

# STORIA DELL' ARTE BIZANTINA

Classicismo e arte ieratica fra X e XII secolo

Canone di magnificenza imperiale

VALENTINA CANTONE

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## Lo «stile ieratico» di XI secolo

- Scene cristologiche di carattere liturgico
- Fondi aurei (Leone VI)
- Espedienti cromatici di correzione ottica
- Concezione unitaria dello spazio
- Concezione geometrica
- Tensione lineare
- Panneggi che oscillano fra concezioni ornamentali e sperimentazioni plastiche



Kiev

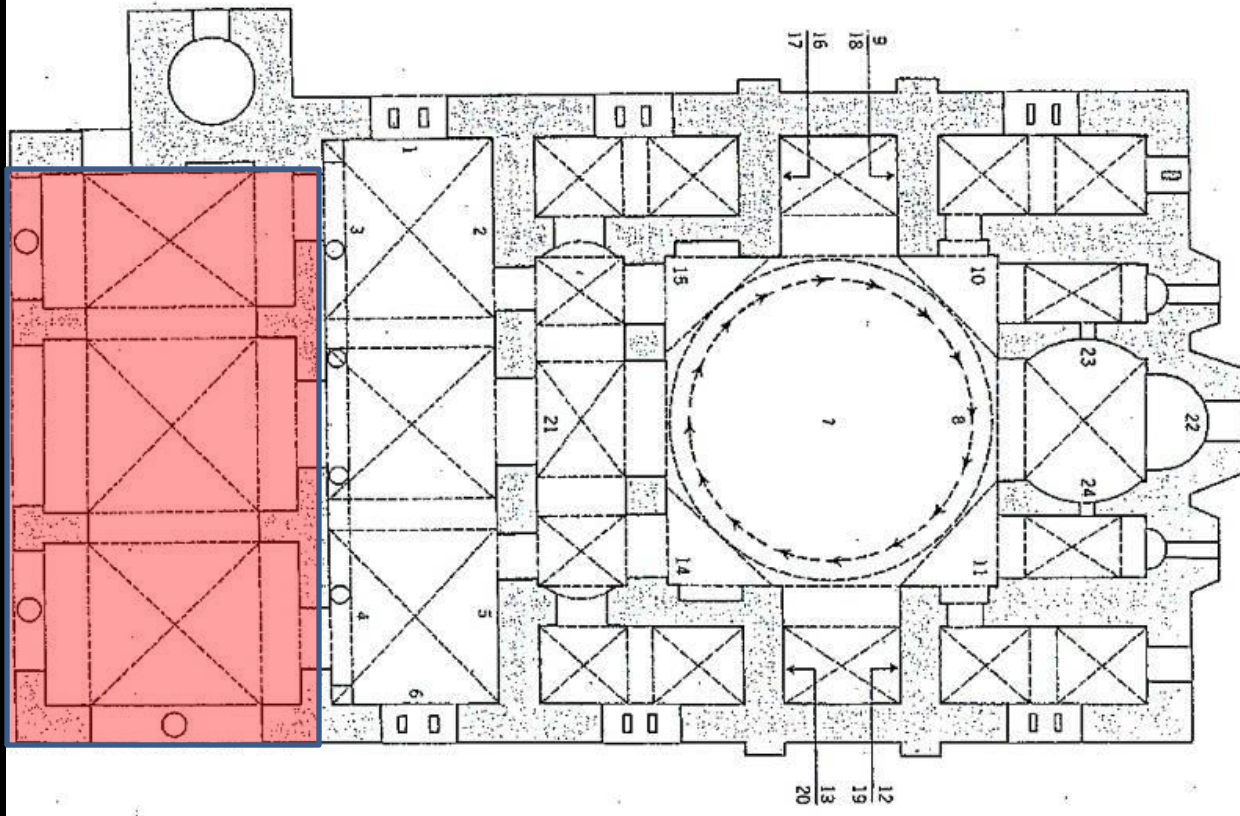
LO STILE IERATICO CONVIVE CON  
IL CLASSICISMO

Δαφνή  
[Daphnì]

