



MANUSCRIPTS ON MY MIND

News from the *Center for Medieval & Renaissance Studies*
SAINT LOUIS UNIVERSITY

No. 26 January 2019

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📖 Conferences and Symposia 📖 New Publications, etc.

📖 Editor's Remarks

DEAR COLLEAGUES AND MANUSCRIPT LOVERS: The January issue is usually shorter than the others, reflecting holiday activities, New Year's celebrations, and the varying stages of return to classes for the winter/spring semester. The latest snow and the government shutdown undoubtedly have delayed reopening of numerous institutions, alas. Nevertheless, this issue brings news of salubrious manuscript events taking place on many fronts.

The deadline for submissions of proposals and abstracts for the **46th Saint Louis Conference on Manuscript Studies** (January 15, 2019) has drifted by, with very little confirmation of papers and sessions suggested during email conversations taking place last fall. I am hoping that this results from delayed return to campuses or protracted holiday celebrations, and that I see a rush of submissions before the end of this month! You will recall that the keynote speaker for this year's conference (**June 18-20, 2019**) is Francesca Manzari, who will discuss Italian Books of Hours. I am hoping that many of you will send me proposals for papers/sessions on **Italian manuscripts**, exploring them from various standpoints; some time ago I had also broken them down into time periods: 1) produced in the twelfth century or before; 2) produced in the thirteenth and fourteenth centuries, and finally, 3) produced in the fifteenth. I have also suggested a **panel on miscellanies**; some of you will recall a memorable keynote lecture in 2013 by Derek Pearsall, *Medieval Anthologies, Compilations, Miscellanies: The Rage for Order*.

After six years, I know there will be much more to say about this manuscript genre. There are further suggestions on the first page of the last issue (September, 2018).

And now a question for those who teach manuscripts and manuscript studies. I recall when I was learning about manuscripts in the USA in the 1990s, there seemed to be very little formal guidance for neophytes on the proper methods for physically handling manuscripts, on how to contact archives and manuscript libraries and achieve permission to consult their resources, or on what to look for when actually face-to-face with the desired object. Codicology was in its infancy and generally overlooked, with pride of place assigned to decoration and illumination, attributing it to the hands of prominent artists, and constructing their *oeuvres* through the examination of a body of works. I am now trying to impart to graduate students what I would like to have been taught before heading off to do manuscript research, and am wondering how instructors are going about this within disciplines and departments that consider and recommend manuscripts as primary resources. What and how much information do you find essential? How do you present this information? What standard references should be consulted? Can you teach manuscripts without having a collection at your disposal? How do you get around this? I am of course aware of outside programs and workshops that are periodically available to students, but it is not always possible to take advantage of them. I would appreciate some down-to-earth suggestions and approaches from your own experience.

A promised disclaimer:

Regarding the identification of Edward Everett as Secretary of State under Abraham Lincoln in the last issue of MOMM (September 2018), Bill Jordan kindly submits a correction: in reality, Everett served in this capacity, and only briefly, under Millard Fillmore.

Millard Fillmore was the 13th President of the United States, the last to be a member of the Whig Party while in the White House. A former U.S. Representative from New York, Fillmore was elected the nation's 12th Vice President in 1848, and was elevated to the presidency by the death of Zachary Taylor.



Center for Medieval and Renaissance Studies
Saint Louis University

<https://www.slu.edu/arts-and-sciences/medieval-renaissance-studies/publications.php>

From Marilena Maniaci, a call for proposals from young scholars and researchers working on Greek and Latin manuscripts, with a deadline of 17 February 2019. If this interests you, get to work!

1st International Contest
FuMaSt
**The Future of
Manuscript Studies**

Gaeta (Italy)
Angevin-Aragonese Castle
3-4 Octobre 2019

Co-organised by

**CIPL – Comité International de
Paléographie Latine**

**APICES – Association
Paléographique Internationale
Culture Écriture Société**

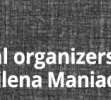
**CNRS – Institut de Recherche et
d'Histoire des Textes**

**AIMD – Associazione Italiana
Manoscritti Datati**

**AIPD – Associazione Italiana
Paleografi e Diplomatisti**

**Società Internazionale di Storia
della Miniatura**

**Università degli studi di Cassino
e del Lazio meridionale**



Local organizers
Marilena Maniaci - Giulia Orofino

FuMaSt

The Future of Manuscript Studies

FIRST INTERNATIONAL CONTEST

Early-stage researchers working on mediaeval Greek and Latin manuscripts are widely present within PhD courses in various disciplines and subjects, funded projects, universities and research institutions. Their research activities, which contribute in an essential way to building the future of manuscript studies, would highly benefit from a broader comparison of methods and results, both among young scholars and within the whole scholarly community.

The First International Contest “FuMaSt – The Future of Manuscript Studies” aims to bring together experienced scholars and young researchers engaged in the study of Greek and Latin manuscripts, coming from a variety of countries and scholarly traditions, and working in different and often not directly connected contexts.

Proposals are expected from PhD students and early-stage researchers (under 35 years of age, PhD earned not more than 5 years before the application). They may concern ongoing projects as well as first results of scholarly undertakings in the field of manuscript studies (palaeography, codicology, history of illuminated manuscripts, cataloguing). Interdisciplinary approaches are most welcome. Topics not centred on the study of manuscript books (i.e. those of a purely philological, text-historical, literary or art-historical nature) will not be considered.

Ten papers will be selected for a 20-minute oral presentation, followed by a 10-minute discussion. A further selection of proposals (up to a maximum of 20) will be included in a PDF brochure, to be widely circulated on the main scientific websites, mailing lists, newsletters and social networks.

The papers will need to conform to a few formalia, in order to make communication more efficient, and should contribute to shaping ‘good practices’ in the oral presentation of palaeographical and codicological research. These requirements – which will be sent to the selected speakers – mainly concern the structure of the papers, the relevance, technical quality and organisation of illustrations, and the drafting of a longer abstract in two of the contest’s official languages.

The proposals for papers should be written in French, English, Italian, Spanish or German, and contain the following information:

- author’s name and affiliation (if applicable);
- a short curriculum vitae (max. 2,500 characters);
- title;
- summary (min 4,000/max. 6,000 characters), offering sufficient information on the context, methods and results of the presented research.

The ten selected speakers will be granted hotel accommodation in Gaeta and a refund of 100 € max for travel expenses.

The best three presentations, chosen by a panel representing the organizing institutions, will be awarded a prize consisting in:

- a certificate jointly issued by the organizing institutions;
- the opportunity of publishing the contribution in a recognised scientific journal.

The proposals, in PDF format, should be sent to the Secretariat (PhD student Antonia Cerullo) not later than 17 February, 2019. The selected papers will be announced by the 31 March, 2019. The complete texts of the papers must be sent by 15 June, 2019 to the Scientific Advisory Board (SAB), which may then make some suggestions to authors for the definitive version of their work.

