

STORIA DELL'ARTE BIZANTINA

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ROTOLO-CODICE-MANOSCRITTO

materiali, forme e tecniche di
produzione, tipologie di
ornamentazione



Pompeii, National Museum, *Terentius Neo and his wife*, fresco, 55-79 A.C.



CODEX

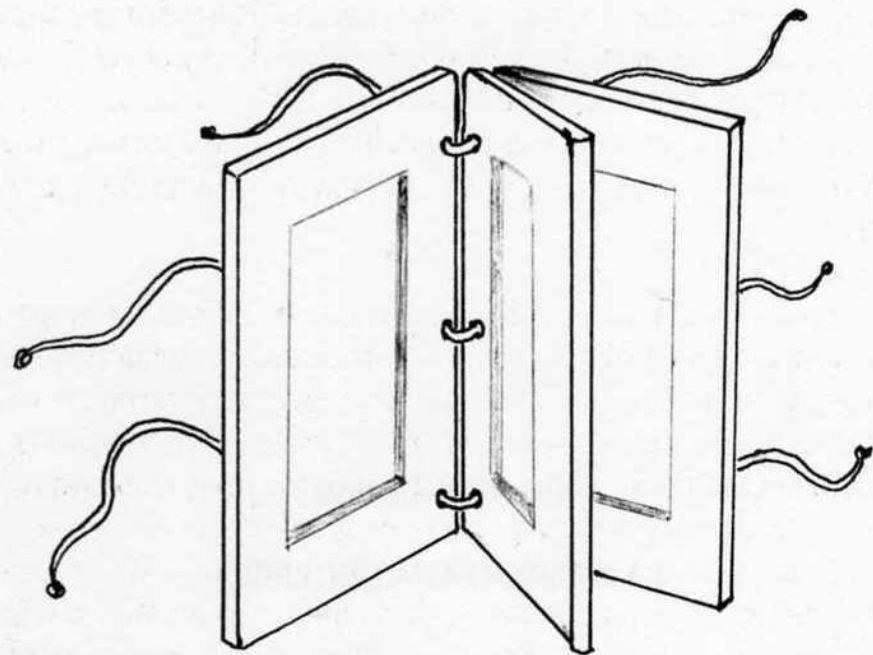


FIG. 17. Tavolette cerate.

VOLUMEN/VOLUMINA

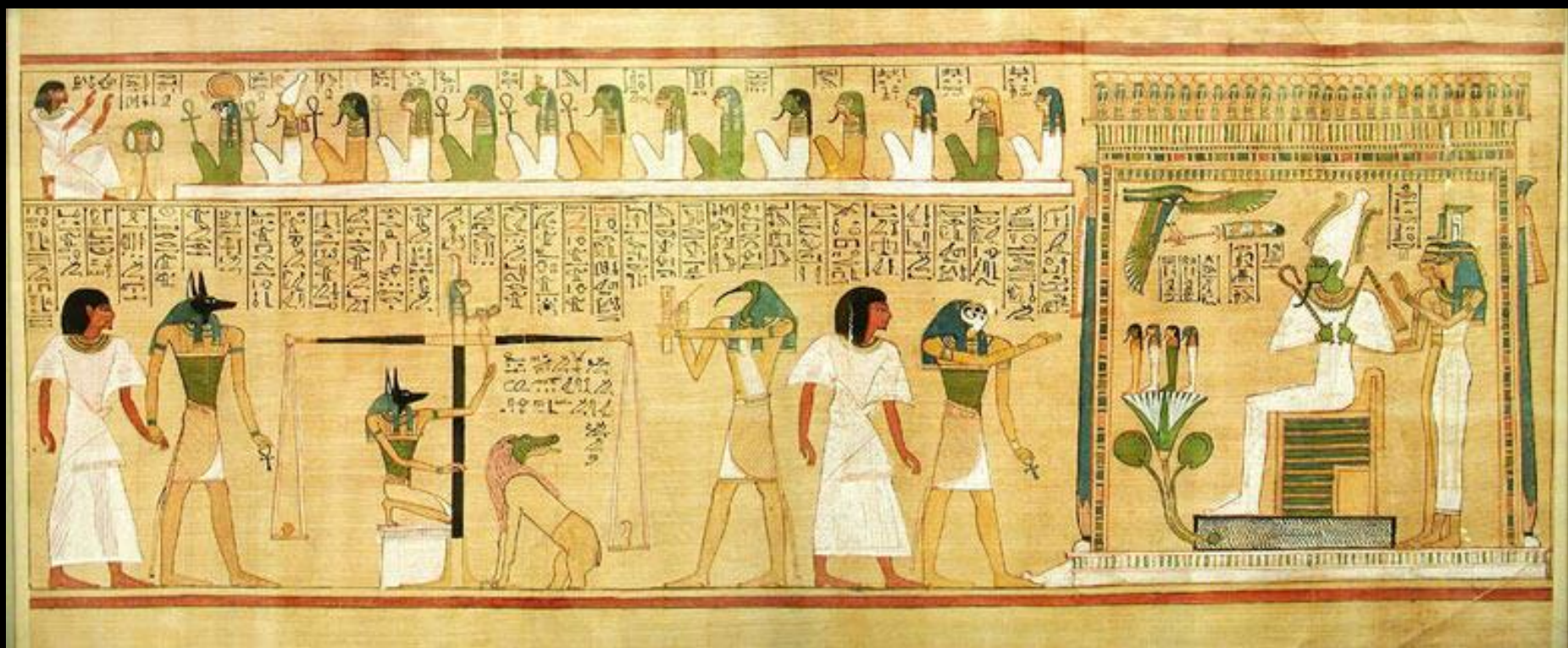


Siracusa (Sicily), Ortigia, Fonte Aretusa





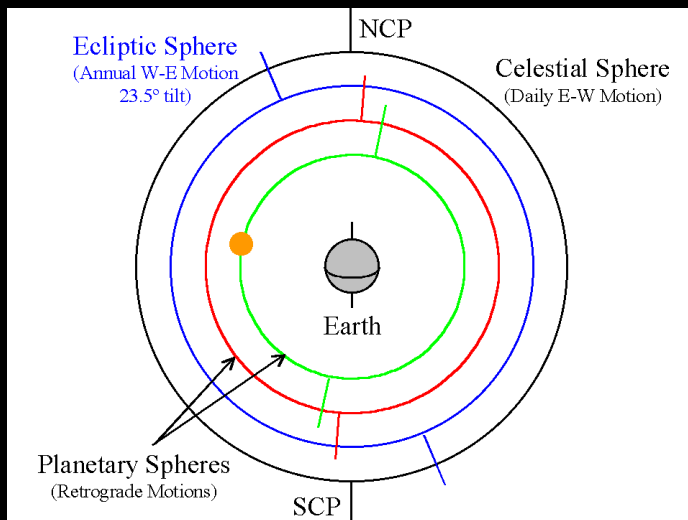




London British Museum,
 Book of the dead of Hunefer,
 papyrus from Thebes, Egypt, 19th
 Dynasty, around 1275 BC