10 km  
da Atene

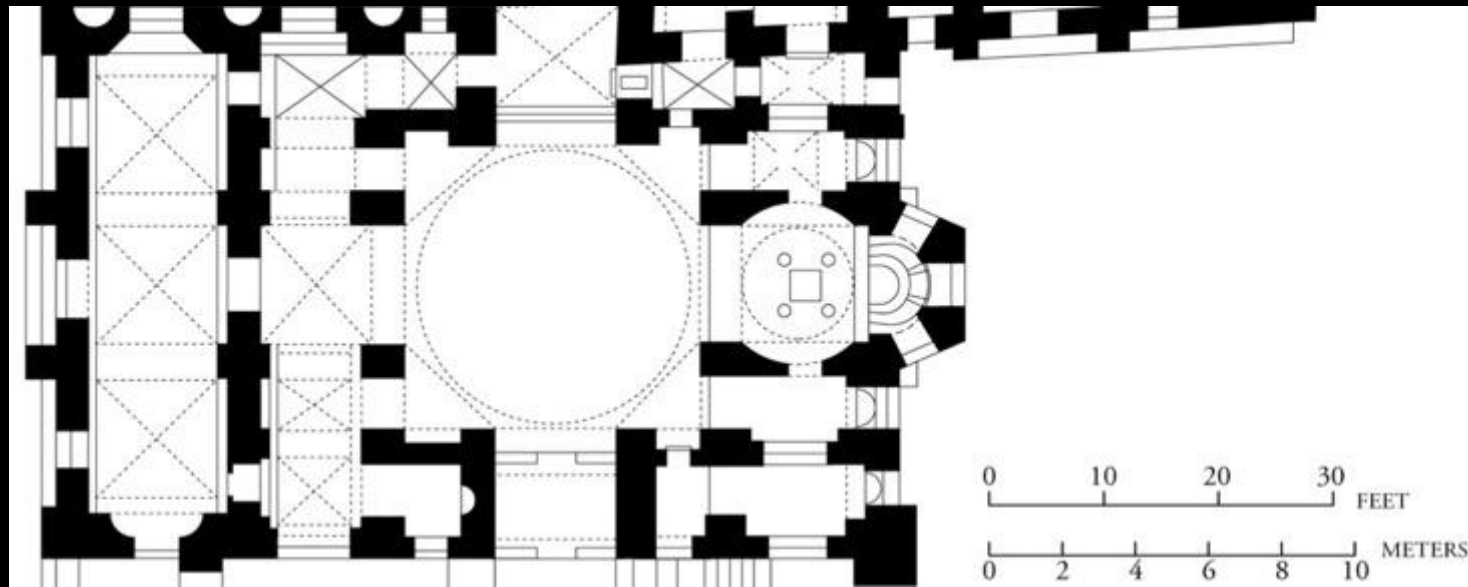


DAPHNI



HOSIOS LOUKAS

ESONARTECE  
DUECENTESCO





## CUPOLA:

- Cristo Pantokrator fortemente restaurato;
- 16 profeti con cartigli





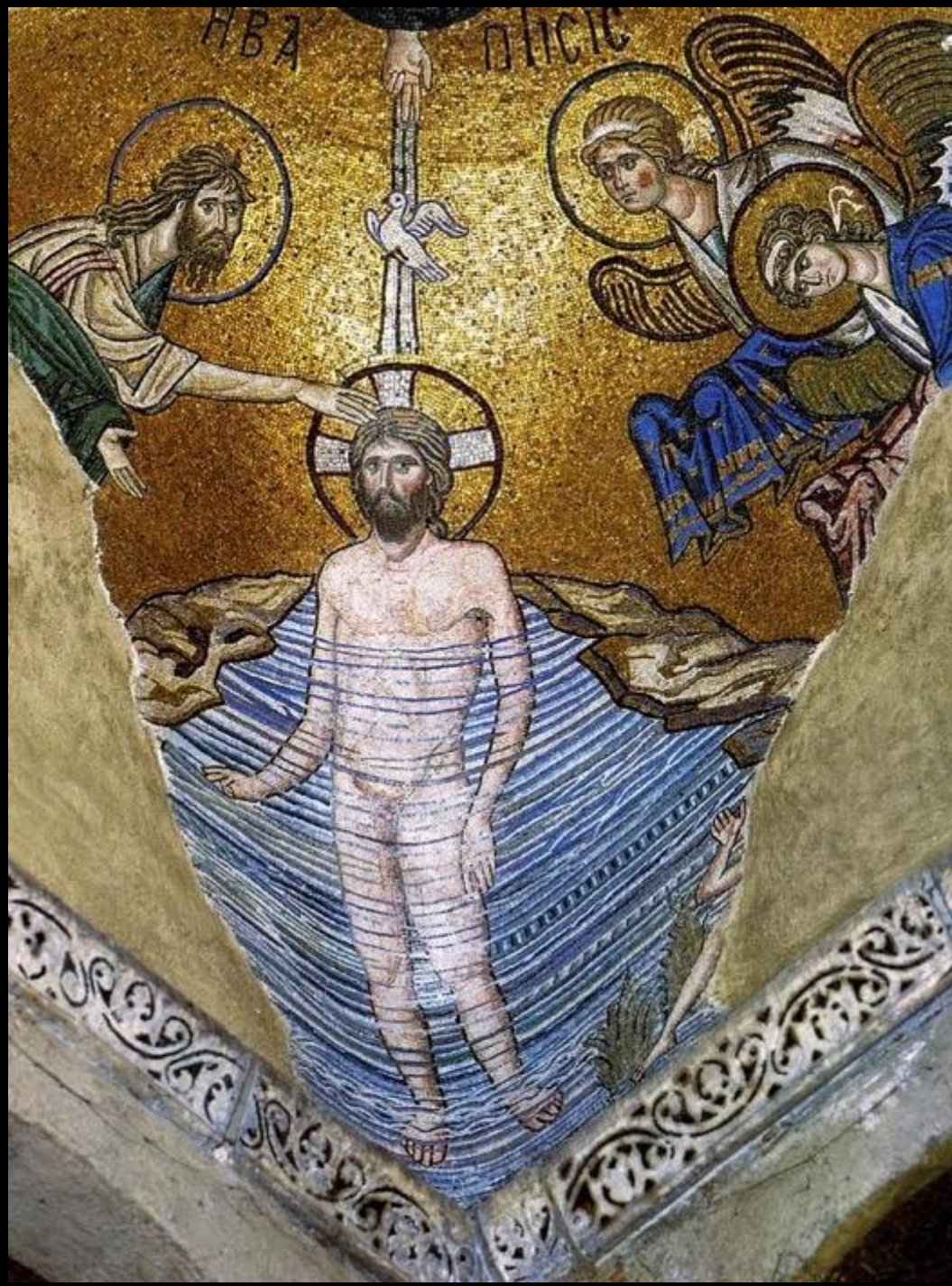






ABSIDE: VERGINE IN TRONO E ARCANGELI;  
motivi pseudocufici nei fregi a incrostazione a mastice (scultura a niello)







