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'CSMC Scroll Matrix'

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## CSMC – Occasional Paper No. 7

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### CSMC Scroll Matrix

#### Introduction

- The Matrix presented below orderly lists the main features of the book form scroll, and some other aspects to be considered in scholarly studies and descriptions. It can be used as an inspection checklist or as a backbone for an analytic description of a scroll.
- It is based on the presentations of case studies by specialists of various cultural areas, within the framework of the Permanent seminar on manuscript analysis, description, and documentation (<https://www.csmc.uni-hamburg.de/written-artefacts/working-groups/permanent-seminar.html>) at the Centre for the Study of Manuscript Cultures (Universität Hamburg), and is the result of discussions between the authors.<sup>1</sup>
- Chapter 1 proceeds from a more external to a more internal viewpoint.
- The items presuppose direct access to the object and a good state of preservation. Depending on the nature of the scholarly project (e.g. editing or cataloguing), the time available, the local cataloguing tradition etc., the matrix can be adapted to individual needs (for example, registering the weight of the objects is more an ideal than a realistic goal).

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<sup>1</sup> We warmly thank all the speakers and the participants, as well as Prof. Dr. Bruno Reudenbach for a stimulating exchange about Decoration and Paintings.

## Warnings

- This list is still a work in progress and does not pretend to be complete.
- Importantly, the possible methods to be used in order to study each feature, and the way to apply them and communicate the results are not discussed.
- The terms are chosen in order to be, hopefully, applicable across all cultures. In case of a severe terminological problem, the authors are grateful for remarks by readers.
- Some items depend on the characteristics of the feature in the scroll, such as the details of the ruling or text-structuring devices (see 1.2.2 or 1.2.5.1). This is the meaning of the indication “if relevant”.

## Overview of the Matrix

The Matrix is organised as follows:

1. Features characterising the artefact in its present state
  - 1.1 The artefact as a whole
    - 1.1.1 *Basic properties*
    - 1.1.2 *Protection and handling*
    - 1.1.3 *Preservation*
  - 1.2 The production units
    - 1.2.1 *General properties*
    - 1.2.2 *Constitutive material elements*
    - 1.2.3 *Visual organisation*
    - 1.2.4 *Content production*
    - 1.2.5 *Structuring devices*
    - 1.2.6 *Writing and decorating materials*
    - 1.2.7 *Content*
    - 1.2.8 *Order of production steps*
    - 1.2.9 *Historical conclusion (about the specific production unit)*
  - 1.3 Post-production paracontent (notes etc.)
2. History
  - 2.1 Production history
  - 2.2 Circulation history
3. Bibliography

## ***1. Features characterising the artefact in its present state***

### **1.1 The artefact as a whole**

If applicable, specify whether the features' properties are original or not.

#### *1.1.1 Basic properties*

- size (closed: 3D, opened: 2D)
- weight (see introduction)
- opening orientation (vertical scroll/horizontal scroll)
- closing mode (rolled/folded, with explanation on folding technique)
  
- location of the content (inside/outside/both: reading order and transition at side end)
- main language (e.g. Arabic/Chinese/Latin)
- main writing axiality (coaxial/transaxial)<sup>2</sup>
- main writing direction (rightward/leftward/boustrophedon/downward/upward)
- number of production units

#### *1.1.2 Protection and handling*

- container(s) (e.g. box and/or satchel)
- protective initial or final element(s)
- protective or closing accessories (e.g. laces)
  
- handling devices (e.g. roller)
- referencing devices (e.g. label or note written on the scroll relating to the content, shelfmark, the position of the scroll in a series, the storage)
  
- other (e.g. mounting calligraphy with Chinese scrolls)

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<sup>2</sup> For example, in a usual Chinese horizontal scroll, the axis is vertical and the main reading direction, which is also vertical (downward), is thus coaxial (the secondary direction is transaxial, going to the next line leftward). In a usual Greek-Roman horizontal scroll, the axis is also vertical but the main reading direction is transaxial (rightward; leftward in a Hebrew scroll), while the secondary direction is coaxial (downward in the column).

### 1.1.3 Preservation

- present state
- place, extent, nature, severity and date of damages
- possibility of a reconstruction of what is lost (e.g. according to the missing content, or because of traces of previous elements for protection and handling)

## 1.2 The production unit(s)

General definition of the production units in a specific manuscript:

‘in an artefact, all the parts which are the result of one and the same act of production’<sup>3</sup>

For each production unit:

### 1.2.1 General properties

If more than one production unit:

- size (opened: 2D)

If different in the production units (otherwise 1.1.1 is enough):

- location of the content (inside/outside/both: reading order and transition at side end)
- main language (e.g. Arabic/Chinese/Latin)
- main writing axiality (coaxial/transaxial)
- main writing direction (rightward/leftward/boustrophedon/downward/upward)

### 1.2.2 Constitutive material elements

- number of elements (e.g. number of sheets or bamboo slips)
- for each element: material, characteristics, size, pattern of composition (e.g. the orientation of the fibres in papyrus scrolls, or the position of hair and flesh side in parchment scrolls)
- joining mode (e.g. gluing or sewing; direction of overlapping between the elements in papyrus scrolls); materials and technique used
- numbering or grouping, if any

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<sup>3</sup> Andrist, P., P. Canart, and M. Maniaci. *The Syntax of the Codex: Towards a Structural Codicology*, §2.2.1.

### 1.2.3 Visual organisation

In the same production unit, there could be several layouts following one another.