For further information please contact:

- Antonia Cerullo (antonia.cerullo@studentmail.unicas.it)

Scott Gwara's Review of Manuscript Sales: Fall & Winter 2018

THREE MAJOR AUCTIONS fell on 4 December this year. You had to walk the dog early, as Sotheby's opened at 5.30am EST. The mid-year departure of specialist Mara Hofmann inevitably meant a thinner sale. Bidders disregarded a good Carolingian Bible fragment of ca. 820 (lot 4; est. £15k–£20k), probably because it did not come from a Tours Bible. According to David Ganz, the Tours specimens average 480 mm tall and have 50–52 lines. However, miniatures by the **Master of the Houghton Miniatures** (lots 10–11) achieved £112,500 and £62,500 respectively, exceptionally strong results for an artist whose entire *oeuvre* totals seven miniatures (including these two), one historiated initial, some borders, and a sheet of drawings. Lot 14, the **Ketyll Bible**—pawned at Oxford by one William Ketyll in 1452—went unsold (est. £30k–£50k). In appearance, but not in proportion or date, it reminds me of the Candler Bible at Emory University [fig. 1]. Candler was the ancestral Coca-Cola family. Very appealing was a paper copy of Jean d'Enghien's ***Le Livre des Croniques de Brabant*** in French (lot 17; £187,500). This manuscript was embellished with about 95 clever vignettes, one depicting a severed head with arterial blood spurting over a vicious scimitar [fig. 2]. Two late liturgical volumes from Italy failed to sell. A manual of ca. 1500 for the Use of Santa Maria del Popolo (lot 20; est. £30k–£50k) had brilliant colored initials. One tome of a multi-volume antiphonal from Soresina (near Cremona) had fabulous, glittering artwork but in a sixteenth-century mannerist style that did not appeal to collectors. Books of Hours included one from St. Omer with imprints of pilgrim badges and almost three hundred pages of devotional texts in French (lot 15; £37,500). This plump manuscript had the proportions of a breviary. Quite different in appearance but not artistic merit was a Rothschild Book of Hours from Bruges with twenty-five full-page miniatures, virtually pristine (lot 16; £81,250). This manuscript was prepared for the English market and therefore included the popular ***Commendation of Souls***, with “souls” depicted as a little naked people being borne to heaven in a blanket or shroud.

Next up, at 8am EST, was Bloomsbury's, which sold appealing fragments this season, including a partial bifolium of the ***Liber glossarum*** with five OHG glosses (lot 4; £4k) [only hammer prices are reported]. Lot 14, a folio from a glossed Minor Prophets, was detached from its parent manuscript by Otto F. Ege (£480). Around the same time Ege was cutting



Fig. 1.
Opening of the Psalms from the
Candler Bible, Emory University.



Fig. 2.
Severed head from Jean d'Enghien,
Le Livre des Croniques de Brabant.

up books, Bodleian director Vincent H.R. Creswick was sharing loose folios from a ***Speculum historiale*** in his possession (by Vincent of Beauvais). The detached bifolium comprising lot 19 (£1,900) does not sport the azure and gold *demi-fleurs-de-lis* of the parent manuscript. This decoration connects Creswick's book to Charles V or Charles VI, members of their courts, or retainers to the royal family. A scrappy page of Dante's ***Inferno*** reached its reserve £10k (lot 29). As very few Dante fragments surface anymore, this survivor qualifies as a holy relic. Lot 30 comprised twenty-five leaves of the ***Philogenia*** by Ugolinus Pisanus (£3k), the last copy in private hands of the first humanist comedy. It is densely glossed. While lot 32, Aristotle's ***Poetics*** in Greek, was desirable for its two pages of text, the format explains the £4,200 price. Very few manuscripts (almost none, in fact) are demonstrably copied after the substrate has been folded but not trimmed. A German Atlantic Bible folio (512 x 338 mm) with modified Franco-Saxon decoration may have been copied from an ancient exemplar, perhaps even a Tours Bible. An archaic *capitula* list (called “Argumentum”) precedes the Epistle (I Timothy).

Codices at Bloomsbury's included the Gospels in Arabic, ca. 1400 (lot 34; £19k). These allegedly common texts are exceptionally rare on the market. A ***Carta de Hidalguia*** that sold for a cheap

(cont.)

Scott Gwara's Review of Manuscript Sales (cont.)

£1,700 depicts King Philip II of Spain with the prognathous “Habsburg Jaw” (lot 52). Terence’s *Comedies* with a date of 1446 went for the reserve (lot 53; £25k), enviably affordable. Classical verse drama is unusual, and Terence was the predictable favorite. A paper copy of Vegetius, *De re militari* was hastily scrawled in 1488 and made a mere £4,200, a bargain despite the informality of the script. A star in this sale was the *Ars medicinalis* by Galen rendered into Old Catalan via the Latin translation of Hunayn ibn Ishaq (lot 56; £36k). It survives in a creamy vellum wallet binding, one of four copies known. Lot 57 (£32k) with texts by Zacharias Chrysopolitanus and Peter of Poitiers included Peter’s illustrated *Compendium historiae in genealogia Christi*, which is usually transmitted in roll format. This anthology seems to be the sole recorded manuscript from a foundation of Observant Franciscans in Sluis, a Dutch town northeast of Bruges. A manuscript called the “Horwer Missal” was copied in 1485 for use in Schwerzenbach, close to Zurich, by Iohannes Horwer (lot 60; £40k). Missals from Switzerland are seldom encountered. Another liturgical manuscript, the “*Liber extraordinarius*” dated 1546, achieved £28k. As a festal lectionary, the book preserves Gospel and Epistle lessons for major feasts appropriate in this case to the church of St. Barnabas in Milan. The last Western manuscript in the sale was lot 72, the sagas of Nikulás Leikara and of Hermann and Jarlmann (£13k). The manuscript is dated 1883–1884 and comes from Elliðaey, a small island off the south coast of Iceland [fig. 3]. It seems unfathomable that any saga manuscripts—even nineteenth-century ones—could remain in private hands.

British and Irish institutions continue to shed cultural patrimony. For example, the Ketyl Bible mentioned above was consigned by Christ Church, Colchester, which pledged that “proceeds from the sale of the Bible will be used for the purposes of mission and ministry in the parish and in particular for the encouragement of biblical literacy and knowledge.”

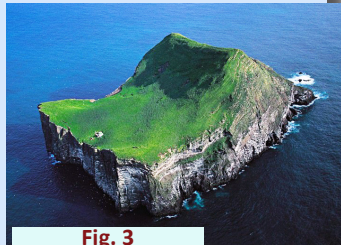


Fig. 3
Elliðaey, Iceland.

A paper folio Bible from Mariakerk in Utrecht (now mostly demolished) and dated 1463 achieved £21,250 (lot 147). Two English missals followed, the first from St. Mary’s of Wallington in Surrey, according to an inscription dated 1423 (lot 148). This modest book made a very strong £62,500 against an estimate of £10k–£15k. You need two motivated bidders for an outcome like that. A missal of Lincoln Use made only £87,500 (lot 149), despite being superior in size and decoration—and sporting an original chemise binding. Yet this grand manuscript was lacking quite a few gatherings and individual leaves. It recalls an important Gradual now at Yale that once belonged to Otto Ege [fig. 5].



Fig. 5
Gradual, use of Lincoln diocese, ex-Otto F. Ege, now at Yale.

Alison Altstatt has lately suggested that Ege’s Gradual also comes from Lincoln. A manuscript of *Mandeville’s Travels* in Middle English had interest at its low estimate (lot 150; £125,000). Depending on the buyer, this could become the sole copy in private hands. A relatively unknown Mandeville survives at the Corning Museum of Glass in Corning, NY [fig. 6]. Finally, a Pontifical from Ferrara, ca. 1460, was alleged to have been decorated by an artist who worked on the Bible of Borso d’Este (lot 151; £22,500).