Η ΤΩΝ ΜΑΓΩΝ ΠΡΟΣΚΥΝΗΣΙΣ

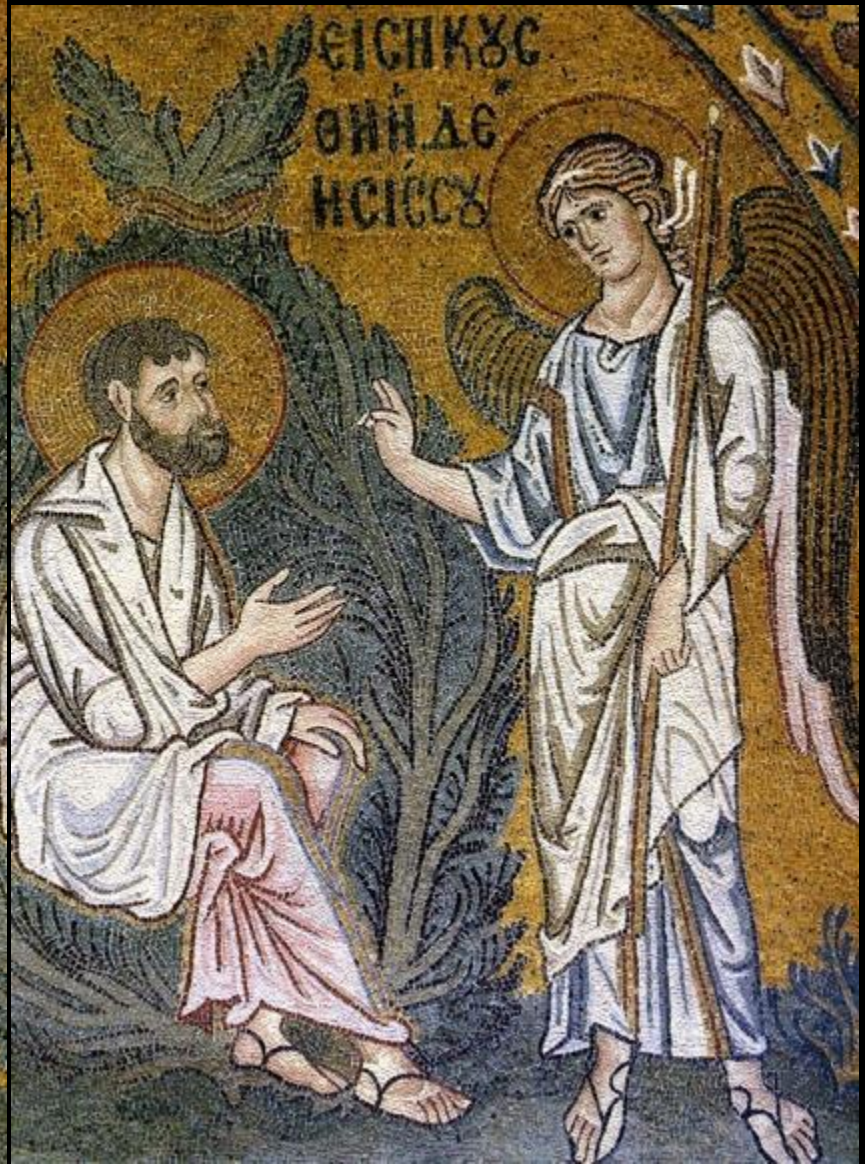






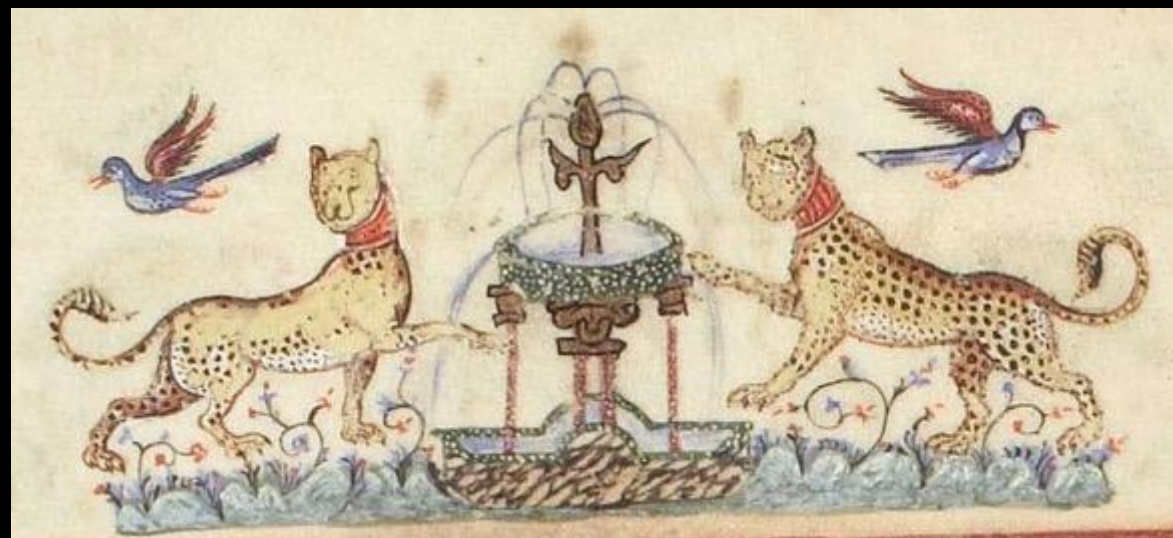


NARTECE





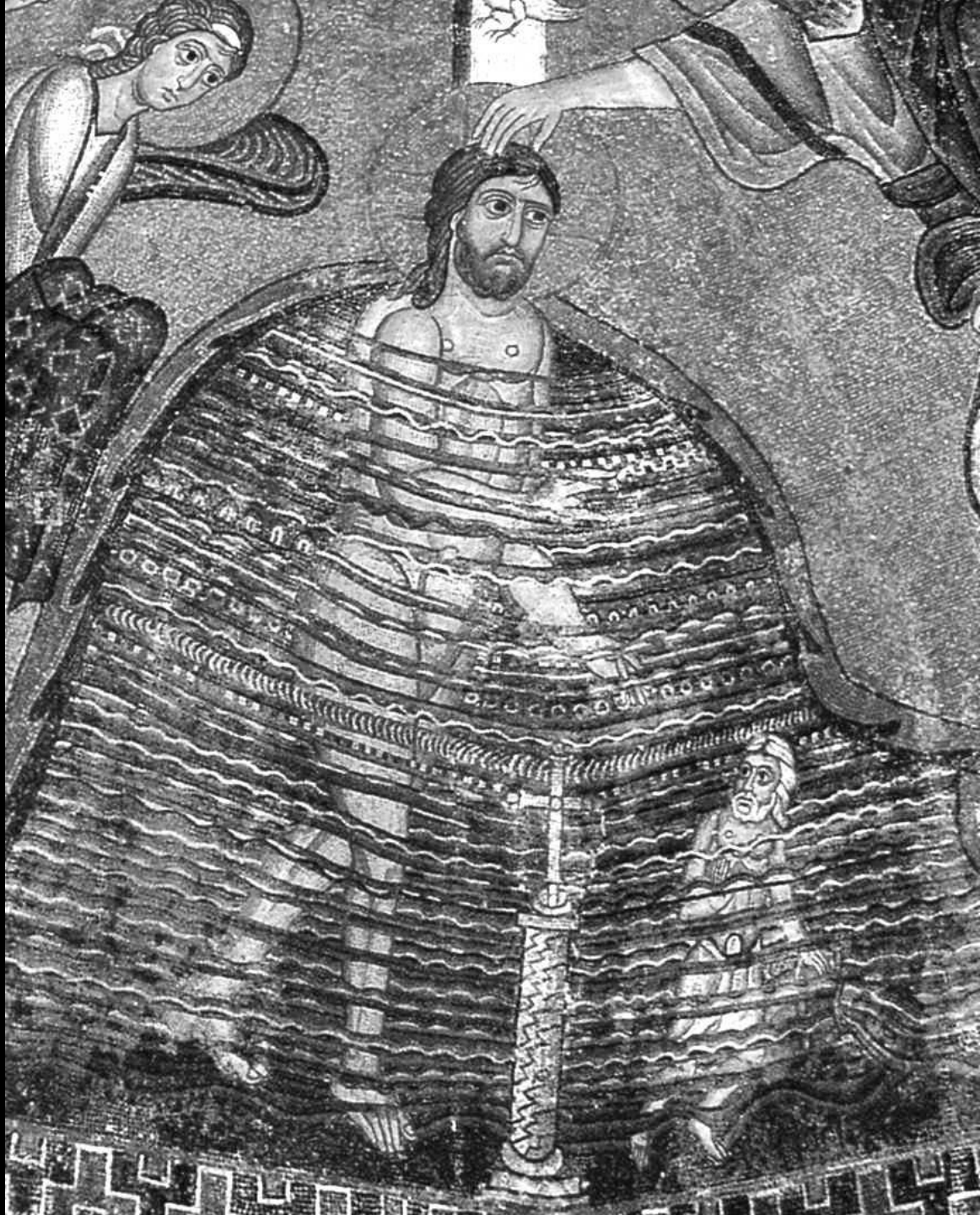
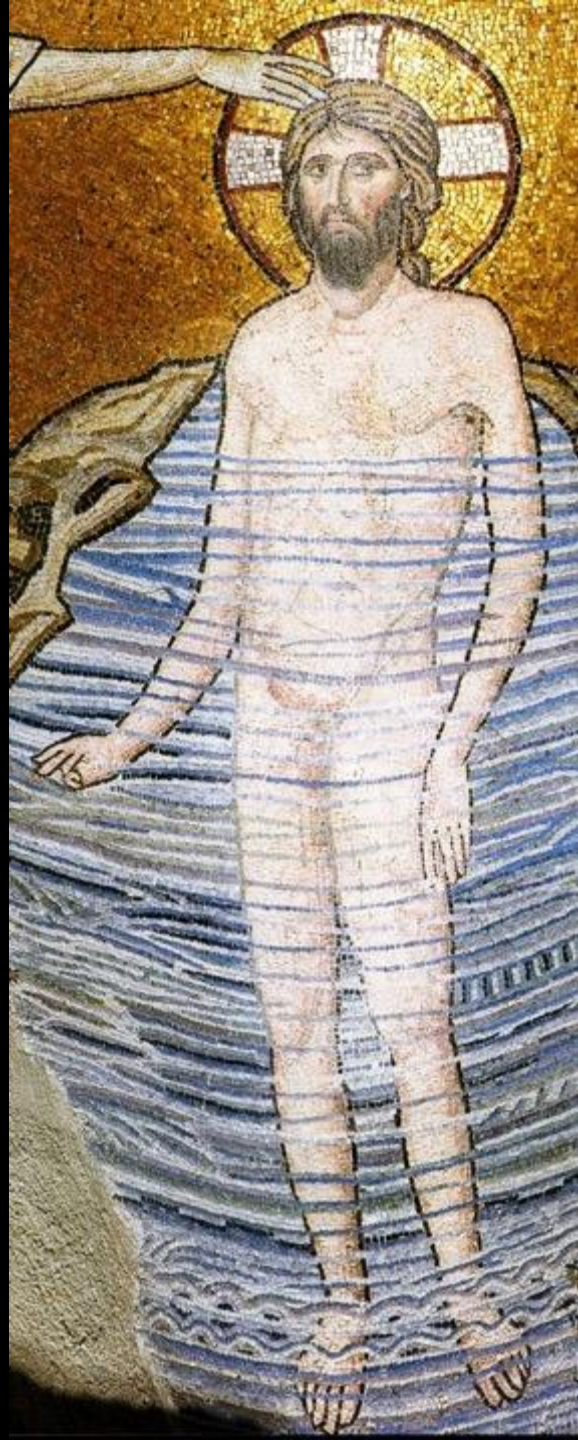
Parma, cod. Palatino 5, tavole dei canoni evangelici, part.,  
1100 circa