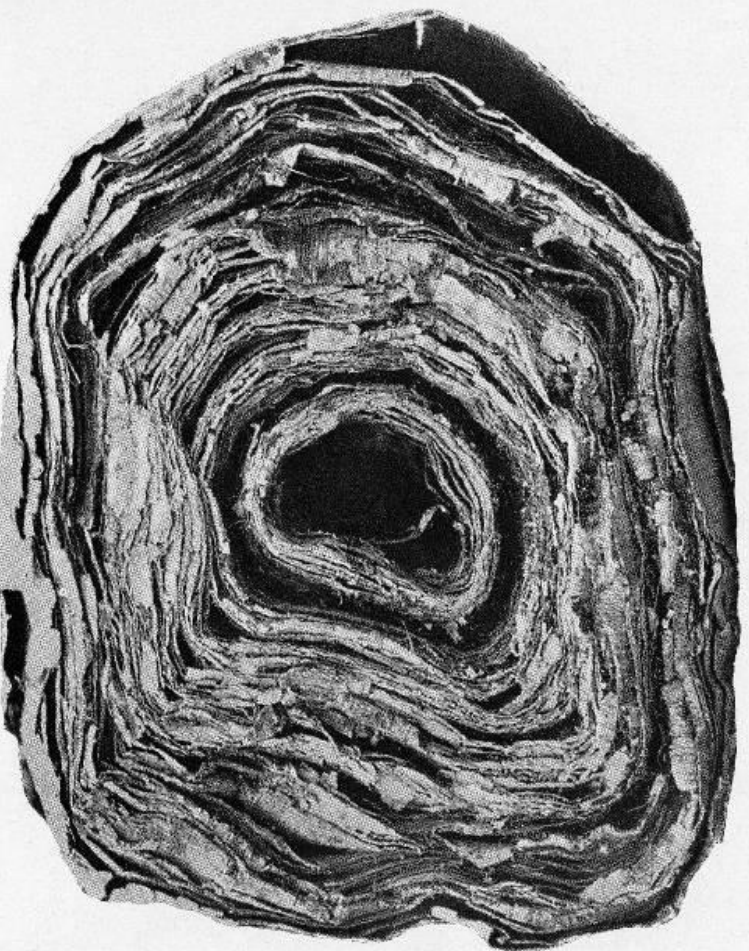
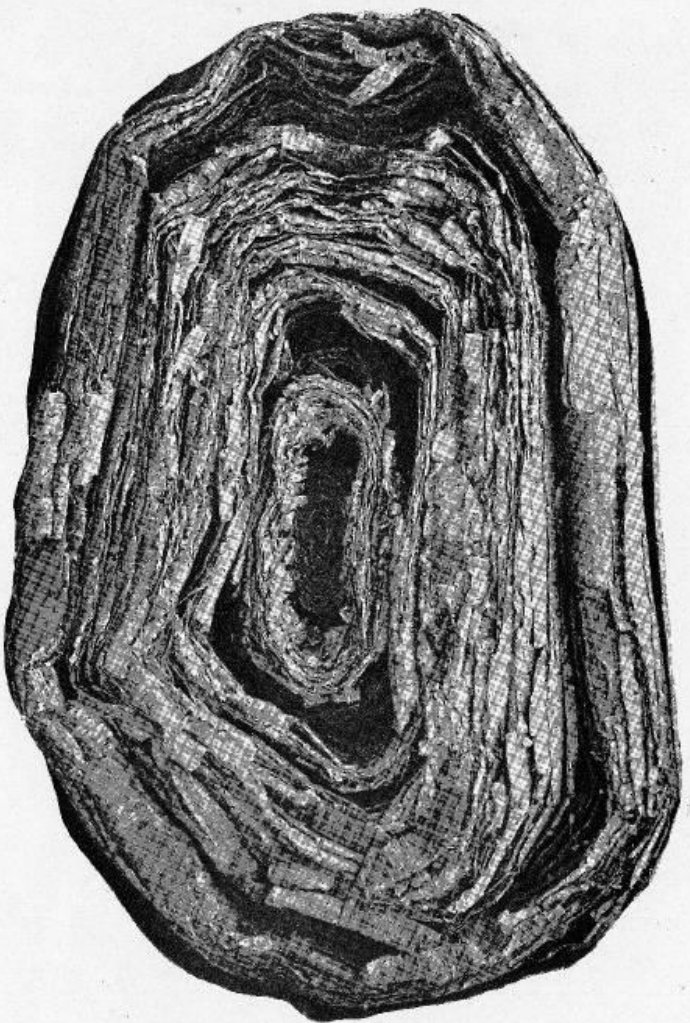


Paris, Musée du Louvre,
papyrus, Eudoxus of
Cnido (408-355 BC),
On the spheres, 2nd c. BC



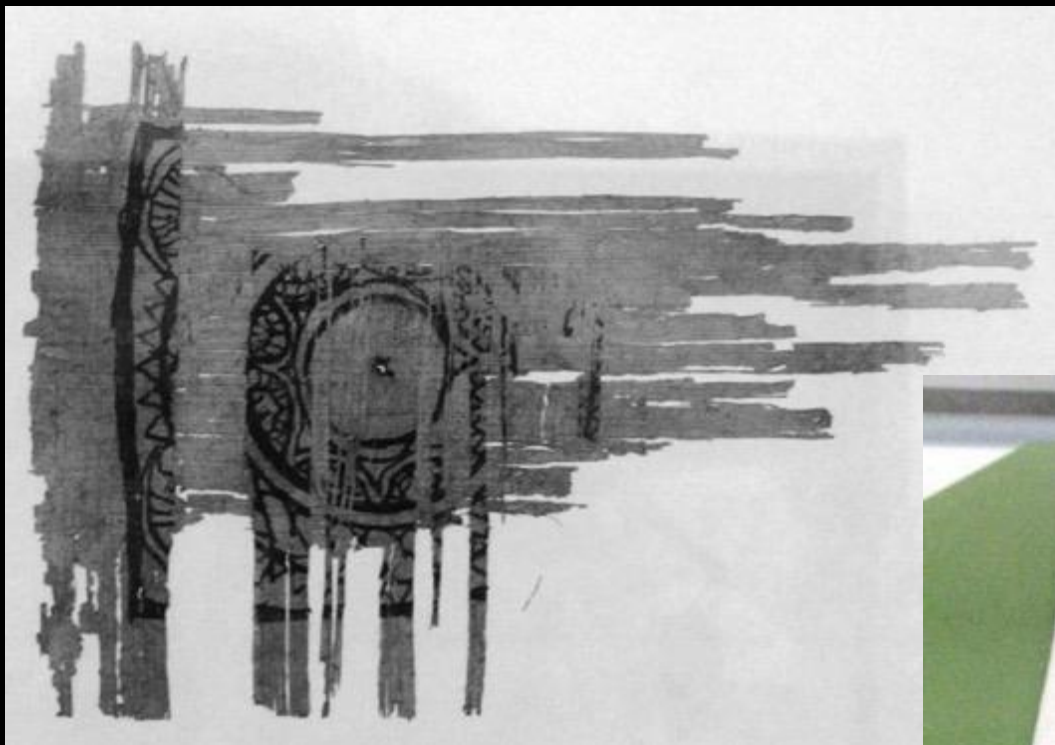


Paris, Bibliothèque Nationale, cod. suppl. gr. 1294, II s. d.C



The Ends of the Papyrus Roll of Nestanehishru before Unrolling. Exact Size.

Vienna, Museo del papiro,
frammento, IV-V secolo, 18x12
cm



THE PARCHMENT: *membrana/diphthéra*



Il mito
Plinio il Vecchio (23-79 a.C.),
Naturalis Historia, XIII, 21

Eumenes II, re di Pergamo
(197-159 a.C.)

PERGAMENA QUOMODO FIERI DEBET

*Mitte illam in calcem et iaceat ibi per tres dies.
Et tende illam in cantiro (a tank full of water).*

*Et rade illam cum nobacula (a razor) de ambas partes et
laxas desiccare.*

Deinde quodquod volueris scapilatura (shaving) facere, fac.

*Deinde cum pomice pilos et nervos omnino astergere.
Quod si non faceret,
lettera imposta nec valere nec diu durare posset*

Mettila nella calce e lasciala per tre giorni.
Ponila in una vasca

Radila con un rasoio da entrambe le parti e
lasciala seccare

Quindi quando vuoi completare la rasatura,
completala

Poi elimina con la pietra pomice la peluria
residua e i nervi,
Poiché se non lo fai, la scrittura apposta non
può essere leggibile né durare nel tempo

*Unknown author from Lucca (Tuscany), 8th c.
(Muratori L.A., Antiquitates Italicae Medii Aevi, II, Mediolani 1739,
col.370)*









