

THE LEVANTINE FOUNDATION



in partnership with
The Ministry of Tourism and Antiquities
and
The Egypt Exploration Society



Safeguarding Egyptian Cultural Heritage through Preservation, Conservation and Digitisation Training Programme Cairo 2020



The Foundation is grateful to The British Council's Cultural Protection Fund in Partnership with the Department for Digital, Culture, Media & Sport for the ongoing grants awarded for 2019-21.



**Safeguarding Egyptian Cultural Heritage
through Preservation, Conservation and Digitisation
Training Programme
Cairo 2020**

23rd November – 2nd December 2020

Prince Mohammed Ali Palace (El Manial Palace Museum)
1 Al Saraya
Old Cairo
Cairo Governorate
Egypt

Foreword

The problem that arise with manuscripts and works on paper and parchment are increasingly causing concern for the conservator. In many cases the scribe, bookbinder or a restorer may have used diverse materials in many combinations, which may be deteriorating at different rate and for varying reasons. Ethical considerations can present the conservator with a minefield of decision-making, taking into account the requirements of the curator, librarian or the overall preservation policy. Storage, handling and display can also become very complex when handling objects of delicate and unstable materials. All these issues taken together cover new ground in the conservation and museology profession and offer opportunity for research, ongoing learning and exchange of knowledge between art historians, scholars, conservators and curators. The Levantine Foundation Conservation Training Programmes reflect on this and also illustrates the importance of historical knowledge for conservators and international collaboration between several different professions in order to reach the right conclusions.

Elizabeth Sobczynski
London, 7 November 2020

Acknowledgments

The Levantine Foundation wishes to acknowledge and thank those individuals who offered encouragement, advice, and expertise throughout all phases of this project. We are particularly grateful to the Ministry of Tourism & Antiquities in Egypt especially Dr Moaman Othman, Head of the Museum Sector, Gehan Atef, General-Director of the Coptic Museum, Abdelrahmen Othman Massoud, Head of the Technical Sector; Dr Kamila Makram, Director of the Manuscripts Section, Coptic Museum, and Dalia Nabawy, Head of the Restoration Department, Coptic Museum.

We are hugely grateful to The British Council's Cultural Protection Fund in partnership with the Department for Digital, Culture, Media & Sport for the ongoing grants awarded for 2019-21.

We are indebted to our partners, The Egypt Exploration Society and Ricanati e Restauro, Rome for their support and assistance in all aspects of the Programme organisation.

The motivation for holding the training at El Manial Palace Museum was to provide a safe environment for the delegates during this very precarious period of Covid19. We owe a large debt of gratitude to Dr Walaa Eldeen Badawy, Director of El Manial Palace Museum for hosting the Programme

Finally, my heartfelt thanks to The Levantine Foundation Board, Nevene Sami, Executive Secretary, Cairo Office, Fatma Keshk, Facilitator, and John J Johnston, Project Manager, London Office.

Elizabeth Sobczynski
Chief Executive
The Levantine Foundation

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PROGRAMME

Monday, 23 November

11:00 – 11:30	Refreshments and registration
11:30 – 11:35	John J Johnston, Project Manager, The Levantine Foundation, London Introductions and ground rules
11:35 – 11:40	Elizabeth Sobczynski, CEO The Levantine Foundation Welcome address
11:40 – 11:50	Dr Moaman Othman, Head of Museum Sector, Ministry of Tourism & Antiquities Welcome address
11:50 – 12:00	Dr Mostafa Abdel Fatah, Head of Central Administration for Restoration & Conservation
12:00 – 12:15	Gehan Atef, General-Director of the Coptic Museum
12:15 – 12:25	Dr Carl Graves, Director of The Egypt Exploration Society The Egypt Exploration Society and Coptic Texts
12:25 – 12:45	Ilana Tahan, Lead Curator Hebrew & Christian Orient, The British Library The British Library's Coptic Collection
12:45 – 13:00	Break
13:00 – 15:00	Dr Adrien de Fouchier, The Vatican Library, Italy Codicology and Signs within Arabic Manuscripts
15:15	Close