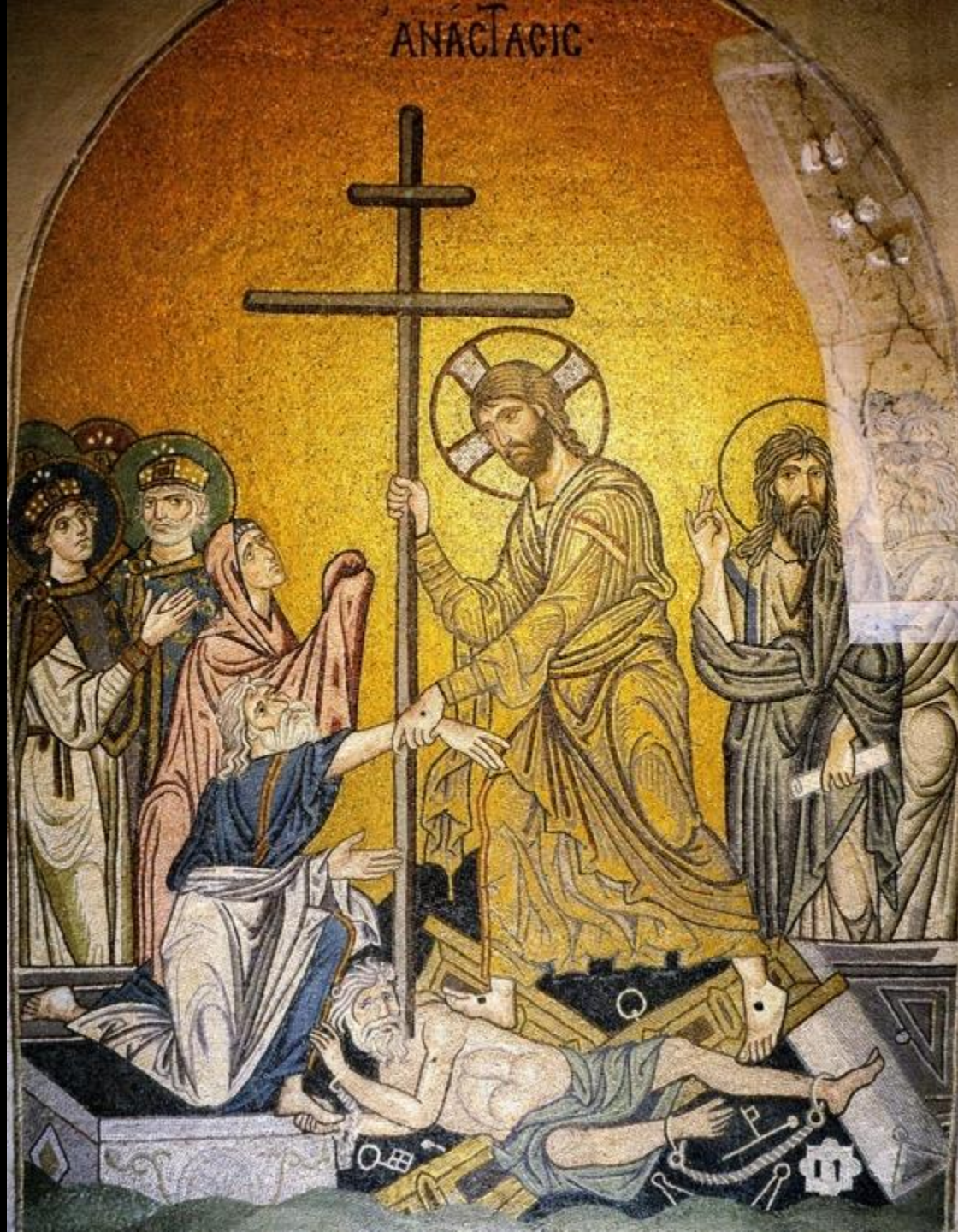




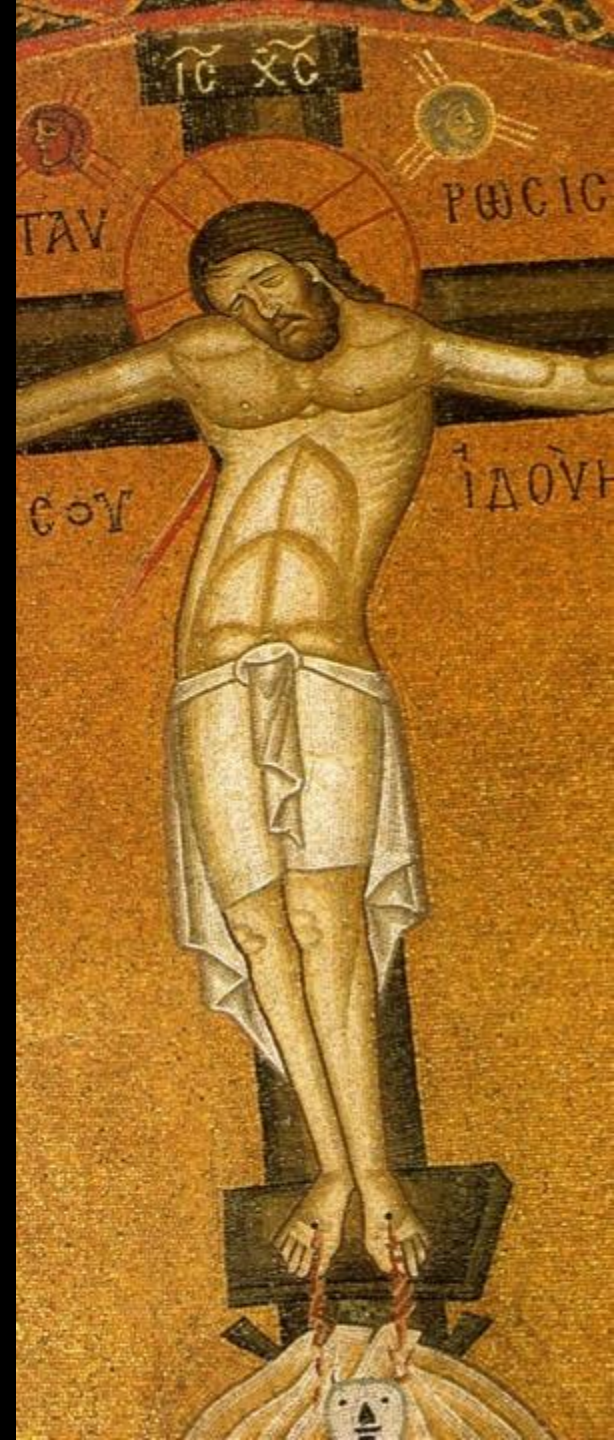








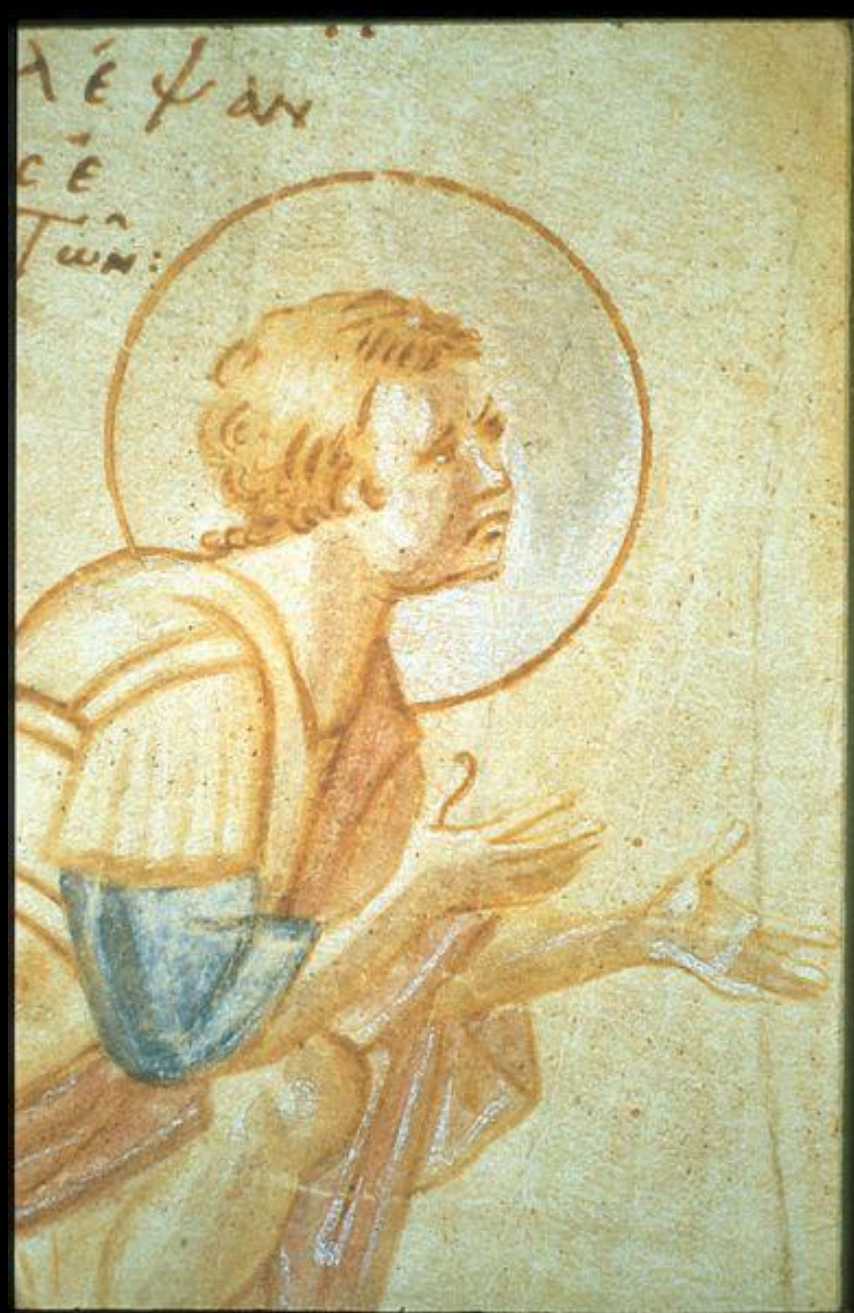






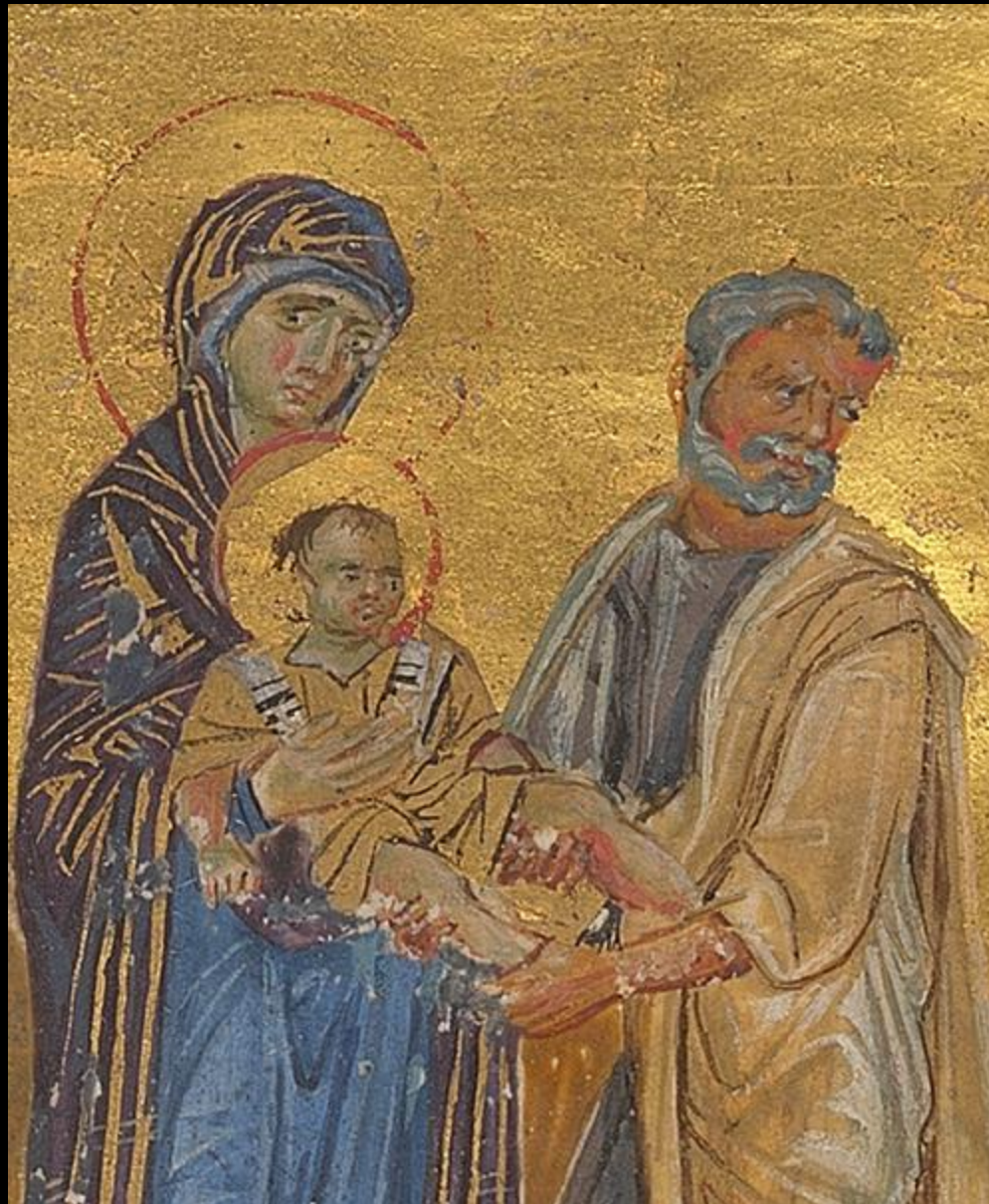






Città del Vaticano, Rotulo di Giosuè,  
metà X s.

Città del Vaticano, Vat. Gr. 1613, Menologio di  
Basilio II, inizio XI s.



*I maestri hanno fatto abbondante uso di ORO, perché i mosaici fossero calati nella bellezza che appare nelle stoffe preziose di cui si circonda l'IMPERATORE*

*Inoltre, il pallore dell'ORO è appropriato anche per un altro motivo: esprime la virtù di COLORO CHE IMITANO CRISTO*

Leone VI, *Oratio* 28 (Sulla chiesa nel monastero di Kauleas a Costantinopoli, fondata dal Patriarca Antonio II Kauleas, 893-901)



L' ORO è il colore  
di chi sta più vicino a Dio:

È il colore della dignità  
imperiale

(insieme alla porpora)

e della santità





OPAC UNIPD

"el menologio de basilio"

El menologio de Basilio 2. : Citta del Vaticano, Biblioteca Apostolica Vaticana, Vat.Gr. 1613 : libro de estudios con ocasion de la edicion facsimil / dirigido por Francesco D'Aiuto ; edicion espanola a cargo de Inmaculada Perez Martin

Madrid : 2008

[ARTE.MIN.CITTÀ.DEL.VATICANO.2](#)



**MENOLÒGIO** s. m. [dal lat. mediev. *menologium*, gr. tardo μηνολόγιον/ menològion, comp. di μήν μηνός [min minòs] «mese» e -λόγιον [lògion] dal tema di λόγος [lògos] «discorso, trattato»]. – Nella liturgia greca, libro contenente le vite dei santi, ordinate secondo