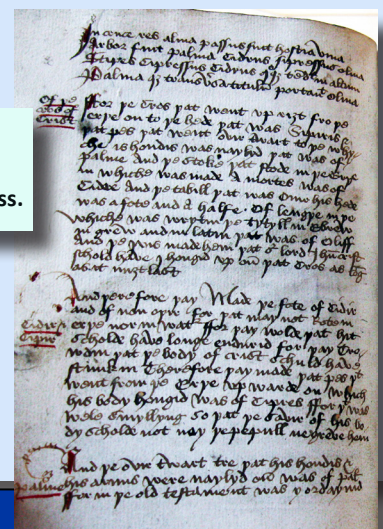


Fig. 6
Mandeville’s Travels
at the
Corning Museum of Glass.

(cont.)



Fig. 4
Detail from a Bible at King’s College,
Halifax NS.

Since 2017 we’ve seen the dispersal of manuscripts from Milltown Park Charitable Trust, Ampleforth Abbey, and the Lawes Agricultural Library. On 4 December Christie’s held “Old Masters/New Scholars: Works of Art Sold to Benefit Rugby School,” which included seven manuscripts. Lot 145, an English Pocket Bible of 455 folios, made £15k, a low price even in its mutilated state. An English folio Bible comprising lot 146 brought a more generous £56,250, though similarly damaged. Its decoration is reminiscent of a Bible at King’s College in Halifax, NS [fig. 4].

Scott Gwara's Review of Manuscript Sales (cont.)

Christie's regular sale of "Valuable Books and Manuscripts" on 12 December struggled, as it fell the day after the Brexit vote had been postponed. Two good Pocket Bibles each sold for £52,500, respectable prices (lots 10–11). In the years before the American Bible Museum was founded similar Bibles rarely achieved £30k. The fourteenth-century cartulary of Sant Miquel del Fai in Catalonia eked out its reserve (lot 13; £37,500). It seems hard to credit that a fifteenth-century Italian breviary would make £10k, as lot 16 did. Yet this price seems to be a ceiling of sorts, as a twin breviary in Arenberg Auctions achieved €14k (14 December; lot 704). Perhaps the artwork made both more appealing than lot 15 in the Christie's sale, a Florentine text manuscript of *confessionalia* in a contemporary binding (£10,625). A fascinating and rare liturgical manual of an Italian flagellant confraternity recalls a scene from *Da Vinci Code* (lot 19; £12,500) [<https://www.youtube.com/watch?v=d7pioagkX5k>]. One has to appreciate the catalogue description: "... in Florence there were 38 confraternities known as companies of discipline because they whipped themselves after Holy Office and four others, more secret and devout, known as companies of the night." A humble paper copy of the *Secret of Secrets* by "Pseudo-Aristotle" was described in the catalogue as "the most important and most read medieval best-seller on alchemy, magic, geomancy and the occult" (lot 22; £8,125).

Books of Hours included lots 20 (£27,500), 23 (£35k), and 24 (£43,750). The complete *De la Grange-Languet Hours* (lot 20), Use of Langres, was owned by identifiable families from the sixteenth century onwards. It boasts three small and six large miniatures "painted in a naive and provincial style." Lot 23, the *Hours of Pierre Laigue* (Use of Rome), was produced in Lyon ca. 1530. A curious book with seventeen primitive miniatures, it displays the "dramatic close-up" associated with Jean Bourdichon and Jean Colombe. Lot 24 was painted in Paris. Complete with fourteen large miniatures, this handsome and clean manuscript attracted interest, though not enough to exceed its reserve. An added miniature of Tobias and the Angel had banderoles that read "Tart il fut" and "Leale en cueur," which sound like mottoes. Christie's failed to sell the *Hours of Jean le Sauvage and Jacqueline de Boulogne*, estimated at £70–£100k (lot 25). The book did not strike me as overestimated, but the Brexit farce doubtless spooked the major players. Three outstanding text manuscripts were also bought in. Lot 26, a presentation copy of the long-lost *Historia della presa di Tripoli* by Battistino de Tonsis, recorded the capture of Tripoli in 1510 (est. £50k–£80k). It recalls an eye-witness account of the fall of Constantinople in 1453 offered by Fonsie Mealy, Castlecomer, Ireland (4 December, lot 568; est. £50k–£70k, unsold). Violence just didn't sell this season. Back at Christie's, even a "swashbuckling medieval manual on military engagement" in French (*Avis au Roys and Cérémonies des Gages de Batailles*) inspired no bids at £35k–£50k (lot 17). Finally, a paper copy of *Digesta artis mulomedicinae* and *De curis boum epithoma ex diversis auctoribus* by Vegetius failed to attract interest at an estimate of £60k–£90k (lot 18). Veterinary medicine is quirky "science," and cures for bovine ailments do not inspire collectors the way vernacular romances would.

A few notable sales this season included *Tabulae astronomiae et canones* by Giovanni Bianchini in a paper manuscript from Venice. Offered at Sotheby's 18 September auction of the "Erwin Tomash Library on the History of Computing" (lot 62; £93,750), this manuscript was said to be "the only recorded copy in private hands of the earliest edition of one of the most important works for fifteenth-century astronomy, including an apparently unique and unpublished text by the Venetian astronomer and mathematician Marco Sanuto." Sotheby's auction of property owned by the late Christopher Cone and Stanley J. Seeger (30 October) offered a few manuscript illuminations mostly bought at Sotheby's Korner sale (19 June 1990). They included a busy mid-thirteenth-century initial from Franconia or Alsace (lot 154; £8,750), a miniature depicting Pisces and knights jousting (lot 157; £20k), and birds from a *Bestiaire d'Amour* by Richard de Fournival (lot 158; £18,750). The American Seeger (d. 2011) had serious money. From 1980 to 1990 he owned the Tudor manor Sutton Place, former home of J. Paul Getty, a consummate manuscript collector. At the first manuscript

auction I ever attended (Sotheby's 24 June 1986) Getty acquired the Becket leaves for £1.375m—equivalent to \$5m today [fig. 7].

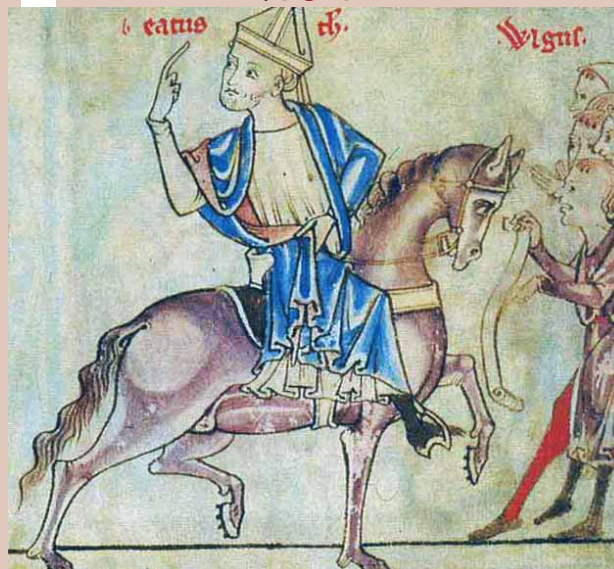


Fig. 7
Thomas Becket from the Becket
Leaves.