Tuesday, 24 November

Tutor: Dr Georgios Boudalis Museum of Byzantine Culture, Greece	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	The Archaeology of Mediterranean Bookbindings and Principles of their Conservation (Part One)
13:00 - 13:15	Break
13:15 – 14:45	The Archaeology of Mediterranean Bookbindings and Principles of their Conservation (Part Two)
15:00	Close

Wednesday, 25 November

Tutor: Marta Grimaccia, Conservator The Vatican Library, Italy	
Tutor: Associate Professor Alberto Campagnolo University of Udine, Italy	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	Care and Conservation in Manuscript Digitisation
13:00 - 13:15	Break
13:15 – 14:45	Let the Conservator In: The Changing Role of the Conservator in the Digitisation of Books
15:00	Close

Thursday, 26 November

Tutor: Alexia Melianou, Conservator Freelance, Belgium	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	The Science of Book Conservation: A Look Inside
13:00 - 13:15	Close

Friday, 27 November
No lectures

Saturday, 28 November
No lectures

Sunday, 29 November

Tutor: Francois Vinourd, Conservator Atelier du Livre Conservation-Restauration, France	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	Oriental Medieval Book Bindings: Techniques and Materials (Part One)
13:00 - 13:15	Break
13:15 – 14:45	Oriental Medieval Book Bindings: Techniques and Materials (Part Two)
15:00	Close

Monday, 30 November

Tutor: Giovanni Pagani, Conservator & Director, Recanati e Restauro, Italy Tutor: Valeria Di Capizzi, Conservator, Restauro e Conservazione, Sicily, Italy	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	Conservation of Paper Books and Manuscripts (Part One)
13:00 - 13:15	Break
13:15 – 14:45	Conservation of Paper Books and Manuscripts (Part Two)
15:00	Close

Tuesday, 1 December

Tutor: Marta Filippini, Conservator Freelance, Italy	
11:00 – 11:30	Refreshments and registration
11:30 – 13:00	Preservation and Conservation of Parchment (Part One)
13:00 - 13:15	Break
13:15 – 14:45	Preservation and Conservation of Parchment (Part Two)
15:00	Close

Wednesday, 2 December

**Tutor: Dalia Nabawy
The Coptic Museum, Egypt**

11:00 – 11:30	Refreshments and registration
11:30 – 13:00	Materials and Symbols: Black Inks in the Early Coptic Era (Part One)
13:00 - 13:15	Break
13:15 – 14:45	Materials and Symbols: Black Inks in the Early Coptic Era (Part Two)
15:00 – 15:15	Break
15:15 – 15:25	Closing remarks
15:25 – 16:00	Award ceremony
16:00	Close

Presenters' Biographies and Presentation Abstracts

Listed in alphabetical order

Georgios Boudalis (The Museum of Byzantine Culture, Greece)

Georgios Boudalis is the Head of the Book and Paper Conservation Laboratory at the Museum of Byzantine Culture in Thessaloniki. He has worked on various manuscript collections, such as those of the monasteries of Mount Athos in Greece and Sinai in Egypt. He completed his PhD in 2005 on the evolution of Byzantine and post-Byzantine bookbinding and has published on aspects of bookbinding history and manuscript conservation. His main interests are the evolution of bookbinding techniques in the Eastern Mediterranean and since 2006 he has taught courses on the history of Byzantine and related bookbindings on both a historical and a practical basis. He was a visiting scholar at Bard Graduate Centre in 2015 and an adjunct professor in 2016. In 2018, he curated the exhibition 'The Codex and Crafts in late Antiquity' and published the accompanying catalogue.

Email: geoboudalis@gmail.com

The Archaeology of Mediterranean Bookbindings and Principles of their Conservation

This talk aims to give an outline of the features and evolution of bookbinding structures of the Eastern Mediterranean and to provide the basic principles, which should be considered when undertaking their conservation. Through a series of case studies, we will discuss what we can do and what we should not do when conserving manuscript books within their original bindings. In all cases our aim, whenever possible, should be to preserve the physical integrity, the history, and the character of the complex artefacts we call codices.