il calendario liturgico;

per estens., con lo stesso nome si indicano talvolta anche i SINASSARI, collezioni di notizie agiografiche in forma compendiaria, fra i quali è famoso, per la ricchezza delle miniature, quello di Basilio II, conservato nella Biblioteca Vaticana.



A miniature illustration from a manuscript, likely a Greek or Byzantine text. The scene is set against a gold leaf background. In the center, a figure with a halo, possibly a saint or a deity, stands on a tall, ornate pedestal. To the left, a group of three people, including a man in a blue robe and a woman in a red robe, are gathered. One person is kneeling in prayer or adoration. To the right, another figure stands near a building with a dome. The overall style is characteristic of medieval manuscript illumination.

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San Simeone Stilite







## SANTI IN PREGHIERA



Fig. II.6.23. Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 1613, p. 423: S. Tarasio.



Fig. II.4.41. Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 1613, p. 248: el profeta Aggeo.



Fig. II.4.13. Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 1613, p. 324: las cadenas de S. Pedro.





Fig. II.6.3. Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 1613, p. 346; S. Clemente de Ancira.

MORTE VIOLENTA DI SANTI





Fig. II.4.42. Città del Vaticano, Biblioteca Apostolica Vaticana, Vat. gr. 1613, p. 299: Bautismo de Cristo.

