

Comparative Oriental Manuscript Studies

An Introduction

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2.3. Methods in palimpsest research (FA)

Several methods can be applied in order to read faded or erased writing, or different layers of writing on parchment. Once chemicals were used to make ink traces visible, but later damaging effects were noticeable. Nowadays, great success can be achieved with modern imaging techniques.

2.3.1. Chemical reagents

In the nineteenth century, three substances were mainly used: oak-gall tincture, various liver of sulphur tinctures, and Giobert tincture.

(1) *Oak-gall tincture*, an alcohol-based essence of oak apples, brightened the old metallic inks so that the faded writing gained in legibility. It made the unwritten parchment brownish due to tannic acid, which brought about corrosion of the ink, and produced an increasing ink damage (fig. 0.2.5). Oak-gall tincture was used, for example, by Cardinal Angelo Mai (1782–1854), and Barthold Georg Niebuhr (1776–1831).

(2) *Liver of sulphur tinctures*, based on the principle that the metallic traces of the *scriptura inferior*'s ink precipitated through contact with the various sulphide solutions, helped to freshen up the optical effect of the old ink traces. Three types of these tinctures have been employed.

(a) *Liver of sulphur* is a mixture of potassium polysulphide and potassium sulphate, produced from potassium carbonate and sulphur, and was applied as a solution to parchment. It had the effect of precipitating metal ions as sulphides. However, the traces of potassium carbonate left as a rule in this process formed potassium hydrogen carbonate in combination with water. Both salts produced a sediment in the form of a thin film on the surface of the parchment.

(b) *Calcic liver of sulphur* is a mixture of calcium polysulphide and calcium sulphate, produced by a combination of calcium carbonate and sulphur. It possessed the property of precipitating when in contact with sulphides with corresponding metal ions, but at the same time the calcium sulphate crystallized as gypsum in contact with water.

(c) *Volatile liver of sulphur* consisted of ammonium hydrogen sulphide in solution. The ammonium hydrogen sulphide solvent in water was also referred to as sulphurated ammonia or hydrosulphuret of ammonia. The palimpsests treated with volatile liver of sulphur display no damaging changes to the parchment surface that would be worth mentioning.

Liver of sulphur tinctures were used, among others, by Barthold Georg Niebuhr (1776–1831), Wilhelm Grimm (1786–1859), Karl Pertz (1828–1881), Hugo Duensing (1877–1961), and Martin Flashar (1885–1914).

(3) *Giobert tincture*, a weak acid solution of potassium hexacyanoferrate(II), named after the Turin chemist and mineralogist Giovanni Antonio Giobert (1761–1834). It consisted of six parts of water, one part of hydrochloric acid and an eighth part of potassium hexacyanoferrate(II).

The weak acid solution of potassium hexacyanoferrate(II) reacted in contact with the iron(II) sulphate of the ink to produce a deep blue precipitate, so-called Prussian blue. The deep blue, almost black, discolouration of the *scriptura superior* came about through both of the oxidation stages of the iron. The greenish discolouration of the *scriptura inferior* had to do with the precipitates of the iron(II) sulphate in form of hydrous copperas. Partial oxidation from bivalent iron with its blue colour to trivalent iron produced the green colouration. Giobert tincture has caused the greatest damage. The large patches of light-to-dark-blue-greenish-blue discolourations are typical, especially when little care had been exercised (fig. 0.2.5). A striking example of its use is the famous *Codex Ephraemi Syri rescriptus* (Paris, BnF, Grec 2), on which not only Giobert tincture but also oak-gall tincture was employed (Albrecht 2010 and 2012, 165 n. 28).

Giobert tincture was used, among others, by Amedeo Peyron (1785–1870), Ferdinand Florens Fleck (1800–1849), and Constantin Tischendorf (1815–1874).

For more on this topic see Albrecht 2012; Fuchs 2003; Gullath 2003, 83–85; Lo Monaco 1996, 709–717; Gardthausen 1911, 106–109; Posse 1899, 4, n. 1; Wattenbach 1896, 310–315.

2.3.2. Modern imaging techniques

The 'Erste internationale Konferenz zur Erhaltung und Ausbesserung alter Handschriften' in St Gall in 1898 marked a turning-point in palimpsest research: photography was now recommended as the essential tool for scholarly research (Smith 2012). At the beginning, analogue photographs were used, later, digitized analogue photographs. The digital imaging of manuscripts began in the 1970s (cf. Benton et al. 1979).