Alberto Campagnolo (The University of Udine, Italy)

Alberto Campagnolo trained as a book conservator at the European Course for Conservators/Restorers of Book Materials (1998-2001) in Spoleto, Italy and has worked in that capacity in various institutions, amongst which the National Museum Wales, London Metropolitan Archives, St. Catherine's Monastery (Egypt), and the Vatican Library. He studied Conservation of Library and Archive Materials (2001-2006) at Ca' Foscari University Venice, Italy and then read for an MA in Digital Culture and Technology (2007-2009) at King's College London. He pursued a PhD (2010-2015) on an automated visualization of historical bookbinding structures at the Ligatus Research Centre (University of the Arts, London). He is an adjunct professor of Digital Humanities at the University of Udine, Italy (2018-ongoing). Alberto has been collaborating since 2013 with Dot Porter (Schoenberg Institute for Manuscript Studies, University of Pennsylvania) on VisColl, a modelling and visualization tool for the gathering structure of books in codex format. Since 2018 he has been member of the IADA board. He has been part of the Editorial board of the *Journal of Paper Conservation* since 2016, and he is now Co-editor-in-Chief with Aurélie Martin.

Email: alberto.campagnola@gmail.com

Let the Conservator In: The Changing Role of the Conservator in the Digitisation of Books

The successful transmediation of books and documents through digitization requires the synergetic partnership of many professional figures that have what may sometimes appear as conflicting goals at heart. On one side, there are those who look after the physical objects and strive to preserve them for the future generations—conservators and curators—and, on the other, those involved in the digitization of the objects, the information that they contain, and the management of the digital data—digitization professionals, and then digital

humanists. These complementary activities are generally considered as separate. More often than not, conservation is presented as ancillary to digitization, with the role of the conservator restricted to the preparation of items for scanning, with no input into the digital product. By understanding the informational content of books as objects and the role that conservators could have in the creation of broader digital products and tools, on the one hand, and, on the other, the transformative and transcendent value that digital surrogates can and should bring to the table we can aim at producing digital products that balance the importance of the original object, while keeping in mind the merit and enhancing nature of digital surrogates (and how these can also help the conservator).

Valeria Di Capizzi (Restauro e Conservazione, Italy)

Valeria Di Capizzi is an Italian book and paper conservator. She has her private studio, Valeria Di Capizzi – Restauro e Conservazione, in Trapani, Sicily, where she works for public libraries and museums.

During her studies, she specialized in the restoration of books, and archival and parchment material at the Institute for Art and Restoration, Palazzo Spinelli in Florence.

From 2010 to 2012 she worked as Assistant Conservator at the Scriptorium Società Cooperativa in Rome, where she carried out restoration and conservation activities on assets belonging to public and private libraries and archives.

Since 2013 she has collaborated with Restauro Libri e Conservazione, working on heritage from national libraries and archives and Italian dioceses.

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Adrien de Fouchier (The Vatican Library, Italy)

Adrien de Fouchier is a Dominican Brother, who has lived in Cairo and studied the Arabic language for five years, before embarking on a Masters at the École Nationale des Chartes in Paris, then a PhD in codicology (with F Déroche) on the Codicology of the Christian Arabic Manuscripts of the thirteenth century in École Pratique des Haute Études at the Sorbonne. For several years he has been cataloguing the Arabic manuscripts of the Vatican Library.

Email: a.fouchier@vatlib.it

Codicology and Signs within Arabic Manuscripts

This paper will consider the significance of various signs in the Arabic manuscripts: numbering of the quire (letters, numbers), middle marks in the quire, marks for the end of quire, and foliation. These signs are frequent in Arabic manuscripts from the 12th to the 15th century and are not well known. They can, however, be useful for restoring manuscripts.

Marta Filippini (Freelance)

Marta Silvia Filippini holds an MSc in the conservation of paper, library, and archival material from the Central Institute for the Conservation and Preservation of the Archival and Bibliographic Heritage, where she specialized in the study and conservation of Oriental medieval manuscripts.

She currently works as a consultant at the conservation department of the Vatican Library. Since 2012, she has been working as freelance conservator on the preservation of bibliographic heritage and conservation of medieval illuminated manuscripts and ancient

books in collaboration with Italian and international governmental and ecclesiastical institutions.