FESTE LITURGICHE



# EMOZIONI

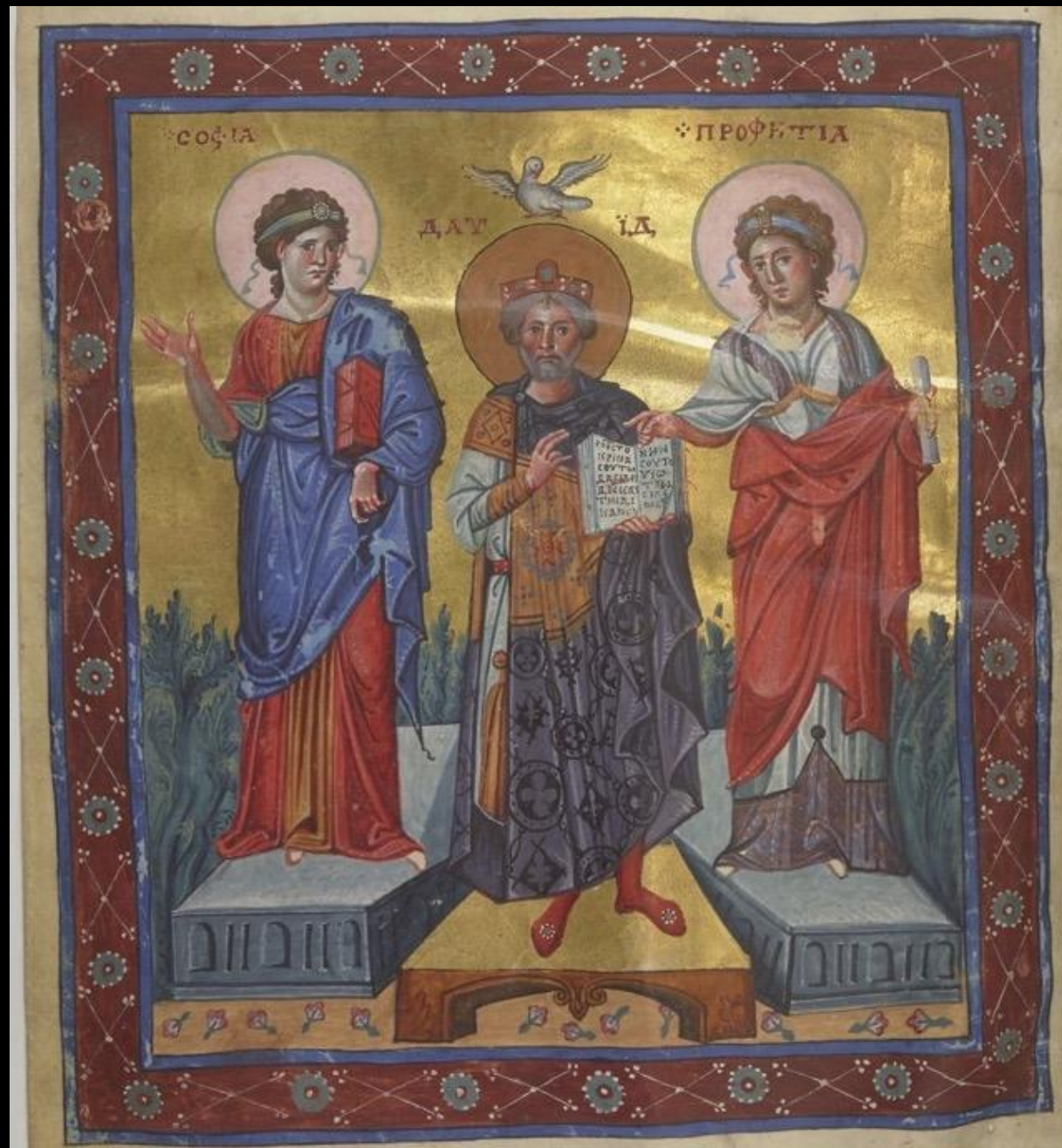




La miniatura di età mediobizantina  
e il «Rinascimento macedone» (Kurt Weitzmann)



Parigi, BNF, gr. 139  
Salterio  
449 ff  
37x26,5 cm  
14 miniature a piena  
pagina  
Metà del X secolo



COS'è UN SALTERIO?





ὁ θεός τὸ κρίμα σου τῷ βασιλεῖ  
δὸς καὶ τὴν δικαιοσύνην σου  
τῷ υἱῷ τοῦ βασιλέως.

*Deus iudicium tuum regi da et  
iustitiam tuam filio regis*

O Dio, dona il tuo giudizio al re  
(βασιλεῖ), e il tuo senso della  
giustizia al figlio del re

*Salmo 71.1*

Constantino VII (913-959)  
e suo figlio Romano II (946-950)





Parigi, BNF, gr. 139  
Salterio  
449 ff  
37x26,5 cm  
14 miniature a piena  
pagina  
Scritto in minuscola  
*bouletée*  
Metà del X secolo



Paris, Musée du Louvre, mosaïque,  
*Jugement de Pâris*, Antakya, 115-150



Roma, Musei  
capitolini,  
sarcophagus de  
Gerontia, det.,  
d'Endymion  
det., I<sup>er</sup>-II<sup>e</sup> s.  
ap.J.C.













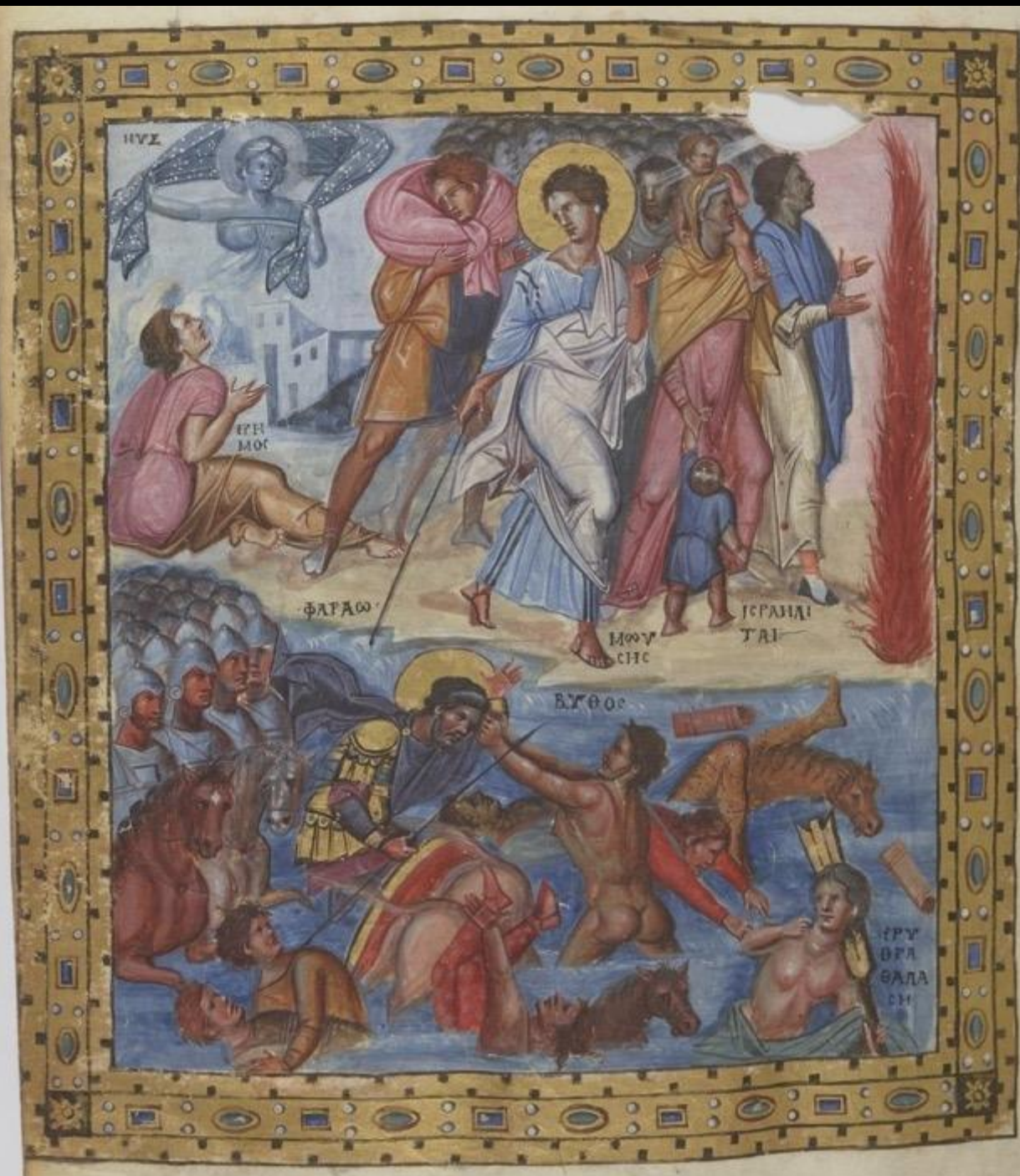
Vergina (Grèce), pierre tombale avec les nomes des frères Xenokrates  
Pierionos et Drykalos Pierionos (env. 330 av. J.C.)





New York, Metropolitan Museum of Art, da una villa romana, nei pressi di Antiochia, 150-200 d.C., part.