(cont.)

Scott Gwara's *Review of Manuscript Sales (cont.)*

Artcurial in Paris sold three good manuscripts on 11 December, the best of which was a gorgeous **Processional** from the Royal Abbey of St. Louis at Poissy, illuminated by the workshop of Étienne Colaud (Collaut), ca. 1530s (lot 35; €26k hammer). This Dominican abbey was founded for aristocratic nuns. Their well-documented Processionals remain famous for imitating fourteenth-century script and bar-borders. In a sleepy sale of “Livres anciens et du XIXe siècle” Alde (Paris, 12 December) handled a stout copy of Guillaume de Nangis, *Chronique amplifiée des rois de France* (lot 62; €30k hammer). Naturally, Pierre Bergé et Associés sold the library of the late Pierre Bergé (d. 2017), at one time the romantic partner of Yves Saint-Laurent (14 December). The collection included a fine *Livre de Paix* by Christine de Pisan, commissioned by Jean V de Créquy around 1470—the sole copy of this rare text in private hands (lot 826; €97,500). Towering over all, however, was a French translation of Plutarch’s *Lives of Romulus and Cato the Younger* (lot 836; €671,780). Created for Antoine, Duke of Lorraine, this large-scale manuscript has 54 full-page miniatures painted by the **Master of Philippe de Gueldre**, the **Master of the Paris Entries**, and a third anonymous artist. The book was intended for the education of the Duke’s sons, and its eminent translator **Simon Bourgoynne** delivered French versions of many classical texts. This imposing manuscript hardly requires proof of its elite status, but ownership by **Louis César de La Baume Le Blanc, duc de la Vallière** (d. 1780) places it at the pinnacle of illuminated books. A Duc de la Vallière manuscript still conveys patrician taste.

Among the minor auction houses, Reiss und Sohn handled good text manuscripts, mostly liturgical and devotional, but two folios from a Psalter illuminated in Pontigny style reached E21k hammer (lot 67) [fig. 8]. The Morgan Library owns seventeen leaves of the parent manuscript (**MS M.505**). Ketterer Kunst in Hamburg had a lovely miniature by **Niccolò di Giacomo da Bologna** (lot 3), and two fine Books of Hours, the first from Lyon (lot 4) and the second from Rouen (Use of Amiens), ca. 1500, illuminated by Robert Boyvin (lot 5) (26 November; \$15,559, \$53,750, \$11,598 respectively).

Bubb Kuyper in the Netherlands offered a handsome Hours in Latin and Dutch, which achieved €42,500 hammer (28 November). Finally, an exceptional Book of Hours changed hands on 27 September in a very obscure sale in Aix-en-Provence (Sarl ex Lubéron Enchères, “Livres Anciens et Modernes,” lot 127; €48k hammer) [fig. 9]. The reach of the internet means that one should always expect fierce competition at even the most obscure venues.

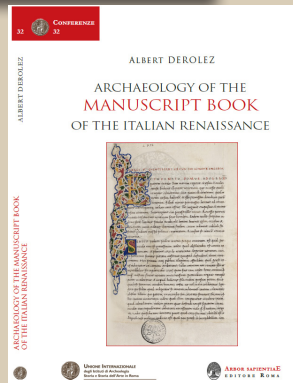


Fig. 8
Unusual Hours sold in
Aix-en-Provence.



Fig. 8
Pontigny-style initial from a
fragment sold at Reiss und
Sohn.

NEW PUBLICATIONS



Albert Derolez's latest book has just been published: *Archaeology of the Manuscript Book of the Italian Renaissance*, Unione Internazionale degli Istituti di Archeologia, Storia e Storia dell'Arte in Roma, Conferenze, 32) (Rome, Arbor Sapientiae, 2018), €25.00.

In addition, a new **Bibliologia** comprises a Festschrift in his honor: *Librorum studiosus. Miscellanea palaeographica et codicologica Alberto Derolez dicata*, ed. Lucien Reynhout and Benjamin Victor, Bibliologia. Elementa ad librorum studia pertinentia, 46 (Turnhout, Brepols, 2018), €80.00. See the contents at <https://rmbf.be/2018/05/12/publication-librorum-studiosus-miscellanea-palaeographica-et-codicologica-alberto-derolez-dicata-ed-lucien-reynhout-et-benjamin-victor/>.

Published in June, 2018: Alison Stones's two-volume *Studies in Arthurian Illustration* (London, Pindar, 2018), £150.00 each. For details and Table of Contents for Volume 1, see <https://www.oxbowbooks.com/oxbow/studies-in-arthurian-illustration.html>

STUDIES IN ARTHURIAN
ILLUSTRATION
VOL. I

ALISON STONES



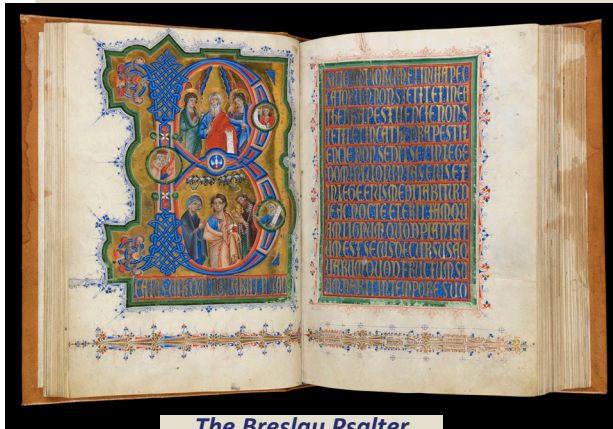
STUDIES IN ARTHURIAN
ILLUSTRATION
VOL. II

ALISON STONES



MORE NEW PUBLICATIONS

Stella Panayotova, Nigel Morgan, and Paola Ricciardi, *Der Breslauer Psalter = The Breslau Psalter*, facsimile with commentary volume (Quaternio Verlag Luzern, 2018)



The Breslau Psalter

With twenty-eight full-page miniatures, ten large historiated initials, 168 illustrations for the individual psalms and canticles, profuse marginalia and abundant ornamentation, the **Breslau Psalter** is one of the most richly illuminated Psalters to survive from the Middle Ages. It was commissioned in the 1260s by the ducal family of Breslau in Silesia (Wrocław in modern-day Poland), probably as a wedding gift aimed at cultivating a new political alliance. They spared no expense in its design and production, showcasing their piety, wealth and cosmopolitan tastes. Demonstrating the movement of artists and styles across the Alps, the Breslau Psalter represents a meeting point of distinctive traditions – Central European, Italian and Byzantine. It is one of the most important witnesses to the international character of painting and illumination in thirteenth-century Europe.

The second volume of the 2016 Cambridge conference papers has just appeared:

Manuscripts in the Making: Art and Science, 2 vols., ed. S. Panayotova and Paola Ricciardi, Harvey Miller/Brepols, 2017–2018

This ground-breaking publication presents the papers delivered at the international conference held in Cambridge in December 2016 to mark the end of the Fitzwilliam Museum's acclaimed bicentenary exhibition COLOUR: THE ART AND SCIENCE OF ILLUMINATED MANUSCRIPTS. Manuscript scholars, conservators and scientists share recent discoveries on artists' materials and techniques, workshop practices and aesthetic objectives in Western European, Byzantine and Islamic manuscripts. For the table of contents, see http://www.brepols.net/Pages/ShowProduct.aspx?prod_id=IS-9781912554133-1.