Her interests include the archaeology of medieval Armenian, Syriac, Coptic and Hebrew manuscripts and the cultural transmission among those traditions. She has published on the conservation and codicology of Oriental manuscripts, and presented papers at several national and international conferences.

Email: papierestauro@gmail.com

Preservation and conservation of parchment

Parchment is one of the oldest writing supports, and probably the most durable. Participants in the class will learn how to describe and identify different types of parchment (Western and Eastern) through visual observation and the use of different diagnostic analyses. Practical demonstrations will also be held.

The most frequent damage that can affect parchment, inks, and pigments will be reviewed by presenting and discussing different case studies. The question of whether performing a conservation treatment in specific cases will also be dealt with.

Non-invasive techniques for the conservation of bounded manuscripts and the latest research on the use of nanomaterials for the treatment of collagen-based materials will be presented.

Participants are requested to submit questions about personal experience or specific interests by sending them to Marta Filippini at her email address, one week before the class. Relevant cases will be discussed during the latter section of the class.

The class will provide participants with the basic know-how and skills to better understand, interpret, and treat parchment manuscripts.

Carl Graves (The Egypt Exploration Society)

Carl Graves is the Director of the EES and responsible for managing the Society's day-to-day operations in its London and Cairo Offices. He works closely with Board, Committees, volunteers, and staff to deliver the Society's charitable activities, research, and publications programme. Carl completed his PhD at the University of Birmingham, UK, in 2017 on the topic of cultural landscapes of the Nile Valley during the Middle Kingdom with a particular focus on the region around Beni Hasan. Carl has previously taught courses on collection management, exhibition design, travellers and collectors, Orientalism, Egyptian materials and manufacturing, and Egyptian-Nubian intercultural communications. He has worked at Elephantine (DAI, 2010), the Third Cataract Project (EES, 2019), and in 2018, he also achieved a certificate in fundraising from the Institute of Fundraising (UK).

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Marta Grimaccia (The Vatican Library, Italy)

Marta Grimaccia graduated in History and Literature (Codicology Department of the University "La Sapienza" of Rome, Italy) and in Book Preservation and Conservation (European School of Book Preservation and Conservation of Spoleto, Italy). Since 2004, she has worked as manuscript conservator at the Apostolic Vatican Library. She has worked on some of the most precious manuscripts, such as the Pap.Vat.copt.9, the Vat.gr.1522 (a 10th-century Evangelium from Constantinople), and the Vat.lat.3908, containing the correspondence of Giovanni Tortelli, the first librarian of the Vatican Library.

She has also been involved in the digitization project of the manuscript collection of the Vatican Library since its commencement.

Email: grimaccia@vatlib.it

Care and Conservation in Manuscript Digitisation

Since the end of 2012, the Apostolic Vatican Library has been working on a huge digitization project of its whole manuscript collection of about 82.000 manuscripts, mostly bound in codex format.

The experience developed during the last 8 years allowed us to better understand which is the best suitable approach and what are the aspects that need to be adjusted. Useful considerations have originated from this experience.

The class will focus on the importance of the conservation approach in a digitization project, on the standards that can be followed to choose the volumes, on the risks and the precautions that need to be considered to preserve the book as an object.

Moreover, it will be highlighted the importance of cooperation and communication between all the professionals involved in the project, i.e. computer scientists, photographers, and conservators. All these professionals contributed, with their own skills, to the carrying out and the development of the project.

John J Johnston (The Levantine Foundation, London)

John J Johnston is a freelance Egyptologist, Classicist, and cultural historian. He has lectured extensively at major institutions such as the British Museum, the National Museum of Scotland, the Petrie Museum of Egyptian Archaeology, and the Ny Carlsberg Glyptotek, Copenhagen. A former Vice Chair of the Egypt Exploration Society, he is, currently, a Trustee of By Jove Theatre Company, with research interests encompassing mortuary archaeology, Hellenistic and Roman Egypt, the history of Egyptology, and the reception of ancient Egypt in popular culture. In addition to contributing articles to numerous academic and general publications, he has co-edited three books and has served on the Editorial Board of the bi-annual journal, *Egyptian Archaeology*. His introductory essay to the anthology, *Unearthed* (Jurassic London, 2013), on the mummy as literary and cultural icon was shortlisted for a prestigious British Science Fiction Association Award in 2014 and he has made numerous onscreen contributions to documentaries on television and Blu-Ray.