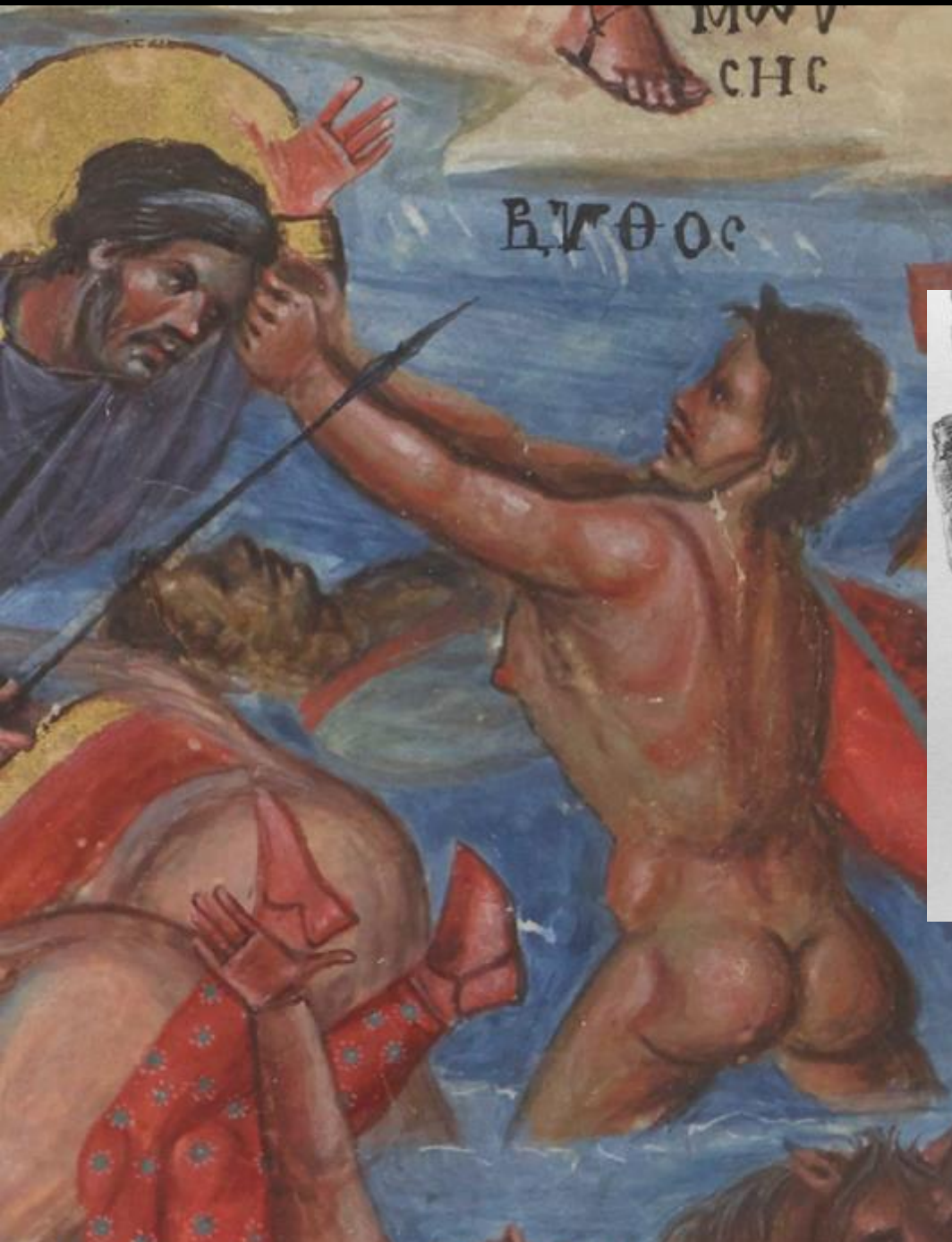








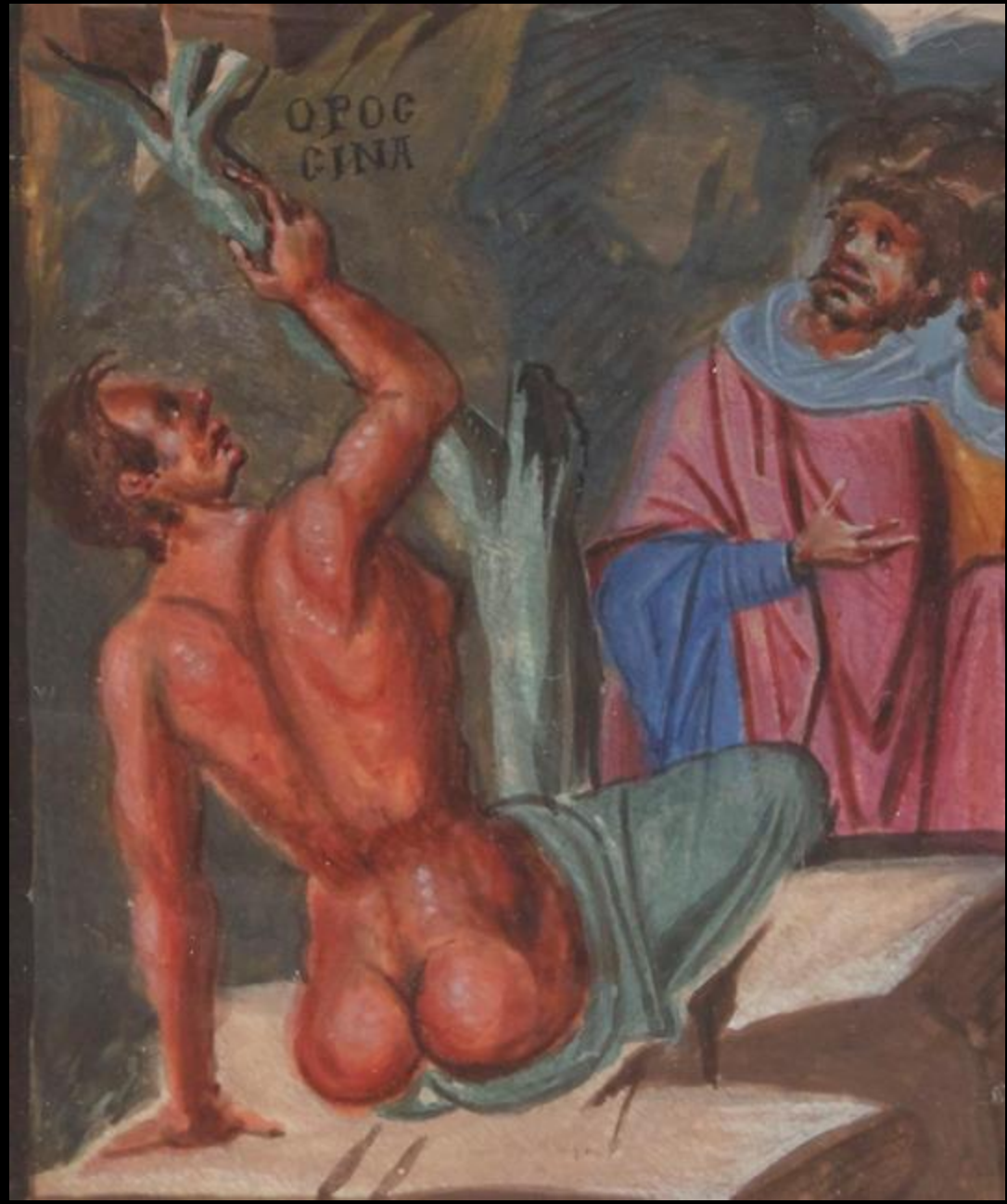




Halle, Landesmuseum für  
Vorgeschichte,  
Plat d'argent, fragment, *Achille  
enlevé*, IV<sup>e</sup> s. ap. J.C.











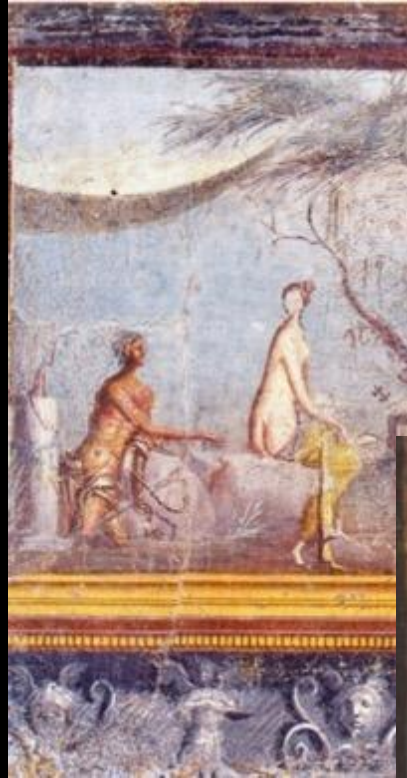
Napoli, MAN, Pompei, Casa del Poeta tragico, *Alceste e Admeto*, 50-79 d.C.



Napoli, MAN, Ercolano, *Aci e Galatée*,  
50-20 a.C.

