

On Monday 20th December 2010, the meeting of the International Workshop in Conservation Group 5, organised by the Comparative Oriental Manuscripts Studies (COMSt), the Centre de Conservation du Livre, Arles, the Aga Khan Trust for Culture and the Sakip Sabanci Museum, took place in Istanbul.

I had the good fortune to receive an ESF Research Networking Programme Comparative Oriental Manuscripts Studies' short visit grant that allowed me to attend this workshop.

I will attempt to give a clear account of the excellent papers presented in sequence during the day. I would like to thank Dr. Ewa Balicka- Witakowska, who has been so keen on my being part of this project, and Dr. Ipert who is the director of the team and was my host. I am also very grateful to Ms. Eugenia Sokolinskaia, programme coordinator and Mr. Carol Giordano, the internal liaison officer.

The morning started with the presentation of **Dr. Ewa Balicka-Witakowska, Professor at Uppsala University**, who updated us on the recording and preservation of Ethiopian manuscripts at the Monastery of Gunda Gunde in the Tigray province in Northern Ethiopia.

After overcoming shortage of time, tight sponsorship and the difficulty of transporting the photographic equipment, the group that travelled to Gunda Gunde¹ managed also to record the history of the books and miniatures, to photograph folios and colophons and to study the textiles covering of 296 manuscripts, which they also digitised.

Among the most important manuscripts of the Gunda Gunde Collection are 25 Old Testaments, 3 Commentaries on the Old Testament, 7 New Testaments, 2 Commentaries on the New Testament, 33 Lives of Ethiopian Saints, 23 Legends, Sermons and Theological Treatises, 3 Ecclesiastical Regulations, 11 Church Poetry Manuscripts and 16 different manuscripts of different subjects.

¹ Prof. Ewa Balicka- Witakowska, an art historian from Uppsala University; Prof. Michael Gervers, a historian from Toronto University; Gordon Belray, a photographer from Toronto University Library; Prof. Jan Retsö, an Arabist from Gothenburg University; Dr. Denis Nosnitsin, an Ethiopianist from Hamburg University and Berhanu Kebede Mäqäle, a computer specialist.

There are some rare manuscripts, among them *The Book of the Mysteries of Heaven and Earth*, *The Book of Abraham's Infancy*, *The Judgement of the Angels*, *The Treaty of the Antichrist* by Hippolyte of Rome, Commentary on *The Book of Daniel*, *4 Ezra*, *Henok*, the national poem *The Glory of the Kings*, *Revelation of Baruch*, *Book of Maccabees* and Life of several Stephanite monks.

Most of these books are pre-15th century. The oldest of the manuscripts digitised is the *Book of Sirach* or *Wisdom of Sirach*, written in Greek, with comments in classical Ethiopian. 84 folios survive, without the binding. It is ca. XII century.

Mr. François Vinaurd, co-director of *Centre de Conservation du Livre* in Arles spoke to us about the conservation of Syriac Manuscripts at the Monastery of Charfet in Lebanon. This collection of 2,000 Syriac, Garchounis and Christian Arabic Manuscripts is reputed to be one of the most beautiful in the Middle East. The collection is divided between two fund collections: the Armalet Fund with 586 Syriac and 569 Arabic Manuscripts; and the Rahmani Fund with 400 Syriac and Garchouni and 480 Arabic Manuscripts.

Since 1998, as part of the Manude Project, *Le Centre de Conservation du Livre* has coordinated writing condition reports, cataloguing, digitisation, conservation of the collection and staff training.

The Rahmani Fund: will soon publish the catalogue of manuscripts 1 to 125. This work was carried out by Alain Desremaux and Françoise Briquel Chatonnet of CNRS and Muriel Debié and A. Binggeli of IRHT with the assistance of Gabriel Dib and Youssef Derghan who are responsible for the library at the Monastery of Charfet.

The work carried out on the bindings of this collection was set up using the same methodology used for the Byzantine bindings at *La Bibliothèque Nationale de France*. The definition of the characteristics of these bindings were based on comparison with Byzantine and Armenian bindings, which have been much more studied by historians.

There have been 5 more projects since 2006, which concerns included storage, preventive conservation and numbering.

Mr. Benoît Junod from the Agha Khan Trust for Culture focused on the importance of appropriate supports for manuscripts in exhibitions and the challenge presented by trying to reconcile the conservation of the manuscripts with the aesthetics of presentation.