#### 1.2.3.1 Types of layout

##### I. Linear repetition of element(s)

###### Type a. Single visual element

Simple layout with no pattern, or a repetitive pattern consisting of a single visual element (e.g. columns)

- visual element (full space=long line/columns etc.)
- number of repetitions of the visual elements; for each of them: position on the scroll, size, usage of delimited space
- surrounding spaces (size, usage of space)
- numbering if any
- exceptions (e.g. peculiarities at the beginning or the end of the scroll)

###### Type b. More than one visual element

Layout with a recognisable repetitive pattern consisting of more than one visual element, such as ‘abc abc abc’<sup>4</sup>

- visual elements
- pattern of repetition
- same items as for Type a

##### II. Non-linear repetition of element(s)

###### Type c. Non-linear repetition of simple layout-elements

Layout with a recognisable pattern consisting of a non-linear repetition of single elements, such as ‘abc acb aac aba’<sup>5</sup>

- same items as for Type b, but with description of the non-linear pattern

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<sup>4</sup> E.g. a production unit in a vertical scroll, in which sections “full width” are regularly followed by sections with 2 columns.

<sup>5</sup> E.g. a production unit in a vertical scroll, in which there are sections “full width”, + sections with 2 columns + sections made of squares, but one sees no pattern in the way they follow one another.

### Type d. Non-recognisable series of elements (zero pattern layout)

Layout without a recognisable pattern

- description presenting the geometric principles of the layout / how it is organised and how it works
- then same items as for Type b

#### *1.2.3.2 Further features*

- ruling (if present): preparation,<sup>6</sup> technique (e.g. blind, coloured); instrument and method of use; system if relevant;<sup>7</sup> type; dimensions
- relationship between ruling and writing/decoration

#### *1.2.4 Content production*

##### *1.2.4.1 Scripts and hands (text and musical notation)*

How the content was written, including palaeographical aspects

- writing/reading directions (primary and secondary)<sup>8</sup>
- hands: number of hands, characteristics
- identity of scribe(s): source (if known or inferable)
- use of scripts (if more than one script, e.g.: commented text in red majuscule script; commentaries in brown minuscule script)

##### *1.2.4.2 Paintings, drawings*

- artists: number, whether they coincide with the scribe(s)
- for each artist: identity (if known), extension, main characteristics (e.g. techniques, style, personal characteristics)
- if more than one hand: relation between them
- usage of inks/painting substances

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<sup>6</sup> E.g. in parchment scrolls, pricking: position, shape of the holes, frequency, etc.

<sup>7</sup> E.g. in parchment scrolls, if the ridges/furrows are on hair/flesh side + if the scroll was folded before ruling in order to be more efficient, etc. ).

<sup>8</sup> See above footnote 2.

## 1.2.5 Structuring devices

### 1.2.5.1 Rubrication and decoration

- usage as a structuring device (inter and intra units of content)
- other usages if any
- material aspects: position, type (e.g. initials, rubricated sub-titles, head bands), content, colours, inks etc.
- artistic aspects: technique, style, quality of the realization, identification of the rubricator etc.

### 1.2.5.2 Other structuring devices

- use of spaces
- paragraphing<sup>9</sup>
- other<sup>10</sup>

## 1.2.6 Writing and decorating materials

- inks/writing substances: colour, characteristics (e.g. pigments)
- distribution

## 1.2.7 Content

(texts, miniatures, music scores, production paracontents)

Content summary (e.g. Iliad with commentaries), language(s)

For each Unit of Content:

### 1.2.7.1 Main text or musical notation

- position /extension (e.g. “cols. 5-25”)
- identification, against a published edition, if extant; if not, main characteristics (incipit, explicit ...)

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<sup>9</sup> Paragraphing as a visual aspect (here) is distinguished from paragraphing as a philological phenomenon (see also 1.2.7.1).

<sup>10</sup> See also 1.2.4.1, about the use of scripts.

- if relevant, main text structuration devices (e.g. division in chapters; paragraphing)<sup>11</sup>
- presence of non-textual elements belonging to the unit of content (description according to their type)

#### *1.2.7.2 Images, diagrams and tables, etc.*

For each occurrence:

- position/extension
- description; main characteristics
- presence of textual elements belonging to the content unit

#### *1.2.7.3 Production paracontents*

Scribes/producers adds-on (such as colophons, stichometry):

- description as above, according to their type

#### *1.2.7.4 For multiple-content production units*

- how the units of content relate to one another

#### *1.2.8 Order of production steps*

The order in which the individual manufacturing operations are carried out (e.g., if decoration is done before the text, or vice versa...)

#### *1.2.9 Historical conclusion (about the specific production unit)*

- specific time and place of production, if known or inferable (see also History, below under 2.1)

### **1.3 Post-production paracontent (notes etc.)**

Post-production paracontents are contents written at a later stage, mostly on already existing material support (already existing production unit)

- evidence of use (e.g. user notes or owner marks); if relevant, description of individual items as in 1.2 reference to paracontents in 1.1, if they are post-production ones

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<sup>11</sup> Paragraphing as a visual aspect (see also 1.2.6.2 at the end) is distinguished from paragraphing as a philological phenomenon (here).



## ***2. Main stages of the object's history***

### **2.1 Production history**

- date and circumstances of production of each main production unit, if known or inferable (see 1.2.6)
- in case of a scroll made of more than one production unit (multi-prod scroll): date(s) and circumstances in which the production units were joined together, if known or inferable
- function(s) and usage at the different stages of the scroll's history, if known or inferable

### **2.2 Circulation history**

- Place(s) where it is kept today (including shelfmark/inventory number), and how it arrived there, if known or inferable
- Main stages of the object's post-production history, including places where it was kept in the past and how it arrived there, and the transformations it underwent, if known or inferable (e.g. if it was excavated with other objects)

## ***3. Bibliography***

Scholarship on the scroll (not if only on the content or its tradition)

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