The use of photography was first tried out in palimpsest research at the Palimpsest Institute of the Abbey of Beuron, founded in 1912. Raphael Kögel (1912) developed a new photographic process that he named ‘Kontaktoxydationsmethode’. In the last analysis he also used the inks’ reaction to chemical processes. The acidic and metallic inks reacted in combination with an aniline solution, with the aniline salts being precipitated. The First World War interrupted the work at Beuron.

Since then, people have mostly been content to use ultra-violet (UV) light for decipherment purposes. UV-light interacts with the parchment by fluorescence: while the ink traces absorb incident light photons, the parchment reflects them. As a result, the contrast between ink traces and parchment becomes enhanced. The German model ‘UV-Handlupe’ is commonly used as a standard UV-lamp for library usage (most European libraries feature these old ‘Handlupen’ with a waveband of 320–380 nm. 2 UV-lamps, each with 4.00 W, i.e. 8.00 W. Cf. also <<http://www.carlroth.com>>: UV-Handlupe, Art. 1199.1: kurzwellige Leuchtstoffröhre: 254 nm; langwellige Leuchtstoffröhre: 366 nm (320–400 nm)). However, the heat output of these conventional UV-lamps, as well as tungsten halogen or xenon lamps, is enormous; it affects the parchment and causes undulations during longer UV-radiation because it alters the humidity of the parchment.

Therefore, modern LED technology was tried out in research, and is now used in all current projects that deal with the photographic analysis of palimpsests. This lighting method emits very low thermal energy. Furthermore, no additional band-pass filters, which would decrease the optical quality, have to be used since the lighting source itself is monochromatic with narrow wavebands at distinct wavelengths. In this way, sets of images taken at different wavelengths can be compared with each other digitally in order to further improve the discernibility of the underlying scriptures and to reduce the visual prominence of the overlaying texts. For this method, known as ‘multispectral imaging’ (Gippert 2007), different approaches are available on the market. New systems were developed especially during the ‘Rinascimento Virtuale’ European research project, which ran from 2002 to 2004. Today, five different multispectral lighting and camera systems are in use, which work in the ultra-violet, visible and infrared (UV-VIS-IR) spectrum of light: 1) the ‘MuSIS HS’ camera of DySIS, formerly Forth-Photonics; used, among others, for Rinascimento Virtuale, and in the decipherment of the Caucasian Albanian palimpsests of Mount Sinai (Gippert et al. 2007a, 2009; Gippert 2010a); 2) the ‘Mondo Nuovo’ and ‘RE.CO.R.D’ system of Photoevolution, formerly Fotoscientifica Record; used for, among others, Rinascimento Virtuale; 3) the ‘EurekaVision’ system of Equipoise Imaging, LLC/MegaVision, Inc., used for, among others, the Archi-



Fig. 0.2.5 Leipzig, UB, Cod. gr. 2, f. 10r (left: Giobert tincture damage, right: oak-gall tincture damage), © FA & Universitätsbibliothek Leipzig.



Fig. 0.2.6 Oxford, Bodleian library, MS. Auct. T. 4. 21 (Misc. 259), f. 255r (multispectral image), © FA & Bodleian Library.

medes project; 4) the EMEL ‘Next-Generation System’, Stokes Imaging Inc., used for, among others, the Mount Sinai palimpsests project; 5) the MSI Revelator of MWA Nova GmbH, used for, among others, the *PALAMEDES* project (Albrecht 2014). For more bibliography see Deckers – Grusková 2010, nn. 1–5 (older literature), Mairinger 1981, 2000, 2004.

All these imaging systems and methods—using the behaviour of light reflection and absorption by ink traces—can be divided into three major categories: 1) cameras with band-pass filters (for example VASARI, CRISATEL, MuSIS HS) plus lamps; 2) lamps with band-pass filters (for example, Rofin Polilight, SPEX CrimeScope, Lumatec Superlite) plus camera; 3) multiple, distinct lamps without filters plus camera (for example EurekaVision system, Next-Generation system, MSI Revelator).

The new systems of category three use distinct monochromatic lighting scenarios without band-pass filters for multi- or full spectral imaging (fig. 0.2.6). The biggest challenge in older approaches was caused by the fact that the overlaying *scriptura superior* hides certain parts of the underlying *scriptura inferior*. However, new techniques are being developed for making the layers of scriptures distinguishable. For instance, X-ray Fluorescence (XRF) imaging has been tried out during the Archimedes project (Bergmann 2011). This method measures the XRF, which is recorded when the parchment is hit by an X-ray beam. The beam penetrates the overlying ink and recovers the underlying writing. However, the contrast of the resulting images is not good enough, and it takes too much time in order to be achieved for more than single leaves (Deckers – Glaser 2011).

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