News from Les Enluminures

THIS NON-SELLING EXHIBITION celebrates one of the life-long passions of **William Voelke**, Curator Emeritus of Medieval and Renaissance Manuscripts at the Morgan Library and Museum: the collection of fakes and forgeries he assembled over nearly five decades. A detailed PDF catalogue of the collection will accompany the exhibition, edited by Sandra Hindman, with entries by William Voelke and an introduction by Christopher de Hamel.

Exhibition dates: January 17 to February 2, 2019.
Tuesday through Sunday, 10 am to 6 pm. Opening:
Wednesday, January 16, 2019, 6 to 8 pm
Exhibition Location: Les Enluminures, 23 East 73rd St.,
 7th Floor Penthouse, New York, NY 10021

A bogus illustration in a late seventeenth or early eighteenth-century Ethiopian codex, supplied by the **Synkessar Miniature Forger**.

Exhibition:

Holy Hoaxes: A Beautiful Deception
 Celebrating William Voelke's Collecting



"St. Martha Taming the Tarasque," one of the largest panel paintings by the **Spanish Forger**, was made to evoke the Renaissance but was really made in the early twentieth century and was acquired by Voelke in 1974.

Events (William "Bill" Voelke unveils his collection):

• Sunday, January 20, 6 to 7pm: *Who Really is the Spanish Forger* • Wednesday, January 23, 6 to 7pm: *Building My Collection: The Backstory* • Saturday, January 26, 11am to 12pm: *Worldwide Forgeries: Ethiopian, Egyptian, Indian, and Mesoamerican*.
 For further details, or to RSVP, contact newyork@lesenluminures.com / T +1 212 717 7273 (<http://www.lesenluminures.com/exhibitions/holy-hoaxes-127799>)

News from Dr. Jörn Günther Rare Books

ANTIQUARIAN NEWS

Notable Sales at the Fall Fairs 2018

•At Frieze Masters London in October, Dr. Jörn Günther Rare Books sold a rare and precious imperial Book of Hours to a private collector. *The Sforza Wedding Hours*—the long-lost wedding gift created for Bianca Maria Sforza (1472-1510) upon her marriage to the Holy Roman Emperor elect, Maximilian I of Austria-Habsburg—is of exceptional historical and art-historical value. The book, commissioned by the noblewoman's uncle, Ludovico 'Il Moro' Sforza, is lavishly illuminated with opulent Renaissance motifs in gold and saturated colors, and testifies to the high level of art made for the Sforza family in Milan. It was presented here to the public for the first time.

- At Frieze Masters TEFAF New York, some of Dr. Jörn Günther Rare Books' most beautiful miniatures also found new owners:

Mocking of Christ and Deposition: This miniature from a Spanish Book of Hours, attributed to Pedro Juan Ballester and his circle, is one of four newly discovered leaves, all of which show many similarities with companion leaves currently housed at the Fitzwilliam Museum in Cambridge and in private collections. This new find suggests that the now eight known illuminated leaves originally belonged to the same manuscript that was likely dismantled sometime in the second half of the 19th century.

Samson and the Lion, a historiated initial **F** on a Bible leaf, opening the First Book of Kings, illuminated by a master of the Bolognese *primo stile*.

Twelve Apostles, a vibrant, brightly colored leaf from a Gradual: The twelve Apostles are grouped in three rows of four, split by the central stroke of the initial M. Most prominent are Peter and Paul at the top, respectively with double keys and sword.

Saint Barbara Reading: In this masterful composition by the Dunois Master and his workshop, Saint Barbara sits on a large, red brocade cushion in a wide landscape, reading a red book. Her attribute, the tower in which she was held captive, stands to her right.

Annunciation: The superb Annunciation counts among the best work of the Dunois Master and his workshop. The fine leaf comes from a deluxe Book of Hours and originally would have opened the Matins of the Office of the Virgin.

Presentation in the Temple: Recent research attributed this fine miniature to the successful workshop of Hans Pleydenwurff and Michael Wolgemut. Both were excellent designers of book illustrations, as is seen in their woodcuts, e.g. of the famous Nuremberg chronicle. Wilhelm Wolgemut is also documented to have worked as an illuminator. This leaf may have been intended to be an independent devotional painting.

Upcoming Event

TEFAF Maastricht: Dr. Jörn Günther Rare Books returns to TEFAF Maastricht in March 2019. This year's highlights focus on the finest French illumination across the centuries and on the ability of true artists to convey stories. The first outstanding manuscript in the TEFAF Maastricht 2019 line-up is a stunningly beautiful French Book of Hours that shows the refinement and sophistication of two great artists. The amazing Fauquier Book of Hours only recently resurfaced after having disappeared from the public eye for more than 50 years. Another impressive manuscript highlight that Dr. Jörn Günther Rare Books is bringing to Maastricht is a previously unknown and unpublished legal codex from the 13th century, illuminated by the workshop of Maître Honoré.

Exhibition dates: March 16th through the 24th, 2019, with preview days on March 14th and 15th

VENUE: MECC MAASTRICHT, FORUM 100, 6229 GV MAASTRICHT, NETHERLANDS (STAND 109)

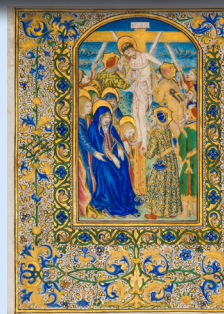


New Publication

Last fall, Dr. Jörn Günther Rare Books released a new manuscript catalogue. Under the title, *Celebrating the Past: Sixty Medieval Manuscripts*, it describes manuscripts dating from the 10th to the 16th century, collected by Dr. Jörn Günther and assembled in this compilation to celebrate his 60th birthday. This volume work encompasses more than sixty texts, the finest art, and a treasure trove of knowledge going back as far as the golden years of classical culture.



Sforza Hours, Milan, 1493, fols. 68v-69r:
Judgment of Solomon, Vespers



Deposition of Christ
Valencia, Ballester, ca. 1470



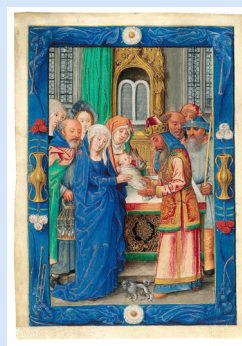
Samson and the Lion
Bologna, *primo stile* master



Twelve Apostles
Bologna, ca. 1290, detail

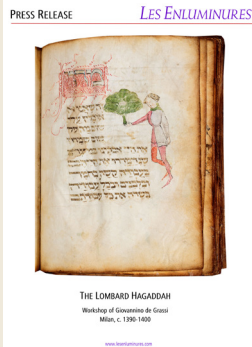


Saint Barbara
Dunois Master,
Paris, ca. 1440



Presentation
Nuremberg,
ca. 1490-1500

MORE ANTIQUARIAN NEWS



For Passover, **Les Enluminures** presents a series of events that center on a remarkable medieval manuscript: a Haggadah with seventy-five watercolor paintings created in the circle of the famous artist Giovannino de Grassi (d. 1398) in Milan in the late fourteenth century. Telling the story of the flight of the Jews from Egypt based on the biblical book of Exodus, the Haggadah was—and still is—used during the Seder, the ritual meal of the first night of Passover. Its text has been richly illustrated by many artists in different countries for over seven hundred years.