Since 2003, The Aga Khan Trust for Culture has presented nine exhibitions of highlights from the collection of Prince Karim Agha Khan IV. At the time of the workshop the Sakip Sabanci Museum was holding an exhibition of masterpieces of the Prince's collection, focusing on illuminated and illustrated manuscripts and both calligraphy and epigraphy in ceramics, jewels, wooden beams, textiles and metalwork.

Each exhibition has tried to find solutions that are both respectful of conservation issues and aesthetically pleasant to the public.

The first two exhibitions, held in the *Palazzo della Pilota*, Parma (31.03.07 - 03.06.07) and at the Ismaili Centre, London, (14.07.07 - 31.08.07) both used supports made of foam polystyrene cut in a v-shape for inclination and covered in pH neutral Tyvek. They were less expensive, but too heavy and not pleasing to the eye .

For the next exhibition held at the *Musée du Louvre*, Paris (05.10.07 - 07.01.08), complex folded acrylic transparent supports were used, which could be adjusted to the size of each book. According to Mr. Junod, these supports allowed a more vertical presentation and were more aesthetic but probably caused more stress to the manuscript.

At the Gulbenkian Museum, Lisbon (14.03.08 - 26.07.08), simple 'open book' shaped supports were chosen, and it seems that the materials used were effective. However, the supports were too visible when the manuscripts were viewed laterally.

Steel supports were used at the Caixa Forum Exhibition, Madrid (05.06.09 - 06.09.09), Caixa Forum Exhibition, Barcelona (08.10.09 - 17.01.10) and Martin-Gropius-Bau Exhibition, Berlin (16.03.10 – 07. 07. 10). They proved adequate for transport and they adjusted to each manuscript.

However, it was not possible to modify them to the different sizes of the showcases used in each museum.

Consequently, it was decided to make new supports for the Saki Sabanci Museum exhibition, Istanbul (05.11.10/27.02.11): they were hard-board black sheets resembling an open book. They were set on small inclined wooden bases to which acrylic tacks were glued in order to stop the manuscripts from slipping down.

Mr. Junod has concluded after all these years of experience that the supports need to be adjusted to the atmosphere that curators of the museums create for each exhibition. He believes that as long as a conservation specialist approves of them, the rest is a question of taste.

Mr. Paul Hepworth, an independent conservator, presented a paper on the importance of the creation of a Lexicon for the use of those involved in the conservation of Islamic Manuscripts. He used as an example the problems caused when a collection of more than 60,000 Islamic Manuscripts had to be moved to a new storage. The plan for the move was written in English by Western conservators, but the work was carried out by Arabic speakers. The difference in language and educational background highlighted immediately the need to create a tool that overcomes translation problems and uses a vocabulary specific to Islamic manuscripts.

Another example used by Mr. Hepworth was when at a recent conference on Islamic manuscripts a scholar applied the term “half-leather” to a type of Islamic binding. However, in western manuscripts the term is used specifically to describe a different type of binding. Consequently, without the image of the Islamic binding that he presented to the audience, the term would have conveyed no sense of either the leather around all of the edges of the boards or of the leather covering the fore-edge flap, depending on the type of binding.

Out of problems like these examples and similar ones he has encountered in his own conservation workshop, the idea of a lexicon for the conservation of Islamic manuscripts was born. He envisioned three groups of potential users of the lexicon: newcomers to the field of conservation who need to learn concepts and appropriate terminology; practicing conservators of Islamic manuscripts who use a variety of languages in their work and need to be able to communicate clearly across these languages; and other professionals, such as curators, codicologists and librarians, who need AN accurate vocabulary to describe Islamic manuscripts.

The lexicon will be designed as a list of basic terms that conservators of Islamic manuscripts will use to document and speak about their work. The terms will be organised into groups such as, manuscript material, textblock, sewing and binding material. The organisational scheme will try to follow the production of a manuscript. Each term will be defined and illustrated. The image accompanying a term will be another way in which users can search the list. Although production of the lexicon will be first only in English, it is projected that it will be translated into Arabic, Turkish and Farsi as well. Ultimately, it is to be published on the internet, which will make it available to the widest possible audience.