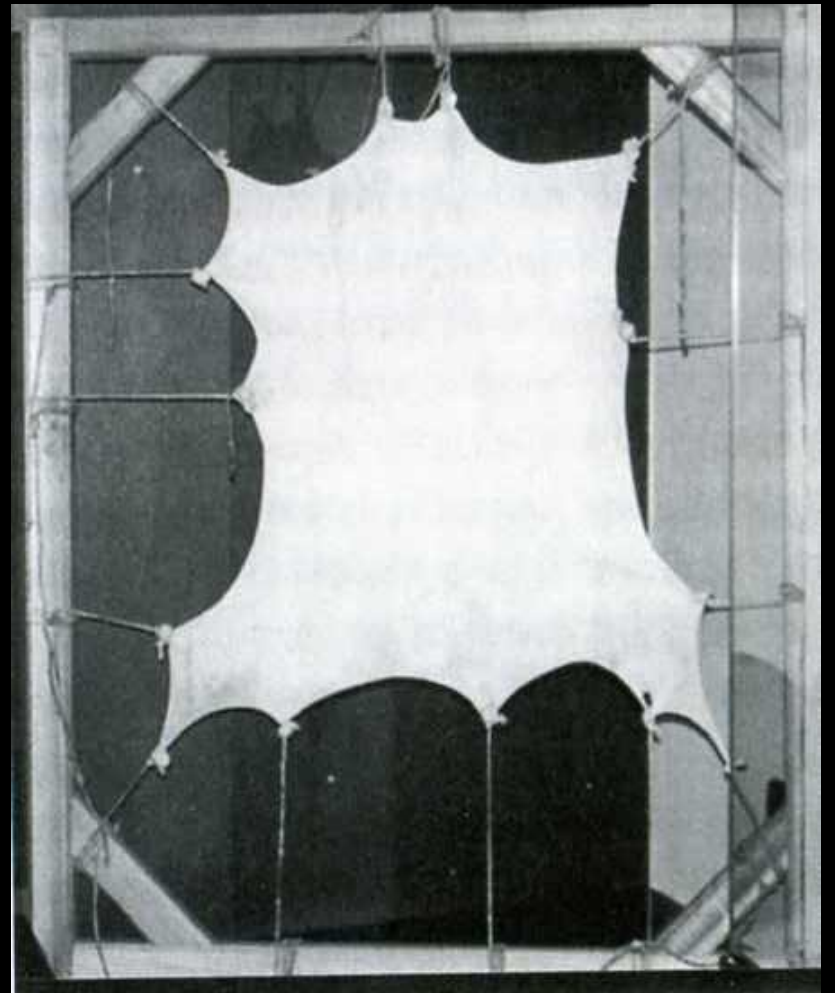
Fés, Marocco











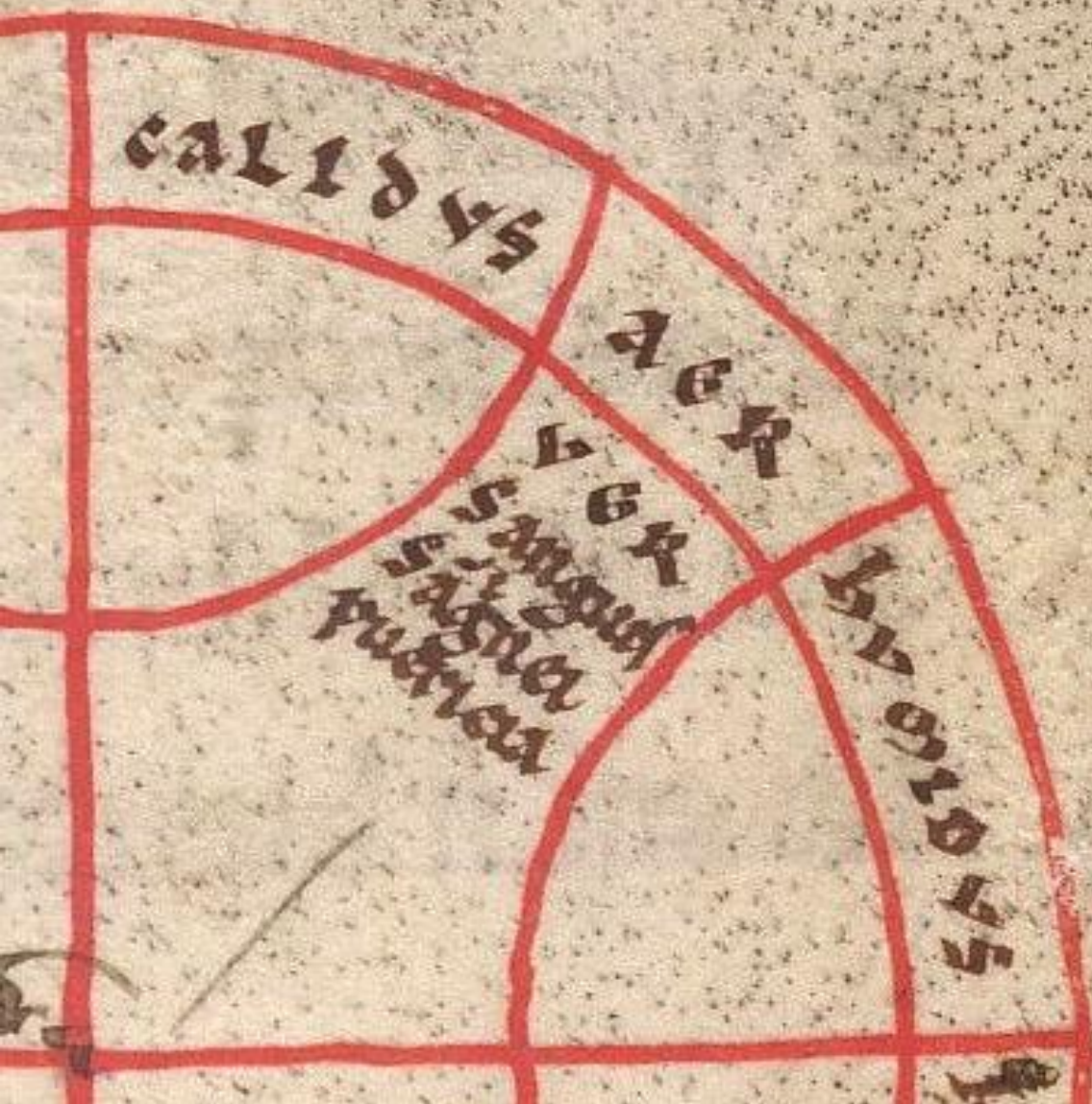


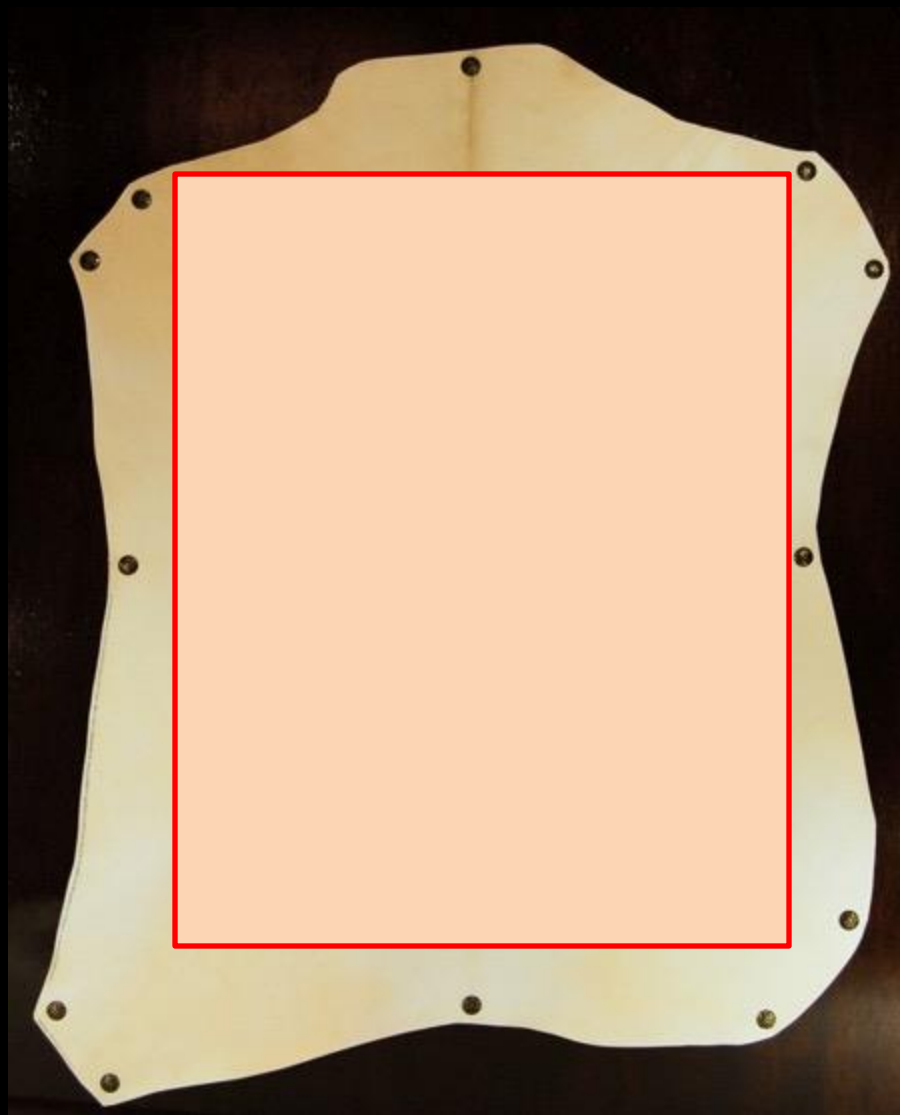




spisib' qz similit'

Hair side





NEUTRA TRATTATA CON L'ALBUME

Oppure

3. PURPUREA

Pliny the Elder, *Natural History*, IX, 60-64

THE HISTORY AND NATURE OF CREATURES OF THE
WATER:

Of the purple Shell-fish and the Murices.
How many Kinds there are of purple Shell-fishes.
How the purple Shell - fishes are taken.
When Purple was first worn in Rome.
The Price of purple Cloth at Rome.



GASTEROPOD FAMILY OF
PURPURIDAE

Murex trunculus (blue color) or
Murex bolinus (red color)

COSA DICE LA RICERCA
SCIENTIFICA ATTUALE?