The Lombard Haggadah,
fol. 4v
Holding the Seder plate

Last on public exhibit in the Paris World's Fair in 1900, when it belonged to a French family, *the Lombard Haggadah* was then sold in 1927 in London to the noted collector of Hebrew manuscripts Zalman Schocken. Little known, the manuscript has remained in private hands ever since. It survives as the earliest stand-alone Italian Haggadah. Of the greatest rarity, it is one of three illustrated medieval Haggadahs still privately owned, and is for sale. For the full press release with detailed information about the associated events at **Les Enluminures** and illustrations with captions, see http://www.lesenluminures.com/enlu-as-sets/home/press-releases/les-enluminures---the-lombard-hagaddah---press-release_final.pdf.

Important Sales

LES ENLUMINURES IS DELIGHTED TO ANNOUNCE that the manuscript 'La Pénitance d'Adam' by Colard Mansion has been acquired by The City of Bruges for the historical collections of the Municipal Library. Following its inclusion in the acclaimed Spring exhibition 'Haute Lecture by Colard Mansion' at the Groeningemuseum in Bruges, it will return to public display at the Gruuthusemuseum in Bruges in the first half of 2019 when the city palace will re-open following renovation.

(<http://vlaamseprimitieven.vlaamsekunstcollectie.be/en/news/city-of-bruges-acquires-manuscript-la-penitence-dadam-by-colard-mansion>)

Additionally, the Covehithe pendant, dating back to mid to late 7th century Anglo-Saxon England, has been elected by the Ennion Society as their 2018 gift to the Corning Museum of Glass. The pendant is now on display in the "35 Centuries of Glass" galleries. Les Enluminures is delighted to see the rare pendant join the Corning Museum of Glass's collection. (<https://www.cmog.org/collection/galleries/35-centuries-glass-galleries>)



Manuscripts in The Curriculum II.

EVERYONE AT LES ENLUMINURES BELIEVES that teaching with manuscripts is a special and inspiring opportunity for faculty and for students. "Manuscripts in the Curriculum" is our unique and innovative program that allows colleges, universities, and other educational institutions in North America to borrow a group of manuscripts for exhibition and classroom use during a segment of the academic year (semester, quarter, or summer session).

Manuscripts in the Curriculum II will begin in September 2019; summer sessions are still available. To qualify for consideration, an application is required. For further details see http://www.textmanuscripts.com/blog/entry/10_18_fall_blog. To read news and reviews of the program to date: <http://www.textmanuscripts.com/curatorial-services/manuscripts>

Where to see Les Enluminures:

In New York: • **FAIR:** The Winter Show, Park Avenue Armory, January 18 to 27, 2019 (Preview: January 17). A new catalogue, *Medieval Must-Haves: The Book of Hours*, will be published for the occasion and will be available at the beginning of January.

• **BIBLIOGRAPHY WEEK:** Are you going to be in New York for Bibliography Week (January 22 – 26)? Everyone is invited to stop by the gallery to chat and to see our latest show – Holy Hoaxes! • **FAIR:** New York Antiquarian Book Fair, Park Avenue Armory, March 8 to 10, 2019 (Preview: March 7)

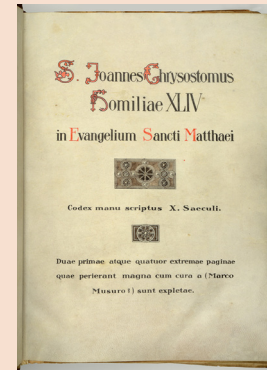
In Maastricht: • **FAIR:** TEFAF Maastricht, MECC, Maastricht, March 16 to 24, 2019 (Preview: March 15)

Les Enluminures on the web: • **Text Manuscript Update** The Spring update will feature a select group of "new" medieval, Renaissance, and Early Modern manuscripts from quite a few subject areas. Log on to www.textmanuscripts.com from March 7 to see more, and stop by our stand at the New York Antiquarian Book Fair (March 7-10, 2019). • **Text Manuscripts Blog:** Our latest post, written by specialist Jenneka Janzen, 'When a fly in the ointment is a good thing: A look at an apothecary's handbook' is now available for your enjoyment. (<http://www.textmanuscripts.com/blog/entry/12-18-herbal>)

A NEW ACQUISITION

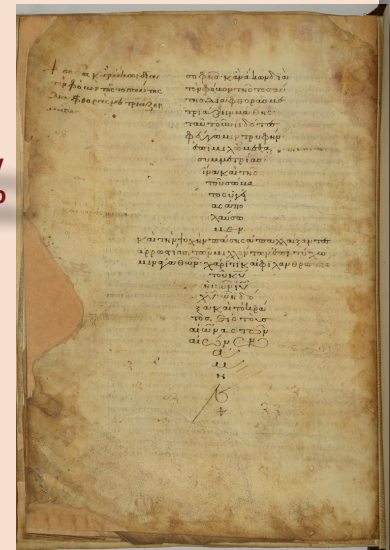
DUMBARTON OAKS RECENTLY ACQUIRED A BYZANTINE MANUSCRIPT of John Chrysostom's *Homilies on St. Matthew*, written very likely at the end of the ninth century in Constantinople. The new acquisition broadens the scope of Dumbarton Oaks's collection of Byzantine manuscripts, which now spans the ninth through thirteenth centuries and offers a valuable cross section of Byzantine manuscript production. See this link for a look at the collection: <https://www.doaks.org/resources/manuscripts-in-the-byzantine-collection>.

John Chrysostom, an Early Church Father and the Archbishop of Constantinople, was a renowned orator and his homilies were recorded and circulated. This manuscript comprises the first forty-four of ninety homilies on the Gospel of Matthew delivered by this influential theologian. The condition of the well-preserved manuscript is only part of what makes this acquisition so special. The manuscript is a rare example of the early phase of Byzantine codex production after the eighth century. The first and two last parchment leaves were rewritten to replace lost pages in the thirteenth century. Added liturgical and other annotations from the fourteenth century provide a link to the Hodegon Monastery in Constantinople, where the manuscript seems to have been at that time.



Final opening of 13th-century replacement folios

Verso of 13th-century replacement first folio



Byzantium's role in preserving and transmitting early versions of New Testament texts is a focus of ongoing research and discovery. As a center of advanced research in Byzantine studies, Dumbarton Oaks holds the premier collection of scholarly literature on the transmission of the Bible in Greek and continues to grow the collection and the resources available to scholars. Mildred and Robert Woods Bliss acquired the first manuscript for the museum in 1939. Over the years, the holdings have come to include four Greek manuscripts, one Georgian manuscript, three illuminated leaves from Greek manuscripts, one illustrated leaf from an Armenian manuscript, and four papyrus fragments with Greek writing.