Yet, translation provides a different set of issues and opportunities in creating this lexicon. In many types of Islamic illumination, decorative marks appear to radiate from the edges of the illuminated field. In Turkish these marks are known as *tığ*, which is what Mr. Hepworth tends to call them in his reports as there is no corresponding word in English. On the other hand, there may well be another word in Arabic and Farsi for these marks. If there is no place in which those terms can be cross-referenced, communication between users of these different languages is impaired.

It has been suggested by some scholars that these marks could be called “radiants”, which neatly co-opts an English word for this purpose. But it may not always be possible or practicable to create a word in English for concepts and structures in Islamic manuscripts that already have names in the languages of the cultures that produced the manuscripts.

In summary, the lexicon will have several goals. It will be a pedagogical tool for training people who are new to Islamic manuscripts and their conservation. It will be a place where accurate terminology can be accessed and cross-referenced between different languages. It will be a forum where a common agreement can be reached about terms and their definitions. Finally, it will promote clearer and more effective communication about Islamic manuscripts and their conservation.

Ms. Karin Scheper, Leiden University Library, spoke about the importance of refining the classification of Islamic Manuscripts structures.

The literature on Islamic manuscripts has gradually moved from studies about the textual and intellectual contents to studies concerning design and ornamentation in calligraphy and in binding decoration. The awareness that an Islamic manuscript carries information beyond its text, that the structures and materials used in its construction can reveal valuable data about its historical context is relatively new. Unlike the archAeology of Western manuscripts and bindings structure, the archAeology of Islamic manuscripts and bindings is still in its initial phase.

Ms. Scheper's interest in Islamic book structures has grown since she started working as a book conservator at the Leiden University Library (ULL). The ULL Oriental collection comprises over 6,000 Islamic manuscripts, many of which have retained their original bindings, although both text-block and covers have frequently been repaired. While working on these manuscripts it appeared that a number of interesting varieties on the archetypical book structure were used over the centuries in the broad geographical regions where they originated. It might even be argued that the archetype that is often recorded in binding descriptions and relevant literature is not the most common structure used. Therefore a survey was carried out to investigate the validity of the subdivision and identify varieties in structure.

Ms. Scheper has concluded that there is no single Islamic binding structure. There are different structures to be found, although the outer form has remained very recognisable over many centuries and throughout the area where these manuscripts were produced. Most bindings are made in different techniques. The two-pieces of leather technique is a very common one different to a case binding. Other varieties are the Chaharkushe binding and unsewn text-blocks with wrapper

bindings. Furthermore, there are smaller details and characteristics to be found that deviate from the norm and prove interesting for locating the origin of these bindings. The refining of classification that Ms. Scheper suggests would be supported by historic literature on manuscript making. She has found out that early sources mention several techniques on how to make bindings, whereas this information has been neglected in more recent literature.

Knowledge of such crucial binding details is of course essential for conservators working with these objects. The preservation and documentation of the diverse characteristics and structures is in their hands. Some years ago the conservation approach to Islamic manuscript collections became an issue. Several large projects have been initiated in different countries. Therefore, it is necessary to techniques and treatments used for the preservation of Western written and printed heritage are to a large extent applicable to Islamic manuscripts. However, it is easy to overlook details in the construction and physical appearance of Islamic bindings and manuscripts.

Mr. Joseph Moukarzel, Director of the *Université Saint Esprit de Kaslik* (USEK) located in Jounieh, Lebanon, spoke about manuscript studies and conservation projects conducted at USEK. The *Université of Saint Esprit de Kaslik* is a private university located 25 kms North of Beirut. From 2004 The Central Library of USEK started conserving the Lebanese written patrimony and in 2009 was joined by The Central Phoenix for Lebanese Studies (CPLS). The aim is to restore, catalogue, digitise and publish manuscripts, archives, photographs, plans and maps, rare books and newspapers.

Manuscripts: One of the aims is to bring together the manuscripts preserved in different convents of The Maronite Order² (OLM), including manuscripts that have been donated and those that have been purchased. The total collection is around 1,700. There are also manuscripts from the collection of the Maronite Archbishop's Palace of Zgharta, the Collection of the Basilien Chouerite Order, manuscripts that have been exchanged and various other collections.

Another aim is to microfilm Syriac and Arab Christian manuscripts that are preserved in large libraries around the world such as the Vatican Library, The National Library of France, The British

² This project was carried out in conjunction with the Hill Museum and Manuscript Library, Minnesota (HMML).