Email: john.j.johnston01@btopenworld.com

Alexia Melianou (Freelance)

Alexia Melianou is a freelance Book and Archive Conservator based in Brussels since 2017. She holds Master's and Bachelor's degrees in Book and Graphic Document Conservation from the École Nationale Supérieure des Arts Visuels of La Cambre (ENSAV) and a Bachelor's degree in Art Conservation from the University Ecclesiastical Academy of Thessaloniki (UEATH). She works on various projects in Belgium, Greece, the United Kingdom and Egypt.

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The Science of Book Conservation: A Look Inside

A theoretical approach to the subject, what is meant by the terms Book Preservation, Conservation and Restoration and what are the special skills of a Book Conservator?

Examples of the main treatments and books, before and after conservation, will be shared, together with advice on the handling and preservation of books and archives will be given.

Dalia Nabawy (The Coptic Museum, Egypt)

Dalia Nabawy has supervised the conservation of manuscripts in the Restoration Department of the Coptic Museum, since 2005, following her graduation from the Archaeology Faculty of Cairo University. She is currently registered for a Masters degree at Ain Shams University, where she is researching the authentication of ancient carbon ink. She has participated in the annual international conference at Ain Shams University, 'Medicine and Pharmacology in Egypt and the Near East,' where she has research has included the uses of carbon ink writing in medical recipes. She has contributed a number of papers on the uses of ink in Pharaonic and Coptic Egypt.

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Materials and Symbols: Black Inks in the Early Coptic Era

This paper will bring together a variety of disciplines from humanities and natural science in order to consider why early Coptic manuscripts, dating from the first to the eighth centuries AD are an important transitional point in the history and art of the manuscript. In so doing, we shall consider the history of inks from the Hellenistic period onward, the types of black inks, and the materials, recipes, and techniques used in their production.

Giovanni Pagani (Recanati e Restauro, Italy)

Giovanni is an Italian-accredited conservator. After graduating in Greek Palaeography from the La Sapienza, Rome, he was awarded an MA in Book Conservation from the European School for Conservators - Restorers of Book Materials in Spoleto, Italy. He manages a private conservation studio, Re Li C, in Rome, working for national and international institutions in Italy and abroad, such as the Vatican Library, Italian dioceses and monasteries, and international libraries and archives within cultural institutions.

Giovanni has worked as conservation teacher in Rome and Salerno Universities, and for private institutions, specialising in the conservation of historical, archival, and stationary bindings.

He is also the conservator, librarian, and archivist of the Benedictine Abbey of Santa Maria del Pilastrello in Lendinara. For the past 12 years he has been working especially for Libraries and Archives of the Dioceses in the Marche region, where, in 2020, he founded, and directs, Recanati e Restauro, a not-for-profit social enterprise, based in Recanati, aiming to enhance and promote cultural heritage.

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Conservation of Paper Books and Manuscripts

My approach in this paper will be practical, even the theory will be always conducted showing a real case (book). That is possible because I have at my disposal a library of 45,000 ancient books.

I will teach and show the multiple paper restoration techniques and the tools and instruments connected to them (directed/undirected mending, the use of melinex, light table, light pad, etc.), as well as the preliminary operations connected to a paper restoration (inks identification, solubility test, cleaning, etc). Additionally, I will discuss the choice of one technique over another in different situations and with different damage, including a brief discussion on types of damage (mechanical, entomological, biological).

I will use multiple examples to discuss the topic of when, where, why, and how we should or should not undertake a restoration as well as the restoration impact and risk to the book in terms of misunderstanding, manipulation, deletion of historical evidences or stratification of historical interventions (re-use parts, addictions, etc.).