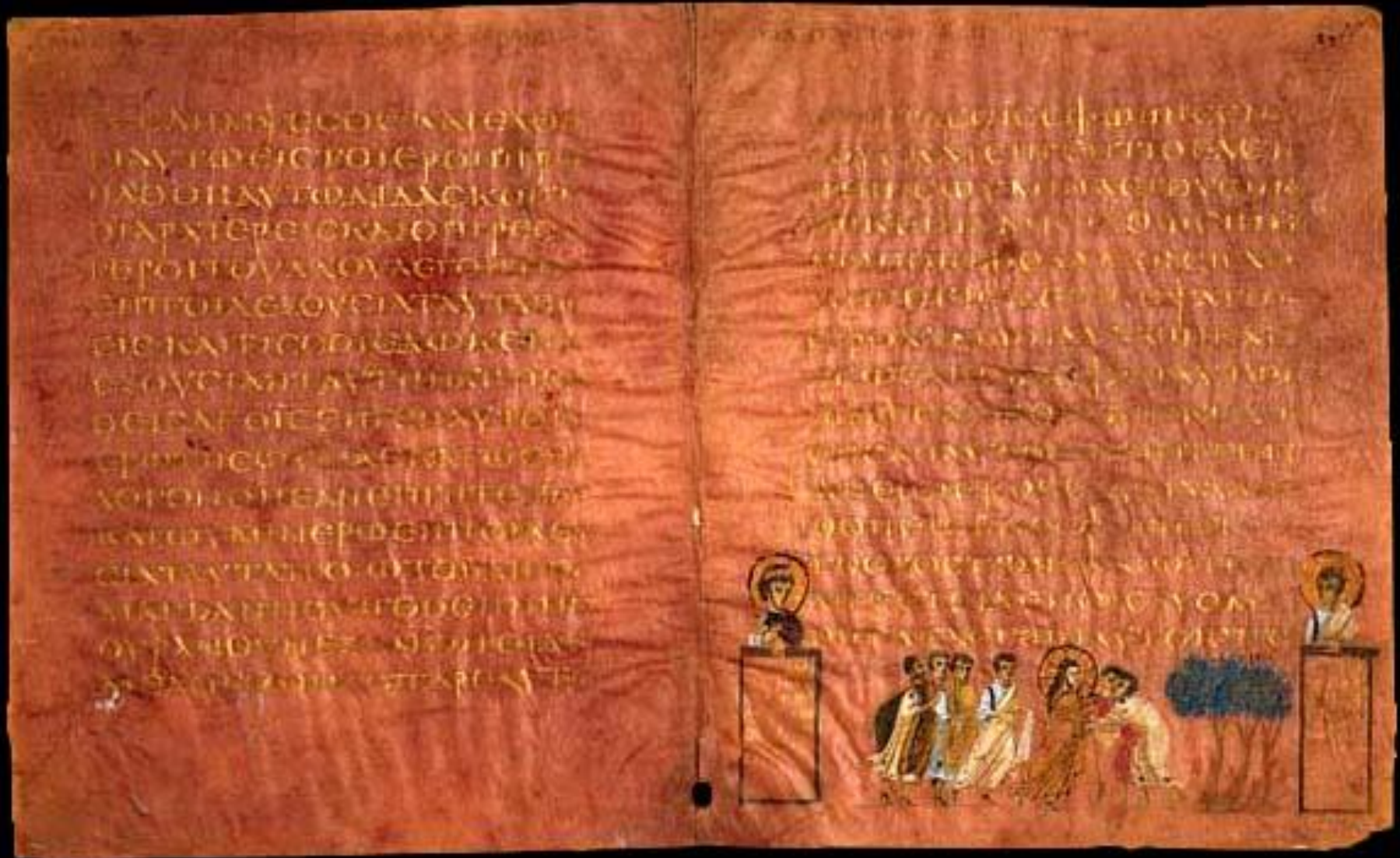
ROCELLA TINCTORIA (ORICELLO)



ELIOTROPO MINORE O TORNASOLE



1. Codex Rossanensis (14 illuminations/188 pages/2 books?)
2. Codex Sinopensis (Gospels) (43 pages/150 pages)



3. Vienna Genesis (24/96 pages)





Copenhagen, Royal Library,
Ms. 4,2o, f. 183v, initial, part., XIII

FOLDING OF PARCHMENT

How to gather parchment into quires

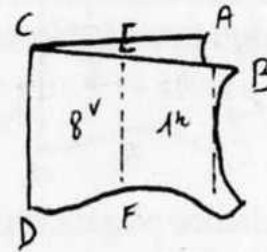
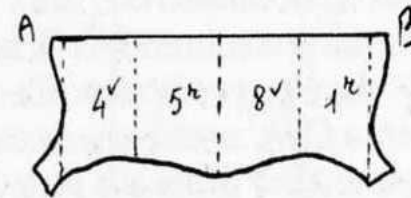
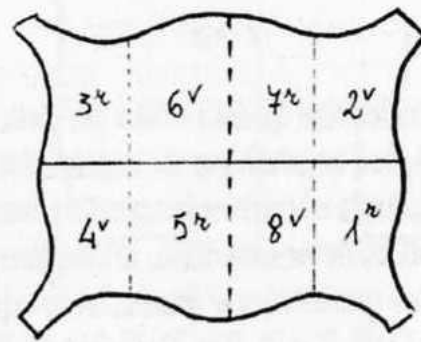


FIG. 26. Formazione del quaternione secondo la formula A (*in -octavo*).

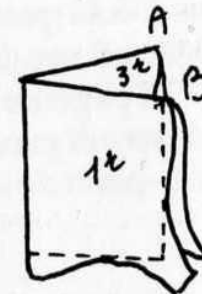
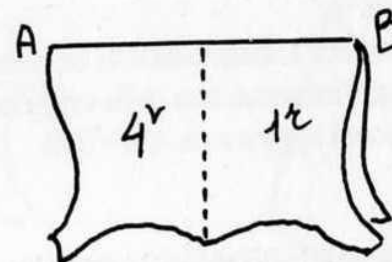
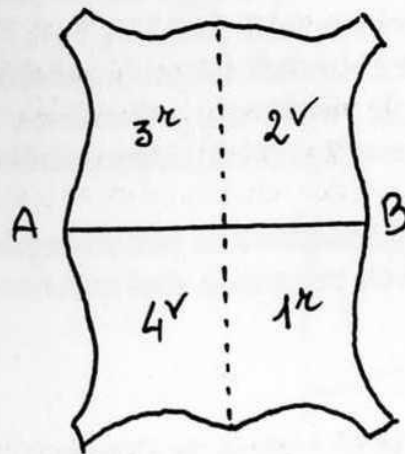
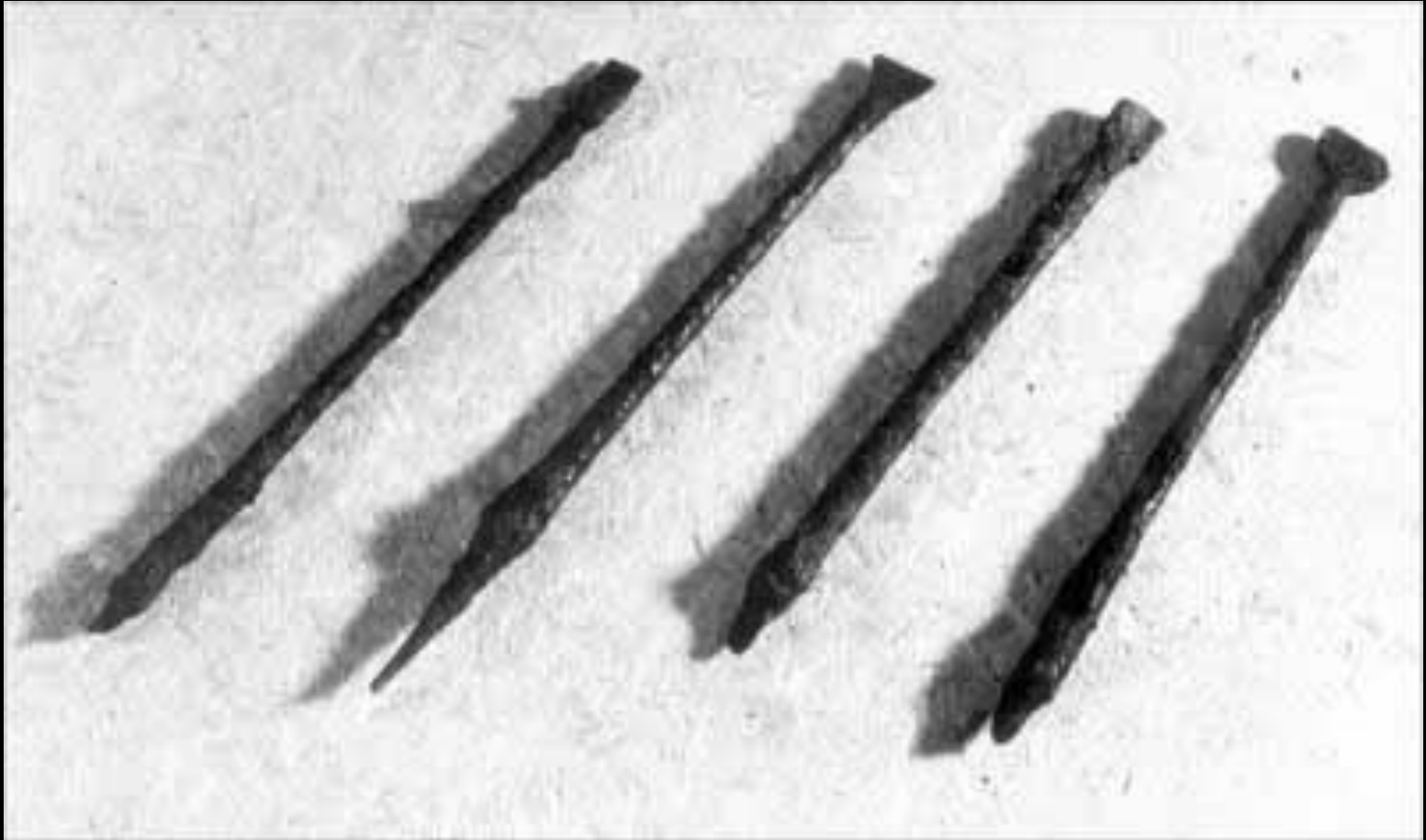
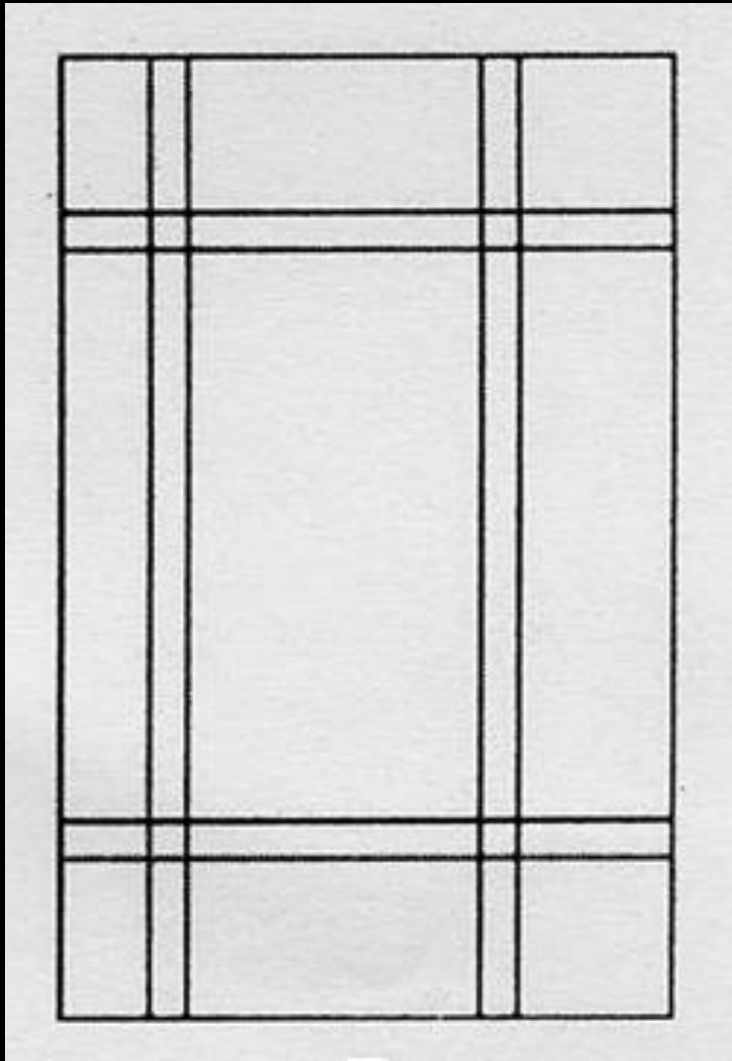