Page from an Armenian Manuscript of the Romance of Alexander
Post-Byzantine
 1525 CE
 24.7 x 17.8 (9.7 x 7)
 BZ.1948.22



CONFERENCES

Try to attend the interesting conference on the *Liber Floridus* taking place in March, 2019:

The *Liber Floridus* is an encyclopedic compilation written in the first quarter of the 12th century by a canon of Saint Omer named Lambert. In his attempt at synthesis and innovation he collected earlier sources but also contemporary literature. The work was conceived as an illustrated edition which combines texts on different topics with images and diagrams. In this medieval project time plays an important role, manifested in the liturgical calendar and theological ideas about time, in the movements of planets and the signs of the zodiac, the division of time in years, months and days, the local and universal history. The conference aims to investigate from different points of view and disciplines the reception of new scientific ideas and the many concepts of time which are transmitted in the *Liber Floridus* in images and texts, considering also the exegetical and philosophical backgrounds. Moreover, the manuscript tradition of the *Liber Floridus* will be taken into account and particular attention will be given to the Codex Herzog August Bibliothek, Cod. Guelf. 1 Gud. lat., the oldest and accuratest copy of Lambert's autograph.

For more information, a list of confirmed speakers, and a preliminary program, see <http://www.lestudium-ias.com/event/time-and-science-liber-floridus-lambert-saint-omer>.

LE STUDIUM
CONFÉRENCES
ORLÉANS | 2019

27-28 March 2019

Time and Science in the *Liber Floridus* of Lambert of Saint-Omer

LOCATION
Hôtel Dupanloup
1 rue Dupanloup
45000 Orléans - FR

CONVENORS
Dr Patrizia Carmassi
LE STUDIUM/MARIE SKŁODOWSKA-CURIE
RESEARCH FELLOW
FROM Herzog August Bibliothek,
Wolfenbüttel - DE
IN RESIDENCE AT POLEN (Poznań), Lettres,
Normes / CNRS, University of Orleans - FR

Prof. Jean-Patrice Boudat
POLEN (Poznań, Lettres, Normes) / CNRS,
University of Orleans - FR

REGISTRATION INFORMATION
www.lestudium-ias.fr

LE STUDIUM
ORLÉANS

Nataša Golub sends us a preliminary program for a conference whose **Call for Papers** was announced in the May 2018 issue of the newsletter:

WORKS OF ART ON PARCHMENT AND PAPER Ljubljana, 6th – 8th June 2019

1. Barbara Navala (Beograd): *Patterns of Decoration: Quire Signatures and Initials in Cistercian Legendary (Lisbon, Alc. 421)*
2. Ana Krevelj (Novo mesto): *Apocalypse drawing and Romanesque wall painting*
3. Ivana Prijatelj Pavičić (Split): *So-called Ohmučević genealogy (Sutjeska's genealogy) in the light of the results of recent iconographic, historical, heraldic and restoration researches*
4. Marta Luigina Mangini (Milano): *Drawings of Italian medieval notaries: where, how and why*
5. Joris Corin Heyder (Bielefeld): *Pastiche Aesthetic. A Forger's or a Restorer's Practice?*
6. Nataša Golob (Ljubljana): *The reverse face of the painted page*
7. Ines Vodopivec (Ljubljana): *"Playing putti": a contribution to the series of woodcut initials by Hans Weiditz the Younger*
8. Gašper Cerkovnik (Ljubljana): *Woodcut Series from Circle of Albrecht Dürer as Book Illustrations and Independent Prints*
9. Matej Klemenčič (Ljubljana): *Early modern single-leaf prints after contemporary sculpture: questions of form and function*
10. Martin Halata (Praga): *Dilemmas of responsible conservator: original or facsimile?*
11. Vakhovskaya Zinaida S., Kadikova I.F. (Moskva): *Identification and characterization of inks and pigments on 11th century Balkan parchment*
12. Vasiliki Kokla (Athens): *Visual, non-invasive techniques to the investigation of the 12th century illuminated manuscript on parchment*
13. Konstantinos Choulis, Efimia Sigalou (Athens): *After the fire: The restoration of two watercolours whose surfaces display a remarkable marbling effect caused by fire extinction.*

14. Alfonso Zoleo, Renzo Bertocello, Melania Zanetti (Padova, Venice): *Study, conservation and exhibition of the Tabula Chorographica Armenica (17th c.)*

15. Jedert Vodopivec Tomažič, Žiga Šmit, Radek Prokeš, Michal Ďurovič, Helena Fajfar (Ljubljana, Prague): *Ptuj and Brno Herberstein Book (1560): Comparison of the Colouring Materials Used on Woodcuts*

16. Melania Zanetti (Venice): *A multidisciplinary approach to conservation: the case study of Ignatius of Loyola's autograph Diario Spirituale*

17. Jorge Enrique Cachiotis Salazar (Bogota): *The Nation's General Archives of Colombia: Notary Protocols from the Greater Magdalena Region (1788–1907)*

18. Fiona McLees (Oxford): *From author's draft to select library holding: the metamorphosis of Franz Kafka's manuscripts*

19. Patricia Engel, Matthew Collins, Sarah Fiddymont, Carla Soto, Matthew Teasdale, Jiří Vnouček (Krems, York UK): *Old conservation material and methods on parchment documents*

20. Iva Gobić Vitolović, Sanja Serhatić (Rijeka, Dubrovnik): *Conservation of a colour etching by M. C. Crnčić (ca. 1910)*

21. Jasna Malešič, Damir Globočnik, Petra Zavišek, Meta Kojc (Ljubljana, Kranj): *Preservation of Lojze Dolinar's sketches (ca. 1950–1970)*

22. Luboš Machačko (Litomyšl): *Problems of conservation of artworks on large-format paper supports*

23. Liza Lampič (Ljubljana): *Dilemmas in the Conservation-Restoration Treatment of Contemporary Art Pieces made of Paper*

24. Edith Greuter, Edwin Orsel, André van Noort (Leiden): *Drawings and Stained Glass Windows Design Drawings and their Information Value to Building Historians, Archivists and Art Historians*

25. Francesco Baudone (Vatican): *Funori: natural adhesive for the resizing of paper materials*

26. Gwen Spicer (Delmar, New York): *Magnets: Some physics every conservator needs to know*



A NEW EXHIBITION



Medieval Mastery: Manuscripts from the Richard and Mary Rouse Collection

THE UCLA LIBRARY SPECIAL COLLECTIONS IS PLEASED TO PRESENT **Medieval Mastery: Manuscripts from the Richard and Mary Rouse Collection**. The exhibition features treasures from the most recent of three gifts that the Rouses have generously donated to the UCLA Library, along with other holdings from the collection used in their teaching. Approximately 75 bound manuscripts, leaves, and documents will be on view **from January through March, 2019**. The UCLA Library Special Collections is open Monday through Saturday, 10am-5pm, with extended hours on Wednesdays (10am-8pm).

DISTINGUISHED RESEARCH PROFESSOR EMERITUS RICHARD ROUSE AND MARY ROUSE, his partner in scholarship and in life, built illustrious careers combining their own deep curiosity with rigorous scholarship and profound generosity. Together, they have studied, taught with, written about, and assembled a collection of manuscripts that form a prism of insight into the beginnings of the book trade, the people who created and disseminated handwritten books, and those who read and studied them. Through years of scholarly collaboration with UCLA Library curators and the steady building of their own personal collection, Richard and Mary have formed a world-class teaching collection. They put it to practical use through many years of teaching paleography not in the classroom, but in the Library, where students could work directly with the manuscripts in hand as “authentic witnesses” to the social, religious and cultural history of Western Europe.



