When Curator and Conservator Meet: Some Issues Arising from the Preservation and Conservation of the Jacques Mosseri Genizah Collection at Cambridge University Library

Rebecca Jefferson & Ngaio Vince-Dewerse

Unearthed in Cairo in the early 20th century, the 7,000 fragments that constitute the Jacques Mosseri Genizah Collection are currently being conserved, digitised and catalogued at Cambridge University Library. This joint article, written by a curator and a conservator working on the Collection, provides a brief history of the manuscripts and an outline of the project. The difficulties created by pressures of time, funding, and provision of access are presented from both perspectives, followed by a more in-depth focus on the challenges posed by the treatment and housing of book structures in the collection. This unique approach serves to highlight potential tensions between conservation and curatorial concerns and the importance of working together to create satisfactory and ethical solutions.

Introduction

Jewish custom dictates that defective copies of the Bible must be stored and later buried. This process ensures that the written name of God is not destroyed but is allowed to degrade naturally. The place of storage (whether in a special chamber or underground) is known as a ‘genizah’. The synagogues of Old Cairo all had ‘genizot’ (plural), but, for reasons unknown, the Genizah in the Ben Ezra synagogue contained all manner of written material which was mostly left unburied and allowed to accumulate for over a thousand years.

Correspondence to: Rebecca Jefferson (Curator), Ngaio Vince-Dewerse (Conservator), Cambridge University Library, Cambridge, UK. Email: rjwj2@cam.ac.uk; ngv20@cam.ac.uk

ISSN 0037-9816 (print)/ISSN 1465-3907 (online) © 2008 Society of Archivists
DOI: 10.1080/00379810802499751
The manuscripts of the Cairo ‘Genizot’ (but chiefly those of the Ben Ezra synagogue) were discovered in the 19th century and removed to Europe and America. In the early 20th century, a Cairene Jewish businessman, Jacques Mosseri, assembled a collection of Genizah manuscripts found in and around the synagogues of Old Cairo and buried in the Jewish Basatin cemetery. The manuscripts were bequeathed to his sons who recently took steps to preserve them by giving them on loan to Cambridge University Library for 20 years. At the end of this loan period a pre-selected panel of curators and scholars will meet to decide whether it is feasible to give the collection permanently to the Jewish National and University Library in Jerusalem, in accordance with Jacques Mosseri’s own wish.

While it is on loan, the collection will be conserved, digitised and catalogued in order to provide full access to its contents for readers. However, any decision taken with regard to its treatment must take into account the fact that the collection does not belong to the Library. This unique circumstance has necessitated careful negotiations between the curatorial and conservation teams about how best to fulfil the conditions of the loan whilst seeking the optimum treatment solutions for the manuscripts.

The following article describes the different approaches and attitudes of the two teams and shows how certain obstacles have been overcome to form new and workable solutions.

**Background and Content**

The Cairo Genizah manuscripts were discovered by collectors and scholars in the 19th century who sent them piecemeal to institutions and libraries around the world. But in 1896, Solomon Schechter, Reader in Talmudic and Rabbinic literature at Cambridge University, was allowed to remove the bulk of the material stored in the Ben Ezra synagogue and transport it to England. Schechter’s impressive hoard of nearly 200,000 fragments was donated to Cambridge University Library and became known as the Taylor-Schechter Genizah Collection. Other Genizah fragments (around 75,000) are found in approximately 25 collections worldwide and small amounts were, and still are, held in private hands.

One such private collection was owned by Jacques Mosseri, a member of a leading Jewish family in late 19th- and early 20th-century Cairo. Keen to revive Jewish education and culture in Cairo, Mosseri visited several potential sites looking for further Genizah material. His exploits led to the complete emptying of the remaining material in the Ben Ezra synagogue and to further finds in other synagogues. Much of the material was excavated from the area around the Ben Ezra having been buried there when the synagogue was reconstructed in the 1890s. Some discoveries were also made in the Basatin cemetery.