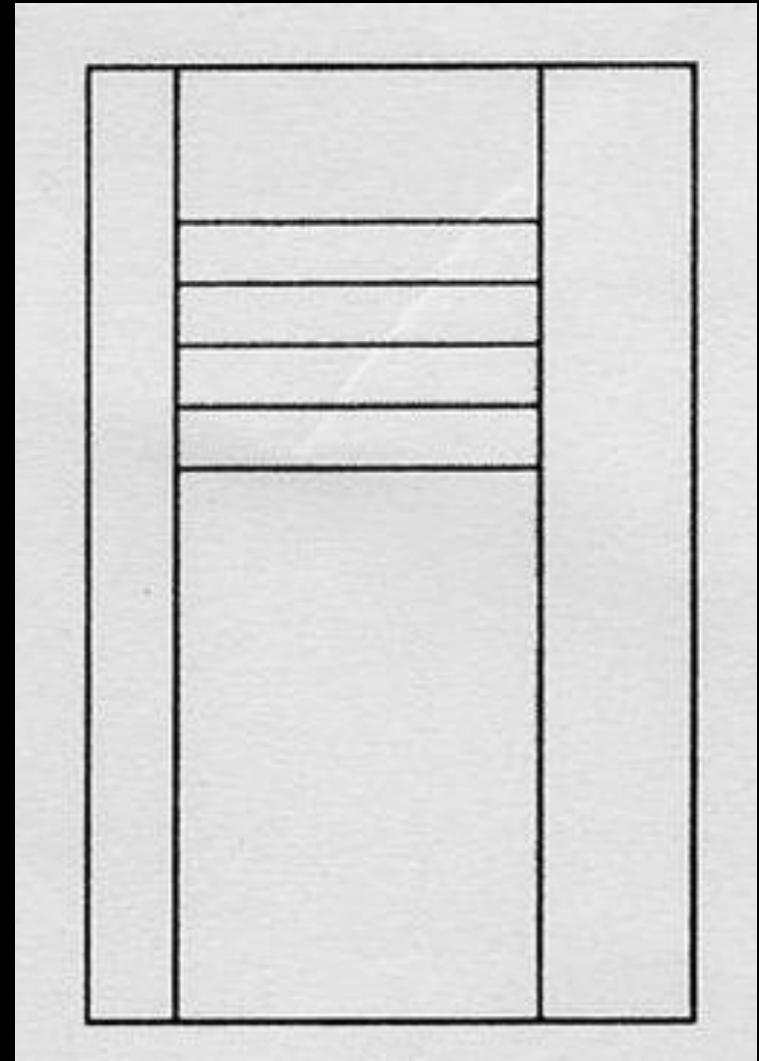
FIG. 23. Piegatura della pelle *in -quarto*.



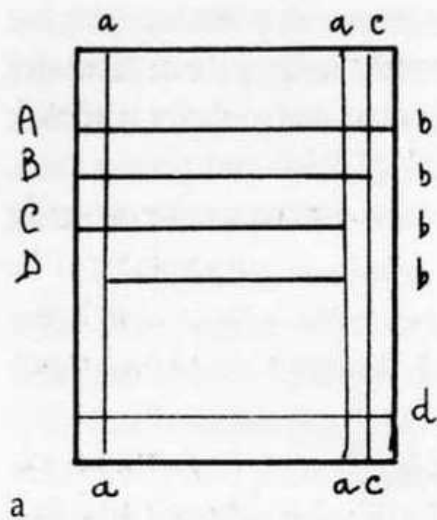
The tools to mark the parchment
(points, stylos and knife)



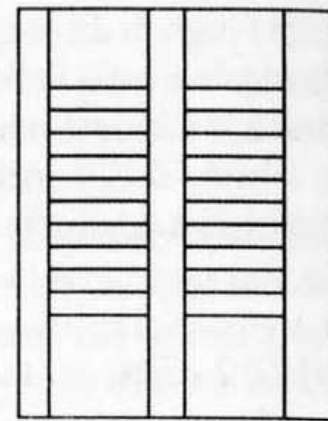
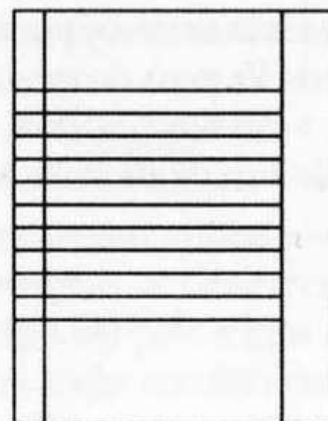
Margins (single of double) of the column used preparing the mise an page



Lines for the handwriting

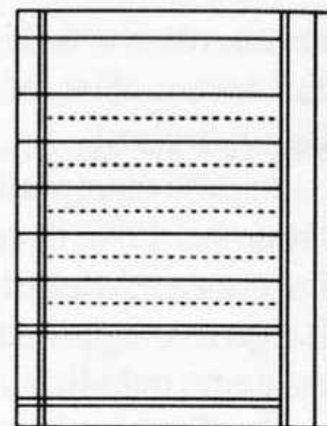
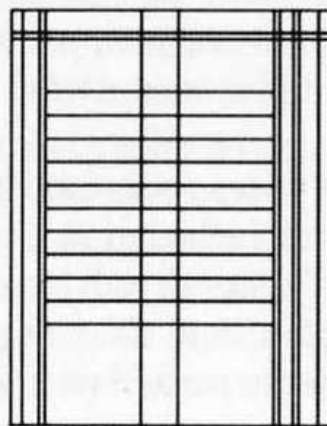
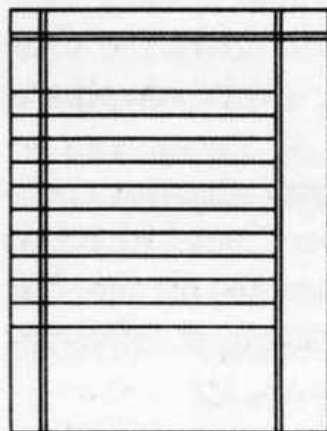


