of Sasanian art.[23] An example of this influence can be observed when comparing the illuminated Manichaean fragments with *Sasanian* works, particularly in vessels and stuccos. (Fig. 4)

20. Ibid, 9.
21. This fragment seemed to have had a piece in the upper left corner (Le Coq, *Die manichäischen Miniaturen*, taf. 5: c).
22. The La. forms *Serica* and *Seres* derive from the Gr. *Sērikḗ* (*Σηρική*) and *Sḗres* (*Σῆρες*). This seems to derive from their words for silk (Gr. *σηρικός*, sērikós; La. sericum) and often has been linked to the *sī* 絲 in Ch.. The Chinese *sī* "silk," Manchurian sirghe, Mongolian sirkek have been compared to this and the people-name *Seres* in Gr. might be a rendering via Mongolian of the Chinese word for "silk," but this is uncertain. For more information, see Yule, *Cathay and the Way Thither*, *Seres* entries.
23. See Hopkirk, *Foreign devils*, 23, 63, 87, 119.

Fig. 2: (detail) MIK III 4970 c *recto* & *verso* (up), MIK III 4983 *recto* (down)[19]

19. Ibid, 41.

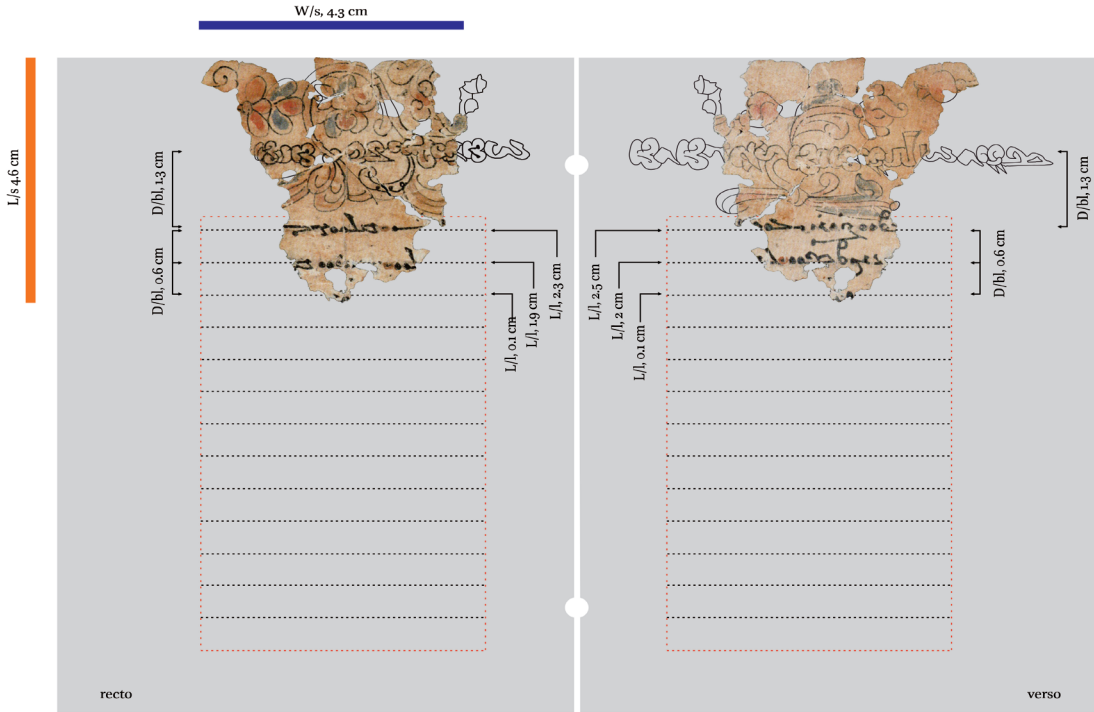
The Museum für Asiatische Kunst, Staatlichen Museen zu Berlin, Stiftung Preußischer Kulturbesitz (SPK) is the home of this artwork. The discovery site is in Qocho (*Gāochāng* 高昌), Turfan Oasis (in Xinjiang), Northwest China. The dimensions of the fragment are 4.5 cm in length and 4.2 cm in width. It appears to be part of the middle of the upper border, with remnants of the original edges above it.[14]

The manuscript from which this leaf originated was artistic *(ārāyehvar)*, meaning that it included elements related to the art of bookmaking, such as tables, illumination, "Dyeing illumination/ *Tarṣyʿ*," and so forth. In this piece, various elements are distinguished using pigment and ink. The calligraphic headers are illuminated on both pages. They are highlighted in black and written in hollow/contour letters. These letters' outline thickness varies from the recto to the verso; it is thicker on the former and thinner on the latter. The colors used on both sides of this piece are red, azure, and black (for outlines). Some parts of the piece have been perforated, causing defacement to both the design and header. The header letters on the recto are painted red. Decorative elements on this side include floral (*khaṭȧy*)[15] motifs and tendrils. A pomegranate motif and a bud that leads to a spiral are the decorative patterns on the verso.[16] The header is covered with tendrils, resembling flourishing ribbons. Some Turfan Manichaean pieces resemble them, though this form is uncommon. The color of the decorative elements, such as Khaṭȧy motifs and tendrils, may have been affected by the sunlight or dust. This is evident in the ecru paper's dirty and dark appearance. The red-patterned parts of the paper are stained with red pigment, indicating water damage and pigment penetration into the paper texture. There is no evidence of starch,[17] and the absence of glazing is apparent as there is no glossy and/or shiny surface visible on the paper. Upon comparison, the illuminated header and decorative elements in fragment MIK III 4983 *recto*, it is evident that the paper surface lacks a glazed appearance. This indicates that albumin or any other adhesive material was not used to affix the pigments to the sheet.[18] (see Fig. 2)