The Jacques Mosseri Genizah Collection is in excess of 7,000 manuscripts. Its contents range from the classical Genizah period (10th to 13th century) to the modern period of Egyptian Jewry. Most of the genres typical of the Taylor-Schechter Genizah Collection, such as religious works, legal documents, letters, medicine, and
belles letters, are found here too, and a number of items can be matched or re-joined with Taylor-Schechter fragments. Alongside canonical works and treasures like autograph fragments of Maimonides’ Guide for the Perplexed are everyday items, including cheques, shopping lists, magical recipes, jottings, scribbles and doodles.10

Jacques Mosseri died in 1934, and his collection of manuscripts remained in the possession of his widow. In 1970, the former director of the Jewish National Library in Jerusalem, Israel Adler, was granted access to the collection for 10 days. During this time, Adler assigned 5,600 call numbers to the manuscripts, sorted them into acid-free folders and boxes, and microfilmed them.11

The collection remained in private storage until 2006 when the Mosseri family decided to deposit it on loan at Cambridge University Library.12 Private monies were raised to start the much-needed conservation process, and a grant from the Lisbet Rausing Charitable Fund, administered under the auspices of the British Library’s Endangered Archives Programme, was awarded to the Library’s Genizah Research Unit to enable the digitisation and description of an initial 1000 items.

Physical Description and Condition

The Jacques Mosseri Genizah Collection is composed mostly of fragments of single sheets, scrolls and codex structures. The majority are of paper, mainly Eastern, with some of parchment and leather, and one of textile. Apart from the occasional printed fragment, all text is hand-written in carbon and iron-gall inks, with the rare use of pigments and gold.

Upon its arrival at the Cambridge University Library in January 2006, a complete inspection and condition assessment revealed a collection of fragments in poor condition. As part of a Genizah, these manuscripts had by nature been neglected and stored in conditions that promoted, rather than prevented, degradation. A fair proportion of these fragments had also been buried. After their discovery by Mosseri, the collection was stored in a variety of locations, including a number of domestic sites. Therefore, many of the manuscripts show signs of exposure to mud and moisture (figure 1), with dark staining, encrustations of mud and other matter, and the blocking together of parchment and paper fragments (figure 2). Mould and insect damage and iron-gall ink corrosion can be seen on some. Many are distorted, and others display evidence of advanced degradation, with loss of fibre strength resulting in documents that are limp, soft and broken; some have become brittle and display many tiny breaks across the document (figure 3).

Dealing with a Collection on Loan (Curators)

The conditions of the 20-year loan include the conservation of the collection, the provision of full access to readers, the digitisation of the manuscripts and placement of the images on the Genizah Research Unit website and, lastly, the compilation of a revised and detailed catalogue.13
Cambridge University Library was selected as the ‘foster’ institution due to the fact that a major Genizah Collection, the Taylor-Schechter manuscripts, is housed there and cared for by curators and conservators well versed in dealing with Genizah material. The fact that the Jacques Mosseri Genizah Collection is on loan, however, means that any decisions made with regard to its treatment and housing could have implications for the future. Thus, all treatment options must be underpinned by a measure of conservatism.

**Dealing with a Collection on Loan (Conservators)**

The role of the conservator within this project has been to conserve the fragments in the collection and to prepare each one for digitisation. After conservation, the
Figure 3 Mosseri I.15 showing degraded, fragile and broken substrate.

fragments are digitised within archival polyester sleeves, and then re-housed in fresh polyester and bound into book format. The conserved documents need to be stable enough to undergo this process without any loss or damage. The use of polyester to support and protect the fragments has made it possible to keep treatment at a conservative level, in accordance with the wishes of the curators, with the execution of only essential cleaning and repair.

While the conservators have been keen to avoid any unnecessary intervention and to work with the curatorial staff to achieve their objectives, they have also been concerned to ensure that the long-term preservation of these documents and the evidence they contain remain their primary focus.

Time and Funding (Curators)

One of the major challenges facing the curatorial team has been the issue of fund-raising. The Mosseri family raised private funds to pay for some of the initial conservation work, but further resources must be found to complete the project, as well as to pay the photographers and researchers working to digitise and describe the collection.

In 2006, the Taylor-Schechter Genizah Research Unit was awarded £62,275 from the Lisbet Rausing Charitable Fund to pay for the digitisation and description of 1,000 fragments within a time frame of 18 months. This over-optimistic assessment of the time required was made, however, before an examination of the physical state of the Collection had been undertaken. Nevertheless, these targets would have to be met in order to attract further funding.

Coupled with these commitments was the precedent set by the celebrated conservation project on the Taylor-Schechter Genizah Collection. In eight years,
from 1973 to 1981, an impressive 100,000 fragments (around 12,500 pieces a year) were conserved, encapsulated in polyester, stored in binders and made fully accessible to readers. Such a feat has raised the expectations of the readers of Genizah material that a relatively small collection of manuscripts such as the Jacques Mosseri Genizah Collection will be ready to access in a much shorter period. The same expectation was initially held by the curatorial team who, until recently, were not familiar with current conservation practice and ethics.