b

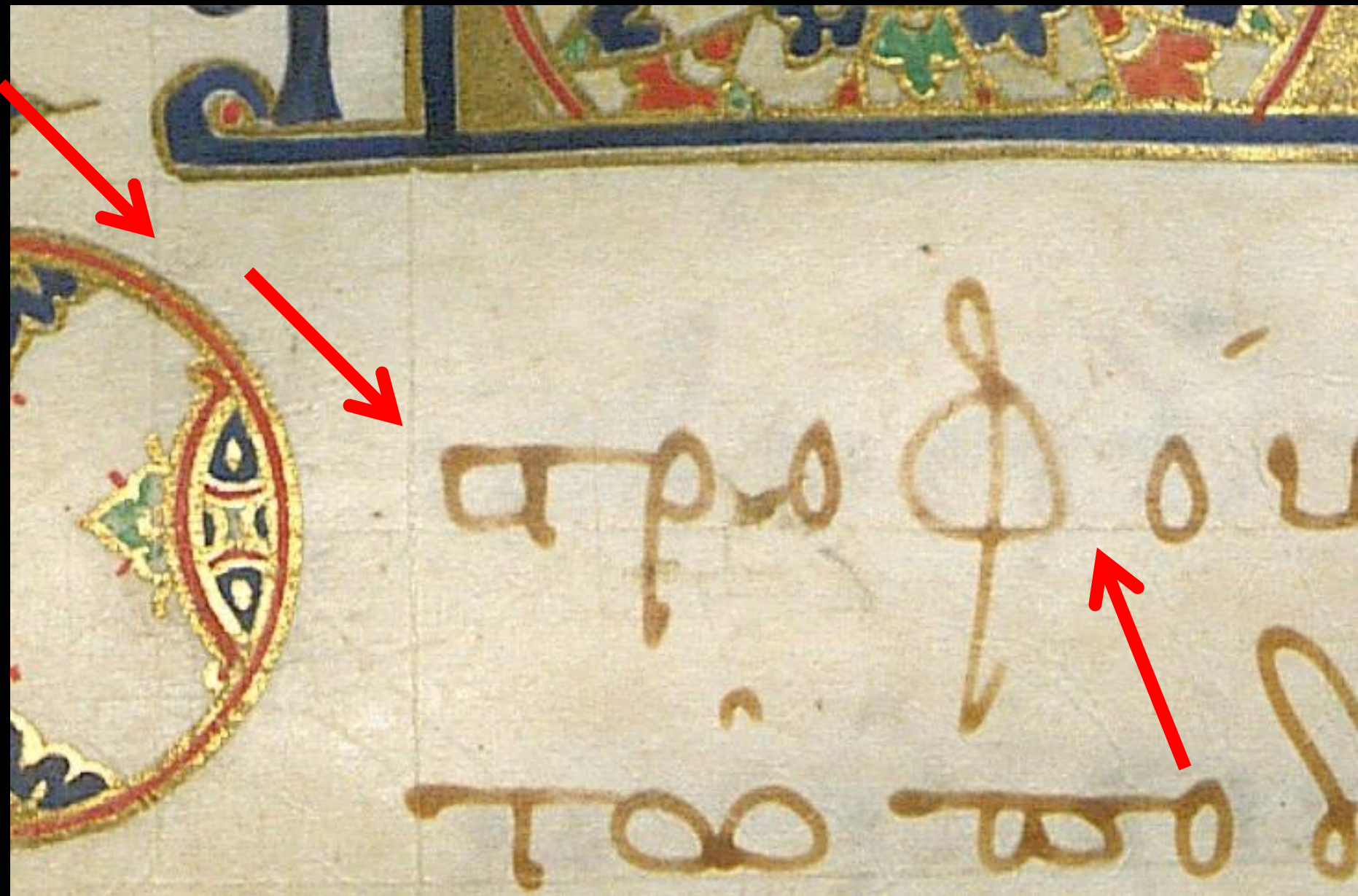


00C1

00E2



Lines in the flesh side of parchment







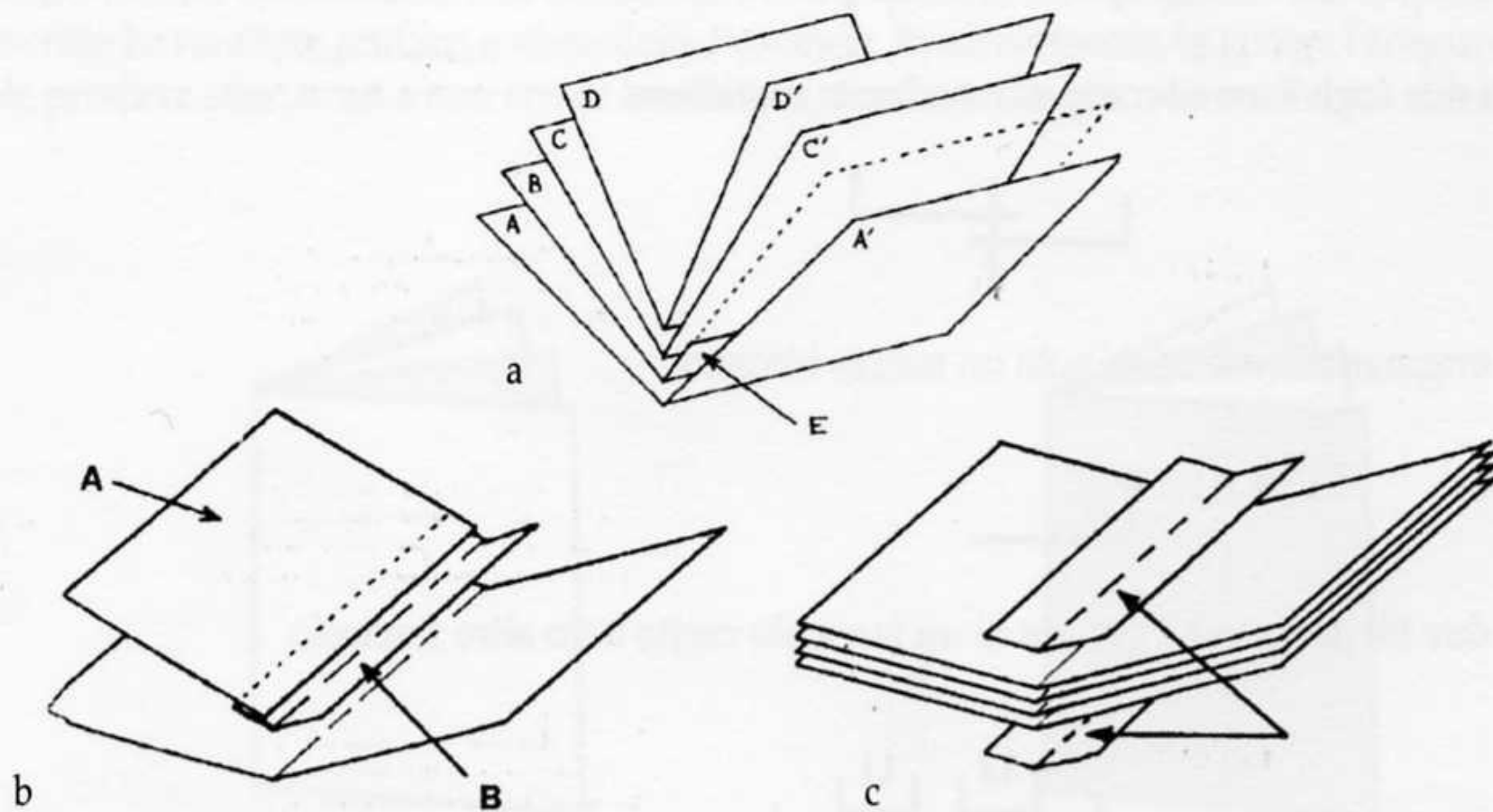


FIG. 21. a. Tallone; b. brachetta; c. fondello (dal *Vocabulaire codicologique* 1985).

ὁ οὖν ὅλος ἀρχιμωστής τοῦ λόγου πρὸς ῥάστον ἤπεται
ἀφ' οὗτος ἰκδομένη. ἀλλ' ὡς συναγ' ἀσκήσῃ τὰ φη.

ἀπὲρ ἡλικιδ' ἴσθ' ἀνὰ ζανδρῶν ἀμώτῃσι·
 μὴ δὲ φέσθ' ἰσθῶναι ἀμώματα πηλῶσαι
 μὴ αὐτῶν αἰδοῖσθ'· ὁ δ' ἄμωρος ἐπὶ καὶ ἄλλος·
 μὴ αὖτις πολλὴ μάχον' ἄμωροι ἵστον ἐρῆκασ·
 ἀλλ' ἡτοικᾶ μορμόν' ὀσσόμορ'· ἡκέρῃ ^{παύσασθαι} ἵστοι
 ἡκέρῃ· τὸ τὲ δ' αὐτὸ μαχίσθαι· ὁ πρὸ τῆς κόρῃ
 θυμὸς ἐπὶ ἀνέσθ' ἡμῶν· καὶ ὅσος ὀρεθί·
 ἀλλ' ἄσθ' ὡς ἀν' ἑοῦ ἐπὶ ποσὶ φέσθ' ἔμῃ·
 μὴ μόνον μῆσας· τῆς πομέροι φίλον ἥτορ
 σίτου καὶ οἶμοιο· τὸ γὰρ μένος ἐπὶ καὶ ἀλκή·
 ἀνὰ ῥόδ' ἔκ' φαν' ἡ· καλ' ἥρ' ὀδδ' ἀκτιγ' ἡκοσ
 καρπαλίμοσ· πρὸ μῶν' ἔσθ' ἄμωρος· τὸ ζῆππος
 ὅτε μωρ· καὶ δ' αὐτὸς ἐρπύλλοις μᾶλ' ἔσθ'·
 ὣς ἐφ' αὐτοῖς δάσαι· πᾶν τὸ ἐπὶ ἡμῶν αἰσθητῶν
 μῦθον· ἄσθ' ἄμωροι· ἰδομῆδ' ὅσος ἵπποδαμοιο·
 καὶ τὸ τὲ δ' ἡσπῶσαι· τῶν θυμῶν κλισίῃσι μὲν καὶ
 ἐρῆσαι· ἰδομῆσ' ἡ τοῦ καὶ ἑσπῶν δ' ὁρῶν ἐλχοντο·