Elizabeth Sobczynski (The Levantine Foundation, London)

Elizabeth Sobczynski is the founder and Chief Executive of The Levantine Foundation. She is a conservator, specialising in conservation and preservation of art on paper. She works for the foremost British collections and museums as well as private global collectors. She has published numerous articles and lectured on the subject of preservation and conservation of art and manuscripts in Egypt, Great Britain, Netherlands and Poland. As Board Member of The Institute of Paper Conservation Executive Committee, she advised on education and organised numerous seminars and international meetings, including hugely successful international conference at The Art Institute of Chicago, Chicago, USA “The Art and Science of Conserving Coloured Media on Paper”.

Elizabeth was nominated for the Plowden Gold Medal for her contributions to the conservation profession in 2007.

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Ilana Tahan (The British Library, UK)

Ilana Antoinette Tahan was educated at the Hebrew University, Jerusalem, and at Aston University, Birmingham, UK where she received the degree Master of Philosophy. Ilana joined the British Library in 1989. In 2002, she became Head of the Hebrew Collections, containing some 3,000 manuscripts and over 70,000 printed books.

Since 2010, she has been Lead Curator of Hebrew and Christian Orient Collections, also taking charge of the British Library’s Armenian, Coptic, Ethiopian and Syriac holdings. In 2009, Ilana was awarded the Order of the British Empire for services to scholarship.

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The British Library's Coptic collection

The British Library’s Coptic collection comprises approximately 1,600 manuscripts written in the Sahidic and Bohairic dialects, with some going as far back as the early centuries of the Christian era. The collection was one of the earliest to reach Europe, and includes a broad range of texts, on papyrus, leather, vellum and paper.

The Coptic papyri constitute about a third of the entire collection, and contain religious as well as secular texts. Among the latter, legal and financial documents, and letters abound. This presentation will provide an overview of the Coptic collection, stressing their historic provenance. We will also discuss how the collection is being used by researchers, and what initiatives are being currently explored to make it accessible online to global audiences.

Francois Vinourd (Atelier du Livre Conservation-Restauration, France)

François Vinourd studied at the École du Louvre and at the Union Centrale des Arts Décoratifs (art bookbinding 4 years). He has been the Head of the Restoration Department of the Centre de Conservation du Livre in Arles (1988-2013). He has participated in several missions on the study of Byzantine & Syriac bookbindings in major libraries in Greece, Romania, Bulgaria, Syria, Lebanon and Egypt.

In 2014, he founded the book conservation studio, Atelier du Livre - Conservation/Restauration in Avignon (2014). He has edited the catalogue *Byzantine Bindings of the French National Library*, in collaboration with Christian Förstel, and a catalogue of the Syriac bindings of the Patriarchal Library of the Syro-Catholic Church of Charfet (Lebanon) with Alain Desreumaux and Youssef Dergham.

He participated in the Deir al-Surian Library Project, between May and November 2019.
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Oriental Medieval Book Bindings: Techniques and Materials.

Why is historical knowledge of bookbinding important to book conservators? And what can medieval bindings teach us about the history of manuscripts?

The aim of this class is to present two aspects in the study of manuscript bindings. Firstly, that historical knowledge is essential to book conservators for choosing and performing treatment to conserve ancient bindings. This knowledge is often increased during the conservation treatment. Secondly, the history of bookbinding allows students and philologists a better understanding of techniques and materials.

The following points will be discussed:

1. Different types of Oriental medieval bindings: general concepts will be treated according to the following criteria:

- The identification of bindings according to their techniques and materials.*
- Original bindings - later bindings. Manuscripts are often bound several times.*
- Conservation-restoration works as an opportunity to discover the different steps of binding manufacturing.*
- Bindings being the last step in a series of manuscript manufacturing steps, their conservation requires the cooperation of philologists and book conservators.*

Six major types of Oriental medieval bindings will be introduced during this first chapter:

- Coptic*
- Ethiopian*
- Byzantine*
- Syriac*
- Armenian*
- Islamic*

2. Case study analysis, allowing us to summarize the topics discussed:

“The Significance of the Collection’s Conservation: the conservation of a 6th/7th century Syriac manuscript”