Title
Second Cincinnati Haggadah Manuscript, Amsterdam, 1716-1717

Author
DESCRIPTION:

General Remarks
The online Hebrew Union College exhibit and a newspaper article from April 10th, 1998 from the Southeastern Virginia Jewish News describe the manuscript as, "...a "sister" to the Van Geldern Haggadah [that] was produced by Moses Loebben Wolf from Trebisich, Moravia, in 1716-17. The miniatures are in oil on parchment and are based on the engravings found in the printed Amsterdam Haggadah of 1712."

The haggadah leather covers, parchment leaves, and binding have all received prior treatment.

Binding
This is a full crimson leather binding with gold tooled decoration along spine and boards. At some point in the binding’s past, the leather spine was rebacked with a red leather. The original leather spine was adhered on top of the new leather and is almost indiscernible to see. The boards are decorated with panels containing a centerpiece design. Located at the top, the upper board contains additional Hebrew text that indicates the provenance and the date of the binding (1740’s). The original leather spine is fully decorated in gold in between the sewing supports. The lower corners of the binding have been patched with a brown leather.

Currently, the binding is sewn all along on three cloth tapes. There are no extant endbands.

Originally, the binding would have been sewn on cords with a sewn on endband. The evidence of cords consists of markings on the leather indicating where the supports were located when tied up during covering, in conjunction with the original textblock sewing hole locations that align with the leather spine panels. There are additional sewing hole stations within some of the gatherings that indicate there was at top edge endband worked onto the book, and possibly a lower edge endband as well. The lower edge endband sewing stations are difficult to discern due to the position of the thread when resewn during prior treatment.

The pastedowns and flyleaves are a dark black (or perhaps originally a deep green or navy?) and gold decorated brocade paper with a dark black (?) cloth hinge. The brocade paper is a machine made paper, textured overall with a fine ribbed pattern and a Dutch gilt flower and scroll pattern. The brocade paper was likely made with an embossed roller and is not contemporary to the original binding and textblock. It is likely a 20th century paper. Likewise, the verso of the brocade paper consists of a machine made paper that is laminated to the decorated paper that is also not contemporary to the binding.

Textblock
The edges of the textblock are cut and decorated red. The textblock consists of smooth parchment gatherings. The gatherings are composed of two folios with tipped together leaves. There are a total of seven parchment gatherings and two ultimate made endsheet gatherings for a total of nine gatherings. The parchment gatherings have been intermittently guarded with strips of ½ inch wide cloth strips. Some gatherings are repaired on the outside of the gathering, while others are repaired on inside of the gathering or folio. There are many folios that do not contain any cloth repairs. The cloth repairs are adhered with a water soluble starch or gum adhesive. The edges of the cloth tape repairs are also colored red, indicating that when the haggadah was previously treated, the edges of the entire textblock were trimmed and decorated at that time. There are no spine linings other than the cloth tape repairs.

**Primary Support**

The primary textblock leaves are a medium thin vellum. The made endsheets contain folios of smooth textured beige machine made paper that is laminated to the brocade flyleaf.

**Medium**

This is a handwritten manuscript with a variety of full page and miniature hand colored illuminations. The manuscript is written in brown script.

**Attachments|Inserts**

There is a Hebrew Union College book plate adhered overall on the upper paste down.

**Housing**

The haggadah was acquired by HUC housed in a slipcase with a top lid and top edge access. The slipcase is covered in brown leather. It is decorated with gold tooling and a red spine label. The inside of the slipcase and lid are covered in a decorative blue and white paste paper. It is possible the slipcase is contemporary to the binding, but most likely dates to a later period. Currently, the slipcase is housed on top of the haggadah without a barrier within a navy blue cloth covered buckram clamshell.

**CONDITION:**

**Summary**

This binding has receieved multiple prior treatment campaigns. The repairs have failed and the binding is in poor condition.

**Binding**

The leather binding is heavily worn along the edges and corners. Two of the corners have exposed board edges. The leather reback has degraded and is suffering from red rot. The spine is partially broken along the joints at the head and tail. The original leather spine has an upper layer that is delaminating, therefore the gold decoration and red coloring is becoming lost. The gold designs are faded. The corners of the leather binding that contain leather repairs are suffering from red rot and have lost the upper epidermis layer.

The spine leather that is broken and delaminating from the textblock spine along the head and tail, exposing the sewing and a couple of the sewing tapes. The lower kettle stitch is broken and lost throughout the upper half of the textblock. The sewing is broken in three places throughout the textblock causing a whole gathering to be loose and fully detached.

The original cords and endbands are lost.

The pastedowns and flyleaves are extremely brittle. The brocade paper is worn along the cloth hinge. The lower brocade designs show possible signs of green corrosion, indicating the gold may actually by copper.

**Textblock**
The textblock is in fair condition overall, however the cloth tape repairs are beginning to delaminate. In the areas where they are delaminating, the parchment is visible and does not actually appear to need such large and thick repairs and may have been a preventive measure so the thread did not pull through the parchment folds during rebinding. However, there does appear to be some minor parchment loss at the sewing stations and may be more extensive damage revealed if the cloth repairs are to be removed. Overall, the textblock is heavily covered in stains and is dirty. There are minor accretions found throughout the textblock.