ὁτι μὴ αὐτοὺς προέξῃ
στῆν. ὡς ὑπὲρ τῶν ἄλλων
πολλὰ περισσοτέρως:

[illegible]

+ ἀρχὴ τῆς κτίσεως ὁ κύριος ἰησοῦς χριστός: ~

καταδραμφοτέρων εκπαλειμένων ανδρες:~
Αλλοι μὲν περ αὐρησίου ἀριστὸς παραχρῶν
 ἄδον παρρηχοι. μαχαλοὺι δολιμὸν οὐκ ἔπει

Οὐ γὰρ φιλακτεῖς ἐσμεν ἡμεῖς, καὶ μέμφοι·
τοῖς πτωχοῖς μαλακτεῖν, τοῖς ἐπὶ τοῦ νόμου

[Faint handwritten text from another page visible through the paper]

Handwritten text, likely bleed-through from the reverse side of the page, is visible at the bottom of the page.

Ornamentazione minima realizzata dal copista con funzione distintiva



Fregi realizzati dal copista



Berlino, Biblioteca di Stato, Ms. Phill. 1538, *Hippiatrika*, 189r, X s.

Firenze, BML, Plut.74.07

Questo famoso codice, copiato in minuscola su due colonne dal medico Niceta (secc. IX-X) è considerato una produzione del centro scrittoria imperiale dell'età di Costantino VII Porfirogenito (905-959);

Riunisce scritti medici di vari autori greci (Ippocrate, Galeno, Oribasio, Eliodoro, Archigene, Antillo, Asclepiade, Diocle, Aminta, Apollonio di Cizio, Ninfodoro, Apelle, Rufo di Efeso, Sorano, Paolo Egineta, Palladio).

Tra le opere recuperate dal medico bizantino, per alcune delle quali l'esemplare laurenziano è l'unico testimone, due sono illustrate:

la prima (cc. 180va-227rb) 'Sulle ossa' è di Apollonio di Cizio (sec. I a.C.), dedicato alla ricomposizione delle fratture;

la seconda (cc. 228ra-240va) 'Sulle slogature' è di Sorano di Efeso (sec. II le cc. 196v-197r con due esempi di ricomposizione di fratture alle ossa delle mani).

[illegible]

A circular portrait of a woman, likely a saint, with a halo, from a manuscript. The woman has dark hair and is wearing a blue garment. The halo is decorated with a repeating pattern of red and white dots. The background of the portrait is a light, mottled color. Above the portrait, there is some faint, illegible text.

ἡ ἀρετὴ οὐκ ἐστὶν ἀλλοτρίω ἔθελω
 τῆς πομπῆς

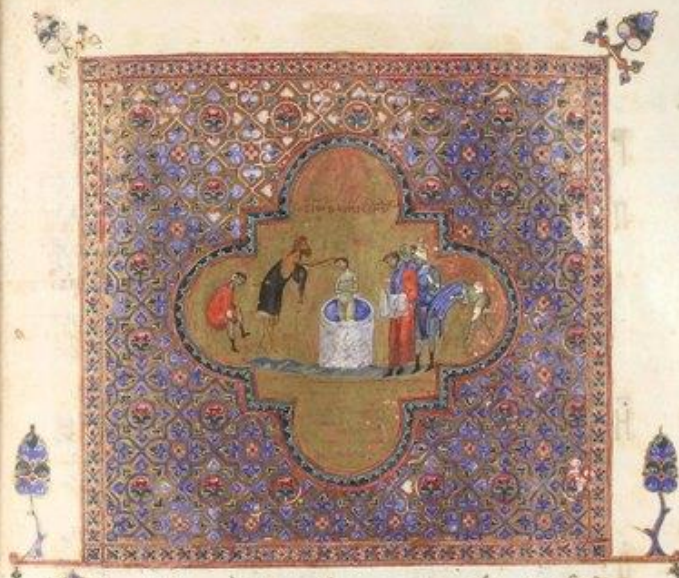
[illegible]

acquistato dall'umanista Giano Lascaris (1445-1535) nel corso del secondo viaggio che fece in Grecia (1492) per conto di Lorenzo de' Medici (1449-1492)



ΠΡΟΛΟΓΟΣ ΑΡΧΗ ΤΟΥ ΕΥΑΓΓΕΛΙΟΥ ΙΟΥΧ· ΥΥΖΟΥΤ

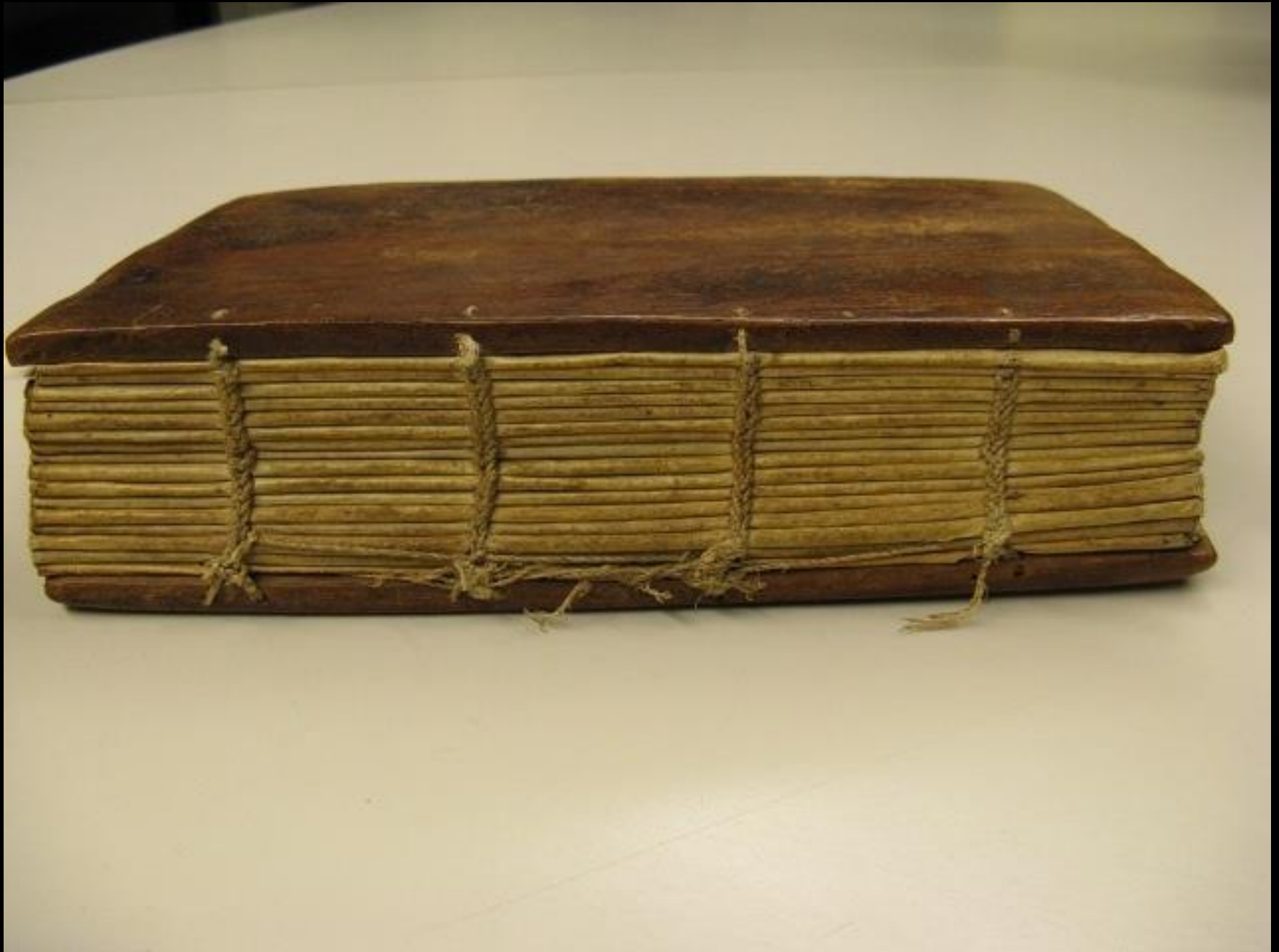
92



ΕΥΑΓΓΕΛΙΟΝ ΚΑΤΑ ΜΑΡΚΟΝ· ΤΟΥ ΚΥΝΗΔΙΟΥ
 ΑΡΧΗ ΤΟΥ ΑΓΓΕΛΙΟΥ· ΙΟΥΧ· ΥΥΖΟΥΤ
 ΤΟΥ ΘΥ· ΩΣ ΓΡΑΦΕΤΑΙ ΟΥΤΟΙΣ
 ΠΡΟΦΗΤΑΙΣ· ΙΔΟΥ ΔΕ· ΑΠΟ
 ΤΟΥΤΩ ΤΟΝ ΑΓΓΕΛΟΝ ΜΟΥ ΠΡΟΤΡΑ