**Time and Funding (Conservators)**

Working within funding and time limitations, the pressure to proceed as quickly as possible has inevitably influenced both conservation practice and treatment decisions. Some of the treatment methods employed on the Taylor-Schechter Collection, whilst typical, standard treatments of their day, have not all been considered appropriate to today’s conservation practice or for use on material of this nature. Moreover, no photographic records were made before conservation, or documentation of treatment carried out on each fragment. As a result, the process of forming a new approach to the conservation of the Jacques Mosseri Genizah Collection has required careful negotiation. This has included communicating changes in conservation practice and through this seeking to adjust expectations.

Treatment methods have been chosen that keep the project moving without compromising either the safety or historic integrity of the fragments. All fragments are dusted, and mud and incrustations removed when this can be done so safely and easily. Further efforts are only made when deposits hide text. Yet, as the principal role of the Genizah was to protect any defacement of the name of God, only a low level of risk to the often fragile text and substrate has been considered appropriate when seeking to remove deposits as one of the many representations of God’s name may be beneath. Distorted fragments are eased out using localised or complete humidification, with all inks tested for the presence of Fe II ions before full humidification. Paper skinned from other fragments is removed and preserved if possible, and any broken or torn areas pasted back together using wheat starch paste. As polyester provides such effective protection, reinforcement of fragile areas is made only where there is danger of loss or damage during handling within the Conservation department. Areas without text are reinforced if there is a very high risk of loss. To strengthen fragile areas, a remoistenable mending paper has been made using 2.5 gsm Japanese paper and a mixture of methylcellulose and wheat starch paste. The introduction of new materials and the extent of their coverage have been kept to a minimum, and the resulting repairs are unobtrusive yet effective (figures 4 and 5). Photographic records are made of fragments before conservation, and documentation of work carried out on each recorded using a time-efficient tick-box system.
While to the curators the concept of minimal intervention offers the conservatism and potential speed they require, the same principle also allows the conservator to stabilise each fragment with the least interruption to its historic integrity. Yet a subtle and simple repair can sometimes prove more time-consuming than a more intrusive treatment. It has therefore been important to focus efficiency on the extent, and not on the quality, of the treatment with each fragment given the time it requires. Efforts have also been made to ensure that fragments are treated as individual objects and not simply as part of a collection. Time and funding pressures may therefore have influenced treatment decisions, yet they have not been allowed to dictate conservation methods completely, with the needs of the object remaining paramount.

Access and Storage (Curators)

A primary goal for the curators is to mount digital images of the Mosseri fragments on the Genizah Research Unit’s website so that readers around the world can gain access to the whole collection. The original object may also be consulted, but it is
hoped that the existence of a digital image will result in less exposure for the manuscript. However, there is still a risk that wider, virtual access will increase demand to see the object itself.

The curators also wish to make sure that the historical sequence of the fragments is retained and that they form an ordered collection, whilst ensuring good security is established. On a practical level, it is important that the collection is housed in easy to manage compact bindings or boxes. Storage space is certainly an ongoing concern for a growing Legal Deposit Library such as Cambridge University Library, but storage will also be a concern when it comes to resolving the future of the collection.

**Access and Storage (Conservators)**

As with the manuscripts in the Taylor-Schechter Collection, the fragments from the Jacques Mosseri Genizah Collection are housed in polyester, providing safe and secure access to often fragile documents. The folders used to store the Taylor-Schechter Collection, although relatively quick to assemble, are considered problematic to handle and demanding on space. A new storage solution has therefore been developed that is being used for the housing of the Jacques Mosseri Genizah Collection. Each fragment is enclosed in two pieces of polyester that are then welded closed on all four sides. Spot welds keep the fragments from moving about within the sleeves, and the corners are trimmed off to allow some air circulation. On the spine side of each, a strip of Bondina is trapped in between the pieces of polyester before being welded together, creating a guard. Each polyester enclosure is then interleaved with folds of heavy paper. These sections are sewn on to tapes and the resulting text block bound into a case binding. The fragments are bound in order of class mark and the books housed in boxes. Although more time-consuming to produce, these compact volumes are secure, easy to use, fit on to a standard library shelf and should offer few challenges when transported to their eventual home.