Library, The Laurentian Library of Florence, The Monastery of St. Catherine in Mount Sinai, The Library of Congress, etc.

Archives: Files and registers of the convents of the Maronite Order, private collections such as the collection of Gibran Khalil Gibran, Elias Abou Chabké, files of the French Ministry of Foreign Affairs and The Vatican Congregation for the Propagation of Faith have been digitised, restored and returned to the owners.

Other private collections have been deposited and preserved at Kaslik - Maurice Gemayel, Youssef el Seouda and Youssef Ghossoub.

There are several projects in progress such as the records of the Jezzine Municipality, the Head Office of Antiquities and private collections among others Sursock and Nehmé families.

Projects related to photography are the digitisation of the private collections of Adolph Uhlmann, Salem Nassif and Prince Moussa. Another project is related to engravings found in rare books.

Plans and maps: There is a cooperative project with IFPO for the enumeration and restoration of part of its collection; and a geographical survey project in cooperation with the Lebanese Army.

Newspapers: Several collections of reviews and newspapers considered Lebanese National Heritage is in the process from acquisition to digitisation, conservation and restoration.

Related to restoration there is an ongoing project for restoring rare books related to Lebanese History.

Finally, Mr. Mourzakel spoke to us about the different methods used by USEK for protecting against agents of degradation or destruction, including vacuum packaging machines, the use of anti-seismic fire resistant doors, anti-fungal painting and systems of smoke detection.

Prof. Andrea Schmidt and Tamara Pataridze spoke about the importance of the digitisation of hundreds of microfilms owned by the University of Leuven. They were made when the university participated in a cataloguing project in the 1950's. This digitisation is being made in conjunction with the European Manumed Project and will be accessible to the public in the *Le Centre de Réalité*

Virtuelle de la Méditerranée CRVM website. In 1950, the eminent orientalist G. Garitte from the University of Leuven went to the Monastery of St. Catherine in Mount Sinai, Egypt and during his stay attempted to catalogue the Georgian manuscripts and microfilmed all of them. Garitte established a catalogue of 38 manuscripts out of 86. It was an exhaustive catalogue using descriptions from the originals. He supplemented the work by microfilming the complete texts. This digitisation of the microfilms of the Monastery of St. Catherine manuscripts was done in conjunction with University College London: G. Garitte was the only European scientist to be invited to participate in the microfilming of these manuscripts in 1950. His entire cataloguing and microfilm work is located at UCL library.

Currently, the digitisation of microfilms at UCL is being done under the auspices of the Manumed Project. Financed by the European Commission and directed by the *Centre de Conservation du Livre*, The Manumed Project focuses on the study of languages, writings and manuscripts from the Mediterranean. It is part of the Euromed Heritage IV programme and is supported by the European Commission. The Orientalist Institute at the University of Leuven is a partner in this project.

The team of Manumed at UCL has already digitised the totality of microfilms available from the Syriac Collections (155 microfilms) and the Arabic Collections (298 microfilms). At present, the Manumed Project is digitising 24 microfilms covering the Georgian Collection.

According to Ms. Pataridze the following method is used: the images are generated in 'hair' format and transformed into 'jpg'. The description of the manuscript is entered into the E-corpus website and the images are attached to the description of each manuscript.

Zeina Genadry, a book and paper conservator, spoke to us about conservation challenges and ethics. According to Mrs. Genadry, ethics is a human principle that governs action. There is no right or wrong. If a conservation decision needs to be taken, one of the questions is whether that book is a work of art. On the other hand, availability of resources, access to digitisation, and scientific methodology, observation and analysis and the characteristics of the materials also play a part. At one point the principles of science and ethics are going to confront each other in the process of decision making.

Another question related to ethics is whether the physical integrity of the object: has a value today and in the future? Which is more important conservation or restoration? Finally, are the interests of the book being kept in mind during the decision making process?

Mrs. Genadry continued her presentation with the subject of ethics on digitisation, such as the problems presented when segregating information. She also spoke about questions related to

preservation, collecting and communicating, as well as importance of authenticity, of manipulating the digital images and censorship. Furthermore, she went into the confrontation between global technology and regional cultures.

She also showed her concerns about ethics and access, knowledge and competence and the importance that restoration should not be lost in academic discussions and becomes a reality.