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Rilegatura

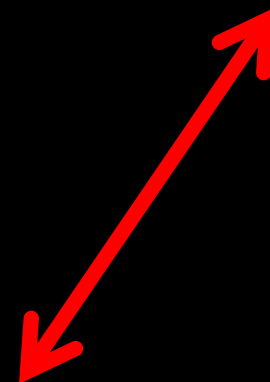




35. LATINI
1. N. 100
1800

2089





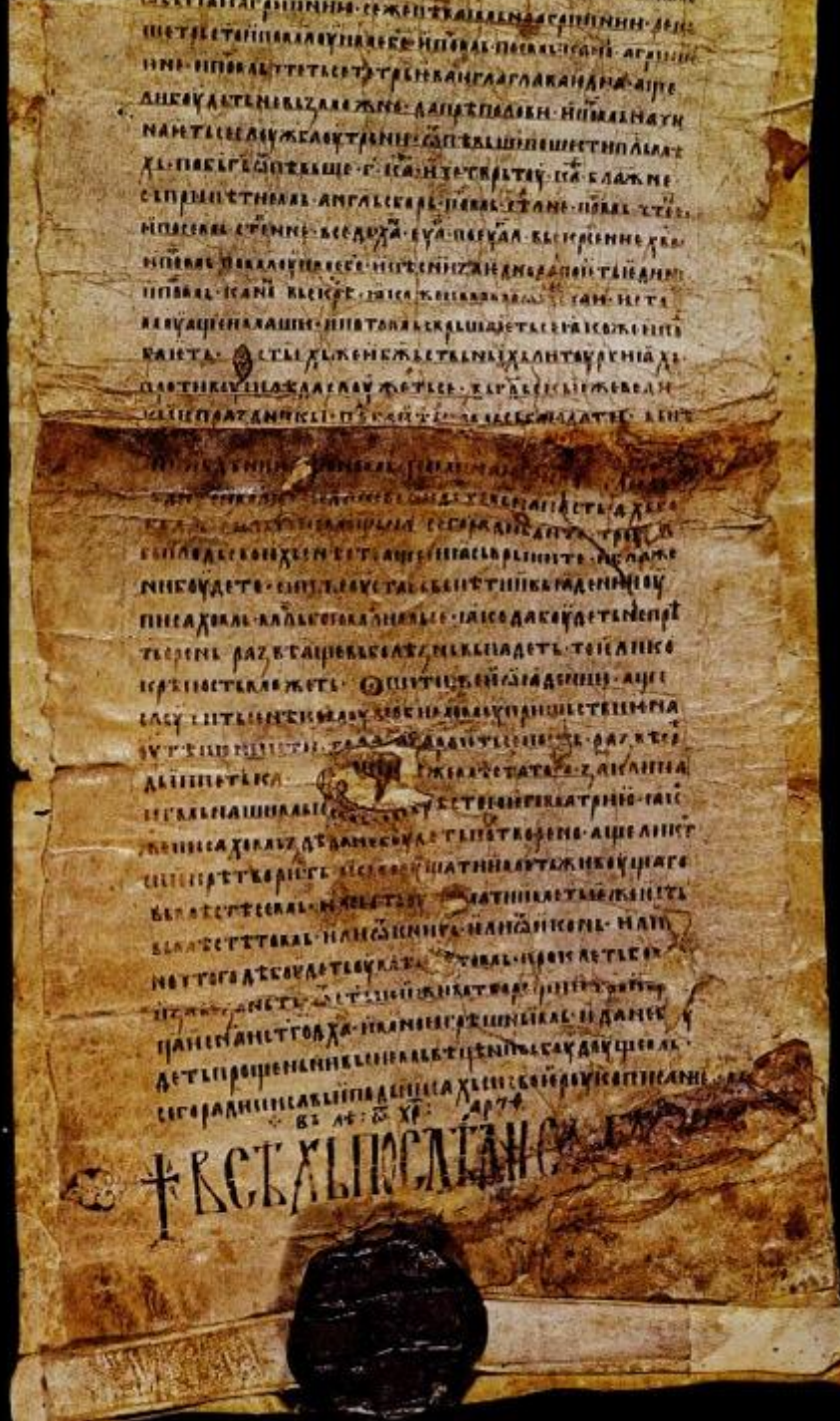


Giovanni II
Comneno
(1118-43),
Irene e
Alessio
2,47 x 2,76 m,
1118-22

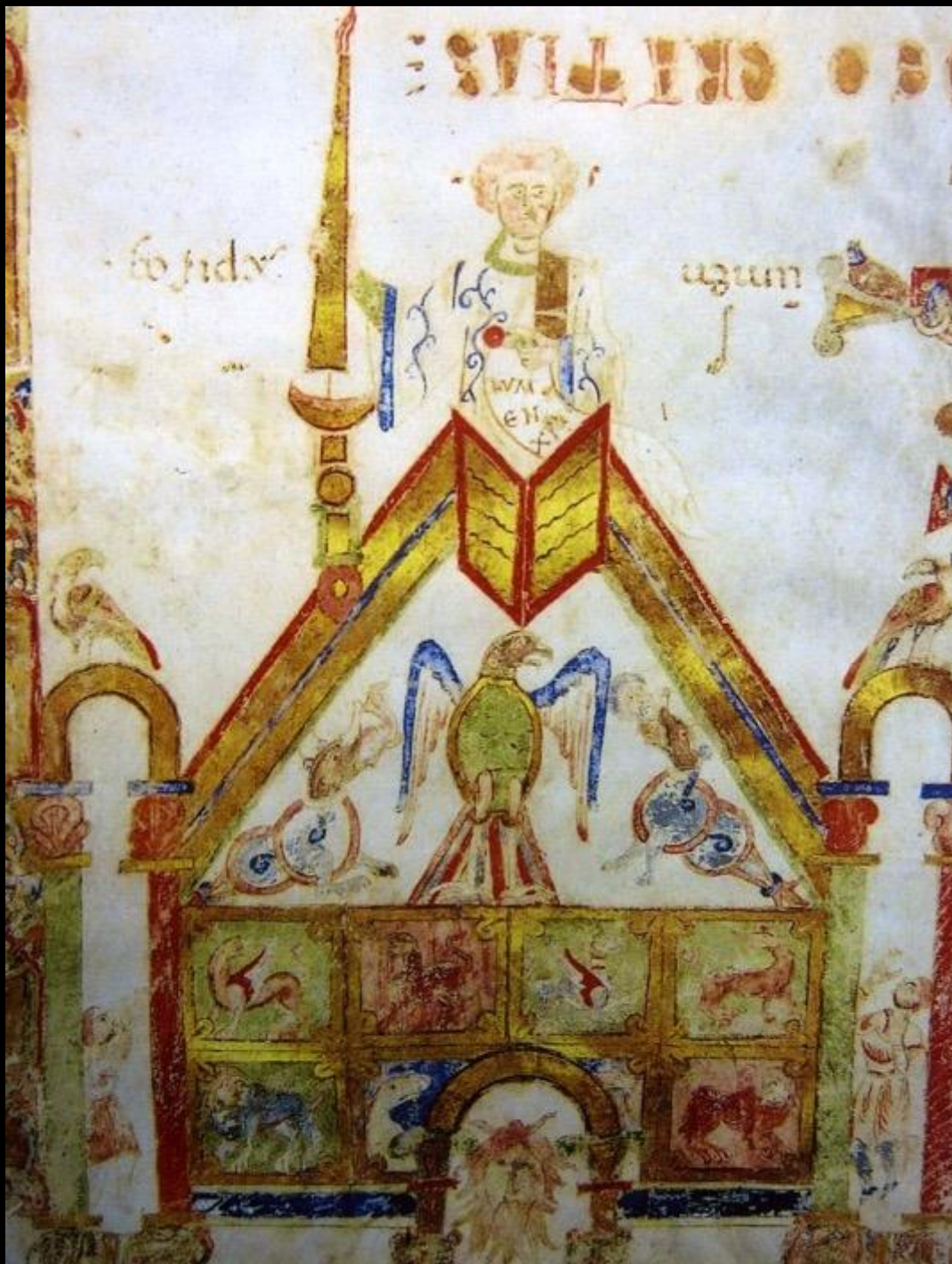
ROTELI DI PERGAMENA
DOCUMENTI DELLA CANCELLERIA IMPERIALE



Istanbul, Hagia Sophia, south galleries, John Comnenus porphyrogenitus autokrator
in the name of the Lord and basileus of Romans;
Irene Augusta



Mount Athos,
Monastery of Hilandar,
The Typicon
(Hil. Arch. 156/158),
from 1199 or 1200
preserved in a copy
taken directly from the
original (in the early
XIII century)



ROTULI LITURGICI

*EXULTET iam angelica
turba caelorum*