**Text Versus Object (Curators)**

A large number of scholars use Genizah manuscripts to compare the variant versions of texts. As the majority of this material comes from the 10th to 13th centuries, the Genizah edition is often the oldest witness to the original. Thus, the visibility of the text is paramount.

However, during the conservation of the T-S Collection the high priority given to the visibility of the text meant that limited consideration was given to the structural elements of the object. Evidence in the T-S Collection suggests that smaller sewn structures were not preserved in their original form. As flat sheets they provided the reader with maximum access to the text, and met the conditions of storage.

A particularly striking case of text being placed above object is provided by CUL MSS T-S 6H9-6H20: a collection of papyrus fragments housed in glass that contain rare liturgical poems from the 7th century AD (see figure 6). These individually
conserved folios originally comprised a single sewn structure (believed to be from the 8th or 9th century) which was disbound at some point in the 1950s (figure 7). The curators were faced with the unfortunate choice of either leaving one of the earliest known Medieval Hebrew codices intact, or dismantling its extremely fragile and brittle leaves in order to be able to read the text. At a time when there was little scholarly interest in codicology, and when modern technology had not yet offered the alternatives available today, it is not surprising that the latter option was chosen. This situation may account for the scant attention paid to Genizah material by codicologists. Yet, the curators are now aware that these physical objects may be of interest to future scholars of the book and should be preserved accordingly.

Nevertheless, any decision to retain these structures may impact on the considerations discussed above. For example, to what extent might any departure from the previous practice of placing text above object inhibit access and thus

Figure 6 CUL MSS T-S 6H14. One of the pages from CUL MSS T-S 6H9-6H20 after conservation and now housed in glass.
compromise the main condition of the collection’s loan? How much will the preservation of the object influence the time limits of the project, and will their retention create further storage problems for the curators?

Text Versus Object (Conservators)

While conservation methods and housing have focused mainly on the preservation of and access to text, the Jacques Mosseri Genizah Collection also contains evidence of manuscript and book production that is of possible value to the codicologist and book historian and which therefore needs to be considered during conservation. The structural evidence within the collection ranges from small clues found in remnants of the structures of which these fragments were once a part, to several complete codices.

Evidence of sewing holes and remnants of sewing thread, coloured and plain, are scattered throughout the collection. Small structures have been created by sewing through the spine folds, stab stitching and over-sewing (figure 8), or held together with a simple stitch, loop or tacket (figure 9). The small number of complete or near complete codices within the collection show a variety of binding styles, from chain stitch to staples (figure 10).

Figure 7 CUL MSS T-S 6H9-6H20 before conservation.
Hebrew books during the Middle Ages were often produced by their owners. They were ‘preserved neither in royal or aristocratic collections, nor in monasteries, mosques, religious or academic institutions, but were privately owned for practical use, consultation and study’. The obviously personal and private nature of the structures within the Jacques Mosseri Genizah Collection therefore has potential to contribute to an understanding of not only their production, but also the use and meaning of the texts they contain (figure 11).

As many of the physical details evidenced within the collection may seem minor and insignificant when viewed in isolation and the structures unimpressive in nature, there is a danger that they could be seen, during the conservation process, as more of

**Figure 8** Mosseri V.134.2 A Small, hand-sized booklet, with Biblical phrases and pen trials in Arabic script.

**Figure 9** Mosseri IXa.2 Several page fragments of unidentified manuscript in Arabic script are here tied together with a loop of braid made from strips of textile.
an impairment to standard treatment and housing than evidence worth preserving. While little interest is currently being shown in the physical details of the Genizah fragments, book archaeologists working within other book traditions continue to plead for the retention of evidence of historic binding construction and provenance, as much has already been lost through the well-meaning intervention of curators and conservators. As the preservation decisions made today will determine what is available for scholars tomorrow, it has been important for both conservators and curators to take a long view and to anticipate future interest, extending the definition of ‘scholar’ to include future researchers, as well as present.

The retention of these physical elements does have implications on access to and storage of these items: for the standard housing of structures within polyester sleeves

Figure 10 Mosseri VIII.45 A collection of prayers, liturgical poems, laws and customs for burying the dead is bound together in this simple codex form.