**Primary Support**
The vellum leaves are moderately cockled. Some of the folios are difficult to open, this is due to tightly tipped on leaves and possible excessive use of cloth repairs. The beige flyleaves are extremely brittle and are acidic.

**Medium**
The written brown script is in excellent condition. The hand colored illustrations are in fairly good condition, however there are various areas that are smeared.

**Housing**
Cloth clamshell

**Housing Narrative**
The original slipcase is heavily worn and damaged. The entire bottom wall of the case is missing. The leather is scratched overall. The cloth covered clamshell is in excellent condition, however it is slightly larger than the haggadah in order to accommodate the size of the slipcase, allowing room for the haggadah to slide around.

**Attachments | Inserts**
The book plate is in excellent condition.

**Previous Treatment**
The leather reback is suffering from red rot and has torn along the lower joint. The cloth repairs are beginning to delaminate along some gatherings. The sewing is broken throughout.

**Materials Analysis**
The cloth tape repair adhesive tested positive for water solubility. To test the adhesive for solubility, a thick 4% methylcellulose poultice was brushed onto a cloth repair along the head of the lower gathering and allowed to sit for 15, 30, and 60 seconds. After 60 seconds, the adhesive swelled.

**TREATMENT:**

**Proposal**
Recommended Treatment Option A (disbind and resew):
1. Consolidate the friable leather along the spine and along the edges of the binding.
2. Separate the textblock from the upper board along the inner hinge of the penultimate gathering to gain access to the spine of the book. This may mean cutting the cloth tapes along the edge of the board and lifting the spine edge of the pastedowns.
3. Disbind the textblock to remove brittle spine linings and broken sewing.
4. Remove the acidic flyleaves and retain to be stored in polyester sleeves within the enclosure. Replace with archival handmade paper leaves.
5. Either mechanically or using a methyl cellulose poultice, remove the prior cloth tape repairs.
6. Repair vellum with discrete repairs that are appropriate to the thickness of the vellum. Repairs should not be stronger than the textblock parchment but strong enough to withstand the hygroscopic nature of the animal skin.
7. Resew the parchment textblock on sewing cords in a historical manner as similar to how it was originally constructed as possible. Attach new archival endsheets. Sew on primary endbands as evidence suggests.
8. Repair the leather spine joints and leather corners.
9. Line the spine of the textblock if needed with kozo tissue.
10. Reattach the boards to the textblock and adhere down the pastedowns.
11. House the Haggadah in a cloth covered clamshell with an integral cradle. Store the original enclosure in a pull-out tray below the haggadah within the cloth covered clamshell.

Estimated treatment time: 19 hours

Treatment Options B (retain prior sewing):
1. Consolidate the friable leather along the spine and along the edges of the binding.
2. Separate the textblock from the upper board along the inner hinge of the penultimate gathering to gain access to the spine of the book. Lift the pastedowns and attempt to keep the sewing tapes intact.
3. Remove the cloth tape repairs – re-adhere lifting cloth areas with a reversible water soluble adhesive.
4. Remove the acidic flyleaves and retain to be stored in polyester sleeves within the enclosure. Replace with archival handmade paper leaves.
5. Re-sew through the gatherings with loose or broken sewing located at the back of the textblock, the center of the textblock, and the detached gatherings at the top of the textblock.
6. Repair the leather spine joints and leather corners.
7. Line the spine of the textblock if needed with kozo tissue.
8. Reattach the boards to the textblock and adhere down the pastedowns.
9. House the Haggadah in a cloth covered clamshell with an integral cradle. Store the original enclosure in a pull-out tray below the haggadah within the cloth covered clamshell.

Estimated treatment time: 12 hours

House the Haggadah in a cloth covered clamshell with an integral cradle. Store the original enclosure and acidic endleaves in a pull-out tray below the haggadah within the cloth covered clamshell.

**Housing Need**

Cloth clamshell

**Factors Influencing Treatment**

The prior cloth hinge textblock repairs appear white in contrast to the beige vellum leaves, are excessive in size and are visibly obvious, however, the prior repairs are mostly intact and are in fair condition, and do not appear to be causing any harm to the object. Despite visual dissonance the repairs are archival, therefore, the HUC librarians may prefer the prior repairs remain not be replaced to avoid unnecessary in-depth treatment.

Since the original enclosure is an important part of the object's history but does not properly protect the haggadah, the original enclosure will be stored within a new cloth covered clamshell with the haggadah that is custom made.

**Performed Treatment**

1. The binding leather was consolidated overall with 3% Klucel G in ethanol. Abraded areas of leather were also coated in a protective layer of the Leather Conservation Center’s SC6000.