14. See Gulácsi, *Manichaean Art*, 117.
15. Combining twisted motifs of flowers and bushes (buds, blossoms, and leaves) creates this creative design, which is one of the fundamental motifs of Iranian ornamental arts. Every rhythmic twist in *Khaṭȧy*, which is inspired by natural patterns, is referred to as a "Bind" (Māyel-Harvy, *Ketāb-ārāʾy*, 637; Mojarad Tākestāni, *Shyvih i Taẕhyb*, 27).
16. Gulácsi, *Manichaean Art*, 117.
17. After the drying process, the handmade paper is referred to as "no starch paper" or "watery leaf." This sheet is thin and composed of fluffy fibers. To ensure that the ink and pigments move on the sheet easily, an additional step is required. This step is referred to as "starching" (Ghelichkhani, *Handbook*, 21).
18. See Gulácsi, *Manichaean Art*, 40.

influence they had on the development of Iranian book manufacturing. Consequently, the purpose of this paper is to use a codicological approach to identify the visual criteria (the primary visual features, i.e., point, line, and color) of the header and the decorative elements of the fragment MIK III 4970 c (recto and verso). These are the “mass-space elements” that create three-dimensional phenomena.

2, The Fragment MIK III 4970 c[13]



MIK III 4970 c (recto and verso)
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W/s = Width of the sheet L/s = Length of the sheet L/l = Length of the line D/bl = Distance between the lines

Fig. 1: A hypothetical reconstruction and placement of the fragment MIK III 4970 c on the *Recto* and *Verso pages*

13. The information of the fragment together with the bigger piece housed in the Museum für Asiatische Kunst, Staatliche Museen zu Berlin are as III 4970 a b, AKu-Süd-, Südost- und Zentralasien, Chin (AKu / BT3 / UG /U3024 / SE), U 3024 Schrank E - Chinesisch, 8. / 9. Jh., 4,5 x 4,2 cm, Material: Farben auf Papier Technik: Malerei, Kocho, Xinjiang, China.

the manuscript[6] production is to write the text. The complexity of achieving this goal lies because the scribes considered the headers to be illuminated[7] in the manuscript production program. Besides considering available space, methods to enhance the header's visibility and attractiveness were considered. For instance, multiple individuals were typically involved in decorating headers with ornamental designs and features.[8] The header is most frequently written in a font size or color that differs from the body of the text.

This unique function of the headers holds a special place in the Manichaean manuscript fragments found in Turfan (*Tǔlǔfān* 吐魯番) Oasis, in Xinjiang (*Xīnjiāng* 新疆), Northwest China. The Manichaean scribes employed unexampled techniques, such as the elongation of particular letters or the use of a large calligraphic style (*Jaly*),[9] resulting in flower and petal motifs and other decorative elements, especially in headers. For example, the letters are sometimes written hollowly (contour letters)[10] and become impressive by combining wide and thin lines in different colors. Besides the unique features of the header letters, the decoration around the header is also sumptuous. These decorations have gone beyond the craftsmanship of the illuminators (*nabygān negārān*)[11] and have revealed special visual and aesthetic features.

These Manichaean thresholds are rich in visual criteria[12] and play an essential role in the examination of Manichaean manuscripts. These thresholds serve to present the content of the text to the audience, drawing their attention to both the written words and the overall manuscript. Manichaean illuminated manuscripts are invaluable for understanding the history of illumination, bookmaking, and the potential

6. Also read more about codex: A codex is a collection of sheets of papyrus, parchment or paper, made into quires (gatherings), and in most cases, stitched together and attached to protective covers. The codex can consist of one or a number of quires containing one or several usually folded sheets/ bifolia (Gacek, *Arabic Manuscripts*,62).
7. These motifs are regular geometric designs. The illuminator/ *nigārgar* exclusively utilized black and gold, without incorporating any other colors. If the illuminator has used different colors to draw these patterns such as Zinnober, Azure, White lead, Verdigris, and so on, those patterns are known as "Dyeing illumination/ *Tarṣyʿ*" (Māyel-Harvy, *Ketāb-ārāʾy*, 284–5; Ghelichkhani, *Handbook*, 84).
8. Ṣafary-Āq Qaleh, *Noskheh Shenakht*, 68.
9. A thick and wide script known as "Jaly" (a large form of calligraphic style) is the focus here (unlike the "Khafy" which represents a smaller form). This term refers to the largest pen that a calligrapher can use, with a pen width ranging from 6 mm to 2 cm or even more (Ghelichkhani, *Handbook*, 281–2; Fażāely, *Aṭlas i Khaṭ*, 223).
10. For a more study on the contour letters of headers, see Reck 2022, 444–460.
11. ngʾrgr Pth./MP /*nigārgar*/ *n.* {*nbygʾn ngʾr*} = book painter (Durkin–Meisterernst, *Dictionary*, 240).
12. Visual criteria are used to evaluate and analyze the visual quality of artistic works in the visual arts. Visual criteria refer to visual elements and qualities. However, primary visual elements alone cannot convey visual reality and effect. Basic visual elements include points, lines, surfaces, volumes, textures, and colours. They must be introduced in the form of a composition according to one of the sub-branches of visual qualities, such as balance, proportion, rhythm, depth, movement, and emotions. Only then can a visually effective design be created. (Halimi, *Basic Design*, 32–6).