ROUSE MS 178
Ferial Psalter and Breviary of St. Mathurin.
France (Paris), ca. 1335-1350.
fols. 27v-28r, and detail, fol. 16r

The Rouse collection complements and more than doubles the UCLA Library Special Collections’ medieval and Renaissance manuscript holdings. (Library Special Collections’ holdings in this area now number nearly 400 bound volumes, plus hundreds of documents and leaves.) The collection began, modestly and primarily through gifts, in 1941. Richard Rouse also guided and consulted the Library in selecting materials for purchase throughout his career and was named Honorary Curator for Medieval and Renaissance Manuscripts in Library Special Collections by the UCLA University Librarian in 2011. The support of former UCLA University Librarian Lawrence Clark Powell, Chancellor Franklin Murphy, and an endowment from The Getty have enabled the collection to grow in size and stature. The Rouses’ participation and influence in selecting examples of Western European manuscripts whose texts, languages, forms, scripts, and illuminations represent the broadest spectrum possible leaves a legacy that will enrich scholarship on the UCLA campus for generations to come.

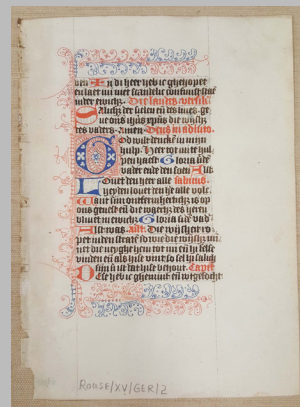
UCLA Library Special Collections is proud and honored to have worked in partnership with Richard and Mary Rouse in serving UCLA’s teaching and research mission for nearly half a century and presents this exhibit, with deep gratitude, in their honor.

ROUSE MS 116

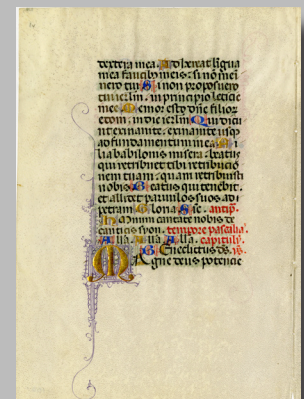
Haimo d’Auxerre, *Homiliary Super Evangelia*.
France (Auxerre), 850-920
Two bifolia from 9th- or early-10th-century
France, with fragments of homilies for Easter.
Cut from their manuscript and used as wrap-
pers for other books in the 17th century.



The bound manuscripts, fragments, illuminated leaves, documents, and scrolls featured in this exhibit are tools for discovery about the history and culture of Western Europe during the medieval and Renaissance periods. Some are visually striking, while others may appear ordinary, worn, or disheveled. But whether pristine or tattered, together they form a trail of breadcrumbs leading the curious researcher to greater understanding of a time and place otherwise beyond our reach.

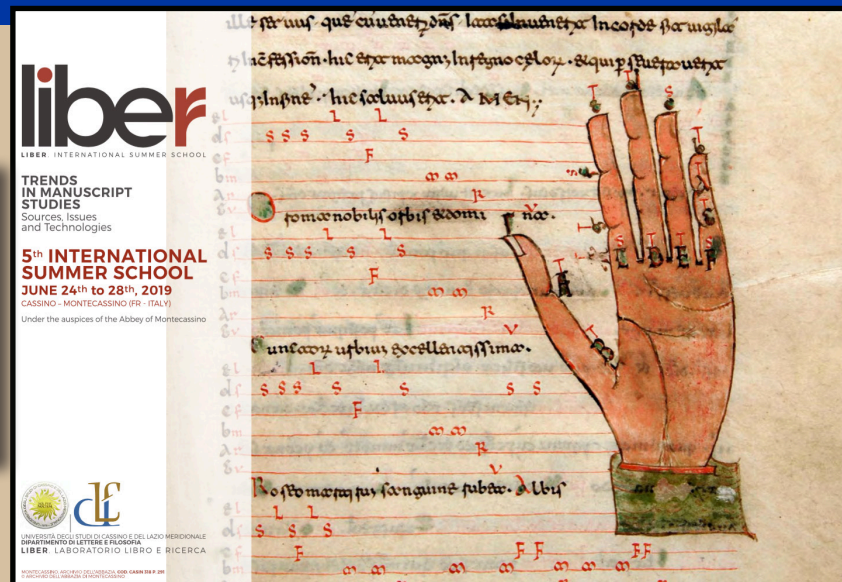


ROUSE leaf/XVGER/2
Hours of the Eternal Wisdom in
Dutch (trans. Geert Grote)
Delft, Netherlands,
ca. 1470.



ROUSE MS 13
Breviary leaf. Milan, Italy,
ca. 15th century.

This year's summer school program focusses on Montecassino and its superb manuscript collection. I hope some of you can take advantage of this event.



THE UNIVERSITY OF CASSINO AND SOUTHERN LAZIO, in cooperation with the Abbey of Montecassino, is pleased to announce the organisation of its fifth Summer School for the benefit of Masters and PhD students, scholars, librarians, and other experts or interested persons working with medieval manuscripts and early printed books.

The School aims to provide an updated vision of research trends and achievements in the fields of Greek and Latin manuscript research, with a particular focus on the manuscripts preserved in Montecassino. The rich programme includes a guided tour to the Abbey of Montecassino, renowned for its abundance of medieval manuscript treasures. The School will also offer a chance for participants to discuss their own research projects with the guest speakers and lecturers, who are internationally recognized experts in textual scholarship and manuscript studies. The program is accessible here: <https://rmbf.files.wordpress.com/2018/11/liber-summer-school-2019.pdf>

Practical information:

The School will take place in Cassino (Frosinone, Italy). Each session at the University of Cassino will be followed by a workshop held at the Archive of Montecassino, where a selection of manuscripts related to the session's topic will be presented and analysed. Participants will be invited to actively contribute to the presentation. The lectures will be given in English and Italian. The number of participants is limited to 30. The course will only be held if a minimum of fifteen students registers for participation.

Pre-registration is free. The **Preregistration form** can be found at the following website: <http://www.unicas.it/siti/laboratori/liber-libro-e-ricerca/summer-school.aspx>. Please complete the form and send it by e-mail to liberschool@unicas.it before **January 31st, 2019**. All candidates must submit a brief curriculum (education, work or research experiences, and a list of publications if available) and are expected to possess a basic knowledge of Latin, Latin Paleography, and Codicology. If the pre-registrations exceed the number of 30, the Organising Committee will make a selection based on the candidates' academic qualifications and research excellence (Masters, PhD, publications, participation in research projects etc.). In case of equal merit, preference will be given to the youngest candidate. By March 15th, 2019, all the accepted candidates will receive a confirmation notice by e-mail, along with further information to complete the registration process.

The registration fee amounts to € 350, including admission to all of the conference's sessions and visits, course materials, transportation to the Abbey of Montecassino, two rich welcome and good-bye toasts (Brindisi), at the beginning of the School on Monday 24th June and at its end on Thursday 27th June, 2019. The fee is to be paid after the confirmation of acceptance has been received. All participants will be issued a certificate of participation.

Scientific Committee

Roberta Casavecchia, Edoardo Crisci, Paolo De Paolis, Sebastiano Gentile, Marilena Maniaci, Giulia Orono, Nicola Tangari

Organising Secretariat

Antonia Cerullo, Angela Cipriani
Contact: liberschool@unicas.it