2. The binding was disbound mechanically by lifting the pastedowns along the spine edge. The sewing was removed throughout the textblock. The cloth hinge spanning from the textblock to beneath the pastedowns under the board was mechanically lifted, as well as the cloth tapes that were adhered onto the board. Excess brittle adhesive was reduced mechanically from the inside of the leather spine and from the board joint edges. The leather spine was consolidated on the inside with a coating of 3% Klucel G.

3. Prior cloth repairs that were located along the folds of the leaves were removed throughout the textblock mechanically. Minor damage was found below; the cloth repairs were excessive for the amount of damage found. After removing the cloth repairs, the parchment was less restricted when opened. Remaining adhesive
from the cloth repair that was on the parchment was slightly moistened with methyl cellulose and mechanically reduced with a spatula.
At this time, the textblock composition was recorded:
The textblock consists of 25 parchment leaves which are divided into seven gatherings. There are two additional endsheet gatherings that are not original to the textblock.
The endsheet gatherings consists of made endsheets; two types of paper endleaves with a black cloth hinge.
The first gathering contains four leaves with two bifoliums: one conjoint sheet and one bifolium made of two sheets of parchment hinged together along the folds.
The second gathering contains five leaves made of two conjoint bifoliums and a fifth leaf hinged onto the outer bifolium.
The third gathering contains three leaves composed of a conjoint bifolium and the third leaf hinged inside the bifolium.
The fourth and fifth gatherings each contain four leaves with two conjoint bifoliums.
The sixth gathering contains three leaves composed of a conjoint bifolium and a leaf hinged on the outside the bifolium.
The seventh gathering contains two leaves created out of one conjoint bifolium.

4. There were four bifolioms that required repair prior to resewing: bifolios within the first gathering, the second gathering, and the seventh gathering. These gatherings contained tears along the folds, stemming from damage from sewing that pulled through the folds. These areas were repaired with kozo tissue toned with Golden Acrylics and were adhered with Zen Shofu wheat starch paste.

5. The textblock was surface cleaned along the margins with Absorbene sponges and prepared for resewing. First, the acidic flyleaf without any handwritten information was removed and placed in a polyester sleeve. New endsheets were created out of a handmade western paper selected to match the color tone of the parchment. AUsu mino toned concertina hinge was folded to wrap around the gatherings during sewing.

6. The textblock was resewn using the original sewing holes onto six cord supports with 18/3 linen thread as it was historically sewn, with the addition of a concertina hinge to protect the spine from wear along the leather. No primary endbands were sewn for three reasons, one, in order to ensure the textblock fit within the original case without too much extra bulk along the spine, two, there was not strong historical evidence that there were originally endbands, and three, the textblock felt strong and secure enough without the addition of endbands since it consists of thin gatherings.

7. The spine of the textblock was lined with only a thin layer of dry wheat starch paste applied to the kozo hinge.

8. The leather along the spine edge was lifted mechanically and losses in the leather spine were repaired and filled with Sekishu tissue toned with Golden Acrylics. The tissue was adhered to the leather with Lascaux 498 HV.

9. The textblock was cased into the original boards beneath the lifted paste downs by adhering end sheet flanges and cord support ends onto the inside of the boards with wheat starch paste. The lifted pastedowns were also adhered back down with wheat starch paste. The book was dried under weight.

Housing Provided
Cloth clamshell

Housing Narrative
Similarly to the binding, the original enclosure was consolidated overall with 3% Klucel G in ethanol. Abraded areas of leather were also coated in a protective layer of SC6000. The enclosure was housed in a tray below the binding in a cloth covered clamshell. The clamshell is constructed out of Jade 403 PVA, Canapetta cloth, 70 pt. book board, and Dove Gray paper. Sewing fragments are stored in a small polyethylene baggie within the
**Storage Recommendations and Handling notes**

The book is now safe for handling and regular use. It is recommended to support the binding with foam cradles.

**PRODUCTION - WORK ASSIGNMENT AND TIME**

<table>
<thead>
<tr>
<th>Team Member</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jessica Ebert</td>
<td>380 minutes</td>
</tr>
<tr>
<td>Ashleigh Schieszer</td>
<td>885 minutes</td>
</tr>
<tr>
<td>Chris Voynovich</td>
<td>600 minutes</td>
</tr>
</tbody>
</table>

**TOTAL Treatment and Documentation Time**

31 hours (includes enclosure & documentation time)
notcat1185_A01N, overall, front cover and spine, before treatment

notcat1185_D01N, overall, front cover and spine, after treatment
notcat1185_A02N, overall, back cover and fore edge, before treatment

notcat1185_D02N, overall, back cover and fore edge, after treatment
During treatment, textblock is removed from cover

Detail of textblock spine

During treatment, textblock is repaired along the folds

notcat1185_B11N, during treatment, before sewing

During sewing, the textblock is sewn on a concertina hinge

After sewing, before re-casing

Photography By: Ashleigh Schieszer & Jessica Ebert
Prior cloth repair is adhered to fold

Loss along fold

Transmitted illumination shows extent of loss along the fold, after the cloth repair is removed

Sewing stations along fold are torn

View of sewing stations

Photography By: Ashleigh Schieszer