Mrs Genadry emphasises the importance of Intellectual Property and laws written about the above subjects, because them would made easier to solve or prevent the issues presented so far.

These discussions should generate recomendations to the European Commission. In the end all these questions are generated in order to avoid problems.

Ms. Arietta Revithi, from the Department of Conservation of Prints & Works of Art at the Hellenic Parliament Library spoke about an ambitious project started in December 2009. This indispensable program has as an aim to record the entire manuscript collection in order to establish the preservation condition of its approximately 600 codices.

The first 169 manuscripts have been documented: the main focus of this documentation was to study their present condition, and assess the necessity or not for immediate conservation treatment. Other aspects also were taking into account that referred to the history of the collection in respect to binding and if conservation treatments made in the past have altered their historical characteristics.

The manuscripts in the collection are Byzantine, Greek, Islamic and Ethiopian manuscripts. There is also an Islamic scroll.

The results will determine the immediate treatment of these 169 manuscripts and the planning for the study of the rest of the collection in this study.

As in most cases the problem of time arose and a practical solution was found by generating a one page form easy to tick. One of the most important questions was the general condition of each manuscript. Other questions related to date, name of reviewer doing the study, number of the manuscript, state of the binding, structure and whether IT was the original one. The form also addressed with material, surface, damage caused by insects or rodents, corrosion, ink acidity and fragility.

It was found that XVIII century manuscripts kept in boxes were in the worst condition. They were probably placed in the boxes in the 1970's, but there is no record. The results of this study shows that of the 169 manuscripts examined 76 still have their original bindings, 78 of them have been re-bound and 15 case bindings are missing.

Dr. Nikolas Sarris spoke about *The Byzantine Crossovers with the Middle-East Bindings of Arabic Christian Manuscripts at the St. Catherine's Monastery, Mount Sinai and Their Preservation.*

The importance of the Monastery of St. Catherine, which is the oldest active Christian monastic community, is undeniable, since it has existed since the 6th century. The library houses around 3,300 manuscripts written mainly in Greek. 700 of them are Arabic Christian texts and 360 are Syriac. There are also Georgian, Slavonica and Ethiopian manuscripts. There is still today a strong presence of Christian Arab monks, who have always been active in reading, producing, copying and preserving Arab Christian manuscripts to meet the personal or liturgical needs.

This production of manuscripts generated the need for bookbinding activity. According to Dr. Sarris, who has spent some time there, the majority of the bindings found in the St. Catherine's

collection is locally produced mostly within the premises of the monastery. He has identified around 70 different bookbinding workshops that existed across the centuries dedicated to binding or rebinding of Arabic manuscripts.

The majority of the Arabic manuscripts, AND even those of Christian texts, are covered with Islamic style bindings and naturally they were produced in an environment where this style of binding was in fashion or was the traditional way to cover books. His research has found out that the manuscripts bindings were made at random. The majority of these Arabic manuscripts are in Greek style bindings, which have rounded spine, text-blocks sewn with unsupported sewing and cut flap at the edges of the boards. The characteristic end-bands which protrude over the edges of the boards are sewn into them. The majority of Arabic manuscripts that have survived are pre 15th century and the dateable bindings appear to be post 15th century. This suggests that most of the ancient Arabic manuscripts were re-bound at a later stage and restored to functional manuscripts according to the needs of the community.

Next, Dr. Sarris concentrated on eight manuscripts. It is not surprising that they have lost partially or in totality signs of previous sewing, re-used boards and spine fold repairs. He is not sure what style of binding they had originally. Two of them (S.A.275 and S.A. 331) bear an almost identical dedication in Arabic that refers to Archbishop Ioannis the XIth, who was appointed archbishop between 1265 and 1290. Therefore, these manuscripts can be dated to that period.

However, there is another case, Sinai Manuscript 742, which is a Greek manuscript, written in Greek with binding in the Greek style. It has a note in Arabic that the re-binding took place during the incumbency of Markos III, Archbishop of St. Catherine's between 1486 and 1510. This note suggests that the previous binding was of Arab origin.