Figure 11 Mosseri III.257 Versions of contracts written according to Istanbul tradition, abridged laws, kabbalistic compilations, amulets and riddles fill the first pages of this personal note book. A number of pages at the end remain unused.
restricts access to the original text and alternative methods may compromise security, safety and collection order. The digitisation of the Jacques Mosseri Genizah Collection, however, has shifted the focus away from access to the original fragments, a choice not available during the Taylor-Schechter project. As digital technology offers creative alternatives to handling the original, these should be fully exploited to avoid loss of historic evidence. This is especially applicable when the physical form of a structure restricts visibility of the text, a situation that would have in the past required the sacrifice of either the text or the object.

The provision of direct access to these codices also needs to be considered, for while high-quality digital images will usually act as a satisfactory surrogate for the original text, photographs of a structure will only have limited value to the book historian. Such access will obviously require strict controls. Special permission would be required from the curator, with approval dependent on the object’s condition.

Therefore, housing solutions have sought to take into account both curatorial and conservation concerns. Those items with structural remnants can usually be housed within the normal sequence, as can the small pamphlets, with a slight adaption to the system. Such thin structures are enclosed in polyester before being inserted into the standard sleeves. These sleeves are sewn, rather than welded, closed before being bound in the usual way. If required, the stitching can be undone by a conservator and the object then cut out of its primary polyester enclosure. After use the object can be resealed in polyester and this sewn back into the polyester sleeve. This allows direct access to the original without compromising the sequence or security of the documents, or the binding in which it is stored. Separate housing is only given to those items too thick or large to fit into this format. In these few cases, the individual nature and needs of each structure is taken into consideration in regard to treatment, housing and access.

While practical solutions that work around the physical structures within the collection do require more conservation time, this approach is consistent with the curatorial desire for a conservative attitude to treatment decisions. Security is not compromised in this process, with only minor interruption to the set order of the documents. Restriction to access would be minimal but inevitable, yet would be a small price to pay for the preservation of these rare and valuable structures.

Summary

The overriding concern for the curators has been the issue of dealing with a collection on loan. In addition to this constraint, the project is further challenged by time targets set by external funding bodies. The curators have had to work within such limits whilst endeavouring to provide full access to the collection and ensuring that it is well-preserved and housed. Further complications have been presented by some of the individual objects within the collection, resulting in the need for ongoing discussions and compromise between the two teams.
Thus, in the course of their inter-departmental dialogue, the curators and conservators responsible for the Jacques Mosseri Genizah Collection have agreed upon a conservative approach but with the understanding that minimal intervention is not always the quickest method. Storage solutions have been reached that address the need for collection order, space and security, although they may take longer to assemble. Finally, the conservators have impressed upon the curatorial team the need to preserve the integrity of the object yet with the understanding that each will be dealt with as an individual case and that the preservation of the physical object will not compromise access to the text. Future negotiation will be required to deal with those objects whose current physical state compromises the visibility of its text.

Conclusion

In conclusion, this article has highlighted the differing concerns of those responsible for the provision of access to the Jacques Mosseri Genizah Collection and of those in charge of its conservation. It has also sought to show what solutions are possible when curator and conservator meet. These inter-departmental discussions have provided an opportunity to turn potential areas of conflict into a forum in which to learn from one another and to address issues beyond the immediate concerns of each discipline. Indeed, the solutions developed from such a dynamic dialogue can be more than mere compromises, drawing on the expertise and experience of both to create more satisfactory, practical and ethical solutions for the preservation of such a unique collection.

Notes

[1] This article is based on a paper presented at the Society of Archivists Conference, 28–31 August 2007, Belfast.
[2] This practice is based on the Talmudic rule in Megilla 26b: ‘A Book of the Law in a state of decay should be hidden/buried’. For more on this custom see ‘Genizah and Genizah-like Practices in Islamic and Jewish Traditions.’
[4] The material in the Cairo Genizah includes items that were faulty or that had fallen into disuse as well as items that had been stored together in family archives. Their discovery has enabled scholars to restore large gaps in medieval Jewish history. To date, it has never been suggested that they should have remained buried.
[5] For a brief outline of the loan agreement, see Reif, ‘Mosseri Scoop.’
[6] The team of researchers (who will be referred to throughout as ‘curators’) are led by Dr Ben Outhwaite, the Head of the Genizah Research Unit at Cambridge University Library and the team of conservators by Mr Alan Farrant, Head of Conservation at Cambridge University Library. The authors wish to acknowledge their indebtedness to the members of both teams for their invaluable support.
[7] A detailed history of the Taylor-Schechter Genizah Collection is provided in Reif, A Jewish Archive from Old Cairo.
Mosseri describes his search for Genizah material in ‘A New Hoard of Jewish MSS in Cairo.’ See also his article, ‘In the Land of the Pharoahs,’ published in the London-based Jewish Chronicle, for his views on Jewish education in Cairo.