Abstract

In codicological literature, the headers function as paratexts. It previews the reader's first encounter with the literary work. A work's header significantly affects how the audience understands its meaning and concept. In Manichaean manuscript fragments, it is important to consider the role of the header in conveying the concept and setting of the general framework of the work. In particular, headers embellish Manichaean fragments with visual criteria and aesthetic effects. The significance of these embellished headers, characterized by calligraphy, depends on how the elements and visual qualities are recognized. Together, they form the visual alphabet and are fundamental factors in creating Manichaean manuscripts. This article examines and compares the visual elements of the illuminated header on the recto and verso of the fragment MIK III 4970 c. It focuses on specific elements, such as point, line, and color. The outcomes of this research reveal that the header, acting as a Paratext, creates an unbreakable connection with the text, transcending the Manichaean artist's demonstration of workmanship. The primary visual component of the element builder is the point. Considering this, the Manichaean manuscript header, which emphasizes linguistic, aesthetic, and content elements, can be seen as a coherent structure in the codicology of Manichaean manuscript fragments.

Keywords: Codicology, Manichaean Manuscript Fragments, Illuminated Headers, Visual Elements, Paratexts.

1, Introduction

The header serves as a prologue to the main text, acting as the first sign that identifies the subject and can summarize its structure in one or more words. Like an arch, the header covers the main text and is one threshold or Paratext that allows the text to become a manuscript/ book and be presented to the reader.[2] In this approach, the header appears first and is placed in a "strong position," enabling the forecast of the main text's structure.[3] After fasciculing (*kurāseh bandy*)[4] and ruling (*musaṭar andāzy*),[5] the primary goal of

2. Genette, *Paratexts*, 1. For more study on the features of a header, see Ibid, 55–103.
3. Arnold, *Stylistics of Modern English*, 46–47 *apud* Moreva, "Paratextual Element," 418.
4. In codicology, each of the codices is called a *kurāseh* (Ṣafary-Āq Qaleh, *Noskheh Shenakht*, 65).
5. In the past, papers were not measured using rulers. Instead, scribes used a device called a *musaṭar* to write regularly. A *musaṭar* is a cardboard page with threads on it. The scribes would set the threads, place the paper on the page, and press with their hands to fix the threads on the paper. They would then write or draw lines on the paper using the lines left by the threads (Ibid, 66–7).

VISUAL ELEMENTS IN THE ILLUMINATED HEADERS

Analyzing the Manichaean Manuscript fragment MIK III 4970 c recto & verso

Sonia Mirzaie[1]

MIK III 4970 c recto & verso
© Museum für Asiatische Kunst, Staatliche Museen zu Berlin.
(After Gulácsi, *Manichaean Art*, 119)

1. sonia.mirzaei@gmail.com, CSMC, University of Hamburg. The general Transliteration system is based on *IJMES*. My heartfelt thanks go to Lilla Russell-Smith for sharing photos and information about the piece at the Museum für Asiatische Kunst, Berlin.

Visual Elements in the Illuminated Headers:
Analyzing the Manichaean Manuscript Fragment MIK III 4970 c recto & verso

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In codicological literature, headers function as paratexts, providing a preview of the reader's first encounter with the literary work. A work's header significantly influences how the audience understands its meaning and concept. When examining Manichaean manuscript fragments, it is crucial to consider the role of the header in conveying the concept and setting the general framework of the work. In particular, headers adorn Manichaean fragments with visual criteria and aesthetic effects. The significance of these embellished headers, characterized by calligraphy, depends on how the elements and visual qualities are perceived. Together, they form the visual alphabet and are fundamental in creating Manichaean manuscripts. This article explores and compares the visual elements of the illuminated header on the recto and verso of the fragment MIK III 4970 c. focusing on specific elements, such as point, line, and color. The findings of this research suggest that the header, as a paratext, establishes a strong connection with the text, surpassing the demonstration of workmanship by the Manichaean artist. The primary visual component of the element builder is the point. With this in mind, the Manichaean manuscript header, which highlights linguistic, aesthetic, and content elements, can be viewed as a cohesive structure in the codicology of Manichaean manuscript fragments.

Keywords: Codicology, Manichaean Manuscript Fragments, Illuminated Headers, Visual Elements, Paratexts.