The eight bindings in question, were classified together out of 3,300 manuscripts based on decorative similarities. A saltire cross inside a rhombus is engraved in both sides of the eight bindings and three tools with animal representations have been repeatedly stamped on the boards. This theme is not uncommon in 15th [century] and 16th century Greek bindings. They also have

structural similarities. They have been sewn with unsupported sewing in a similar pattern. The text-blocks had been repaired with an identical overcasting technique, which in most cases used the same blue/white twisted thread, while the boards have been attached to the text-blocks with the same bridling technique. Dr. Sarris believes the boards themselves are all re-used boards from previous bindings. New holes have been drilled to align the new sewing positions of the text-blocks. This feature is particularly informative, as it may suggest that the earlier bindings of these manuscripts may have been in the Greek style too, which requires boards prepared in this style, rather than Islamic. Dr. Sarris suggested that these findings provide sufficient evidence to prove that the eight manuscripts were bound by the same binder.

It seems that different traditions have co-existed at St. Catherine's and even influenced each other. In another example used by Dr. Sarris Sinai Arabica 77 has a double core end-band with a secondary sewing of a chevron pattern which although an Islamic feature was greatly adopted by Greek binders in the 15th and 16th centuries - mainly in Crete.

At the end of his presentation, Dr. Sarris brought to our attention the problem presented by the restriction that these re-bindings have brought to the opening of the manuscripts, should someone request these manuscript for reading or digitisation.

Ms Sara Fani, a PhD student from the *Università di Napoli "L'Orientale"*. In the final stage of a course in Conservation and Restoration of Book Heritage, in 2009. Ms. Fani carried out a survey at the Manuscripts and Rare Books section at the Central National Library in Florence.

Before Ms. Fani arrived at the library 110 Arabic Manuscripts had been catalogued. She used the Lupo Buonazia catalogue published in 1885. This catalogue was made only for Arabic manuscripts. It includes manuscripts in Arabic of non-Arab works written either by Arab or non-Arab authors and produced either in Arab or non-Arab countries. Consequently, there are Christian manuscripts among them and manuscripts produced for non-Arab people: Arab-Latin, Arab-Italian or viceversa. There are some from other languages, mainly Turkish and Persian. There are also vocabularies produced by Giovanni Battista Raimondi, who was the manager of the *Stamperia Medicea delle Lingue Orientali*, which he used for his publications.

Mr. Buonazia divided the manuscripts catalogued among three collections: Magliabechiana, Nazionale and Palatino. The Magliabechiana collection was given to the city of Florence by Antonio Magliabechi (1633-1714), the librarian of the Medici family, to found a public library. Some of Raimondi's vocabulary books, among others, belong to the National Collection and the Palatina Collection was formed from the Palatina Library, which was reconstituted in the Medici Palace after 1771 and combined with the Magliabechiana Library after the unification of Italy in 1861 and renamed the National Central Library of Florence.

Ms. Fani emphasized that these and the other catalogues or inventories she consulted do not follow any codicology method, except a short account about the bindings in Buonazia's catalogue.

Since the work she was doing was going to be used by the restoration laboratory, she decided to draft a list of the most urgent restorations needed and do a more accurate description following codicological features of the manuscripts.

The most pressing point when referring to bibliographical and palaeographical data, was the transcription and more scientific transliteration of Arab titles and authors, according to the shared rules of the scientific international community. She also proposed a translation of the title as literal as possible and the transcription of dates as they appear in the manuscripts with the corresponding Gregorian calendar.

From a paleographical point of view, she tried to recognize the canonical calligraphic styles employed. New entries were needed for the description of stamps and seals for the older catalogues. This is a very important data for the restoration and reconstruction of each book's history.

For the section dedicated to codicological and material data, the technical and structural peculiarities of Arab-Islamic production manuscripts has been organized. Ms. Fani believes that this kind of description will help restorers, who are not too familiar with this kind of material, to evaluate and analyze the manuscripts and establish a hierarchical order for restoration.

In the last part of the form, the conservation conditions are laid out. It is divided in 5 parts: conservation conditions that consider both the book binding and the book block damages. At this point it is decided if the manuscript is suitable for consultation. The following entry concerns regards with the description of damage to the book such as to moulds, insects, ink acidity or use damage. It also tells us what elements of the book are involved: cover, sewing, paper or any other writing material. This is followed by a description of previous restorations if any. There is another section called 'further remarks' in which the cataloguer could add notes about smells or materials left on the manuscripts such as plants.

Ms. Fani concluded her paper letting us know that none of the Arab manuscripts in her census was involveD in the catastrophic flood that occurred in Florence in 1996, as the manuscripts with which she was working were not stored on the ground floor.