For more information and some images of Genizah fragments, see the Taylor-Schechter Genizah Research Unit website at Cambridge University Library at http://www.lib.cam.ac.uk/Taylor-Schechter/.

For the history of the Collection and some biographical details about Jacques Mosseri, see Israel Adler’s English preface to the Catalogue of the Jack Mosseri Collection, Jerusalem, 1990 (in Hebrew).

The loan was negotiated by the former director of the Taylor-Schechter Genizah Research Unit, Professor Stefan C. Reif.

At present, the only guide to the Collection is a short handlist, the Catalogue of the Jack Mosseri Collection, Jerusalem, 1990 (in Hebrew), compiled on the basis of Israel Adler’s microfilm.

Fragments are sealed into 75 micron Secol standard pockets manufactured from Secol Polyester film and supplied by Secol Limited (Thetford, UK). This acts as temporary housing, allowing for safe handling during the digitisation and description processes.

After digitisation the fragments are sealed into their final housing of 100 micron Archival Polyester (ICI Melinex®), which is supplied by Conservation Resources (Oxford, UK). New polyester is used as the polyester tends to scratch and mark easily during the process of digitising and description.

This remarkable conservation project was initiated and successfully completed by the Director of the FS unit, Professor Stefan C. Reij. Five people were employed during the conservation of the Taylor-Schechter Collection (Genizah Fragments Newsletter: The Newsletter of Cambridge University’s Taylor-Schechter Genizah Research Unit at Cambridge University Library, no. 1, April 1981). One conservator is working full-time on the conservation of the Jacques Mosseri Genizah Collection, with assistance provided by senior conservator Jan Coleby.

The treatments employed on the T-S Collection included aqueous treatments, ironing, the use of heat-set tissue, repair of tears in parchment by stitching. These were based on recommendations provided by a member of the British Museum conservation team in 1968 (See T-S Unit archives). See also a description in the Genizah Fragments newsletter: the newsletter of Cambridge University’s Taylor-Schechter Genizah Research Unit at Cambridge University Library, No. 1 April 1981, p. 3.

Inks are tested using the iron (II) indicator paper strips developed at the Netherlands Institute for Cultural Heritage, to indicate the presence of any unstable iron-gall ink. This test is discussed in ‘Bathophenanthroline indicator paper: development of a new test for iron ions.’ Papier Restaurierung 6, No. 1 (2005): 28–36.

A 16 per cent wheat starch paste is used to repair tears. The wheat starch is supplied by BDH Laboratory Suppliers (Poole, UK).

This ‘Berlin Tissue’ is made up of 30 per cent Ibaragi Kozo and 70 per cent Suruga Mitsumata. It is handmade in Germany by Gangolf Ulbricht and supplied by his agent in the UK, JvO Papers (Aylsham, UK).

A 50/50 mixture of 3 per cent DOW Methocel A4M methylcellulose and diluted wheat starch paste is used. This is the formula outlined by staff at the Walters Art Museum, in Walters Art Museum, ‘Remoistenable Tissue for Mending Paper Damaged by Copper Pigments,’ handout prepared for the 2002 IIC meeting held in Baltimore, Maryland, USA. It is based on a similar process described by Irene Brückle and Sarah Wagner, AIC Book and Paper Group Annual. The DOW Methocel A4M methylcellulose is supplied by DOW Deutschland GmbH & Co OHG (Stade, Germany).

Digital photographs are taken of both recto and verso before conservation.

This documentation is recorded on an Excel spreadsheet, providing easy access to statistics and making it possible to identify quickly where a particular fragment may be within the conservation process.
[24] A 100 gsm Bondina is used for this purpose, and is supplied by Preservation Equipment Limited (Diss, UK).

[25] A 150 gsm German mould made 1005 rag wove paper is used for this purpose and is supplied by JvO Papers (Aylsham, UK).

[26] Larger book structures were rebound, retaining the codex form but losing the original binding elements.


[28] The linen thread used for this purpose is Best Common, grey no. 5, made by Barbour Threads. This thread is unfortunately no longer available.

References