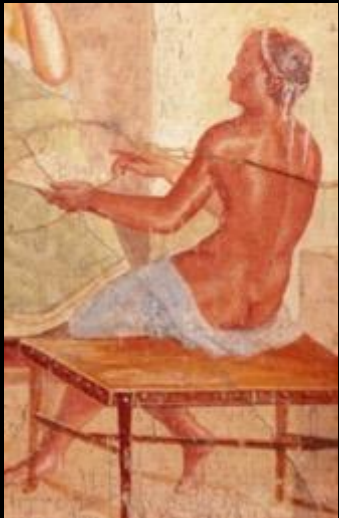
PARIS, BNF, GR.  
139,

San Pietroburgo, Ermitage,  
brocca con nereide, VII s.

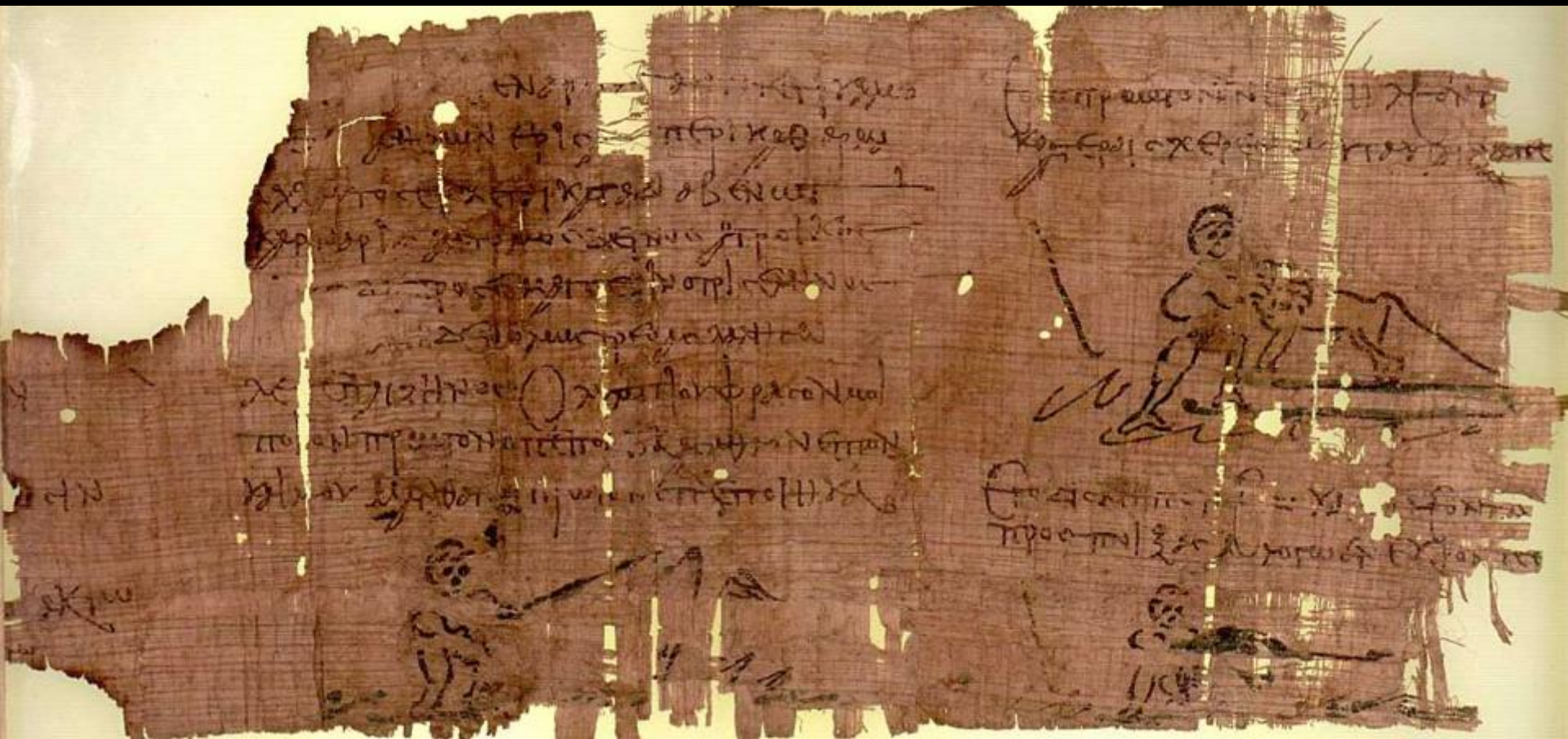


Napoli, MAN, Pompei,  
Casa del Poeta tragico,  
*Alcesti e Admeto*, 50-79  
d.C.

Vienna, Kunsthistorisches Museum, Correggio, *Giove e Io*, 1532-1533







Oxford, Sackler Library, Rotulo di papiro, *Storie di Ercole*, III s.



27 illustrazioni (conquista della regione a Ovest del Giordano da parte degli Israeliti sotto la guida di Giosuè)

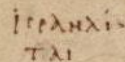
15 fogli pergamenei, originariamente incollati l'uno all'altro

la lunghezza del rotulo nella sua attuale estensione raggiunge 10,638 m

Città del  
Vaticano,  
BAV, Pal. Gr.  
431, Rotulo  
di Giosué,  
metà del  
X s.







πόλις  
ερίχων

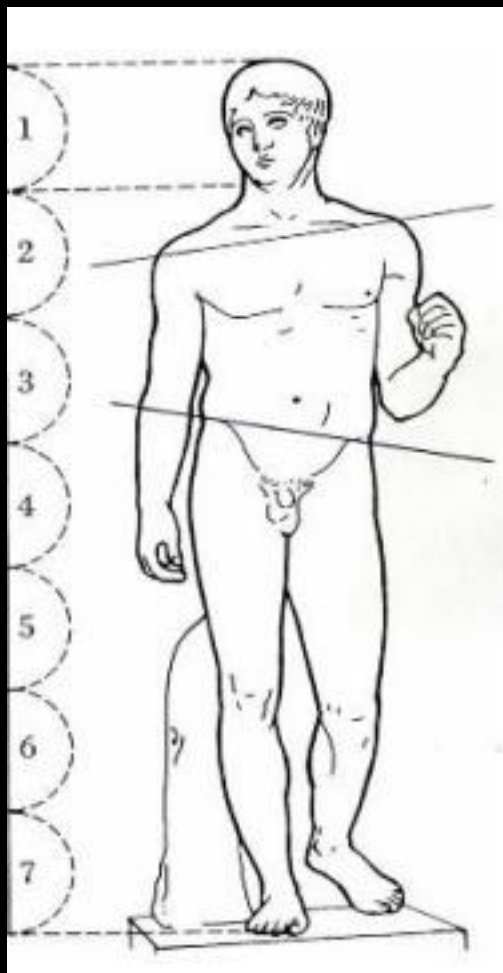




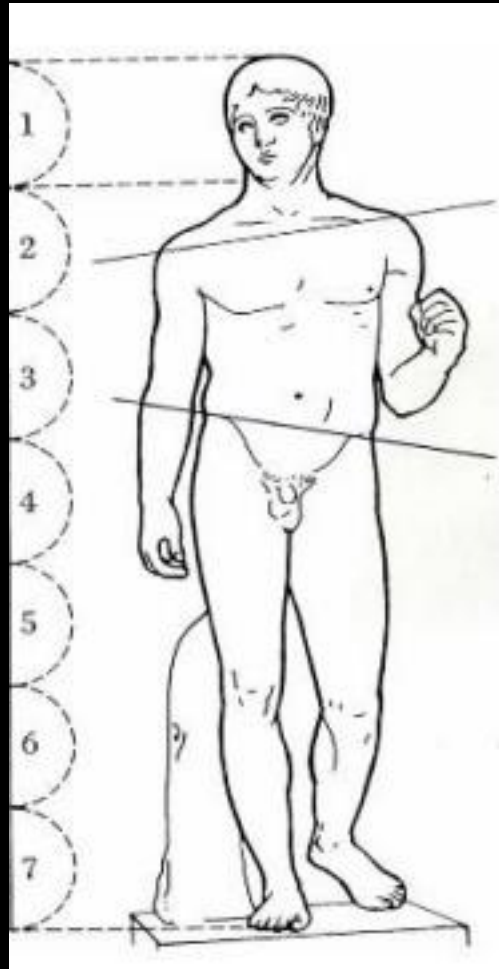












Canone di Policleto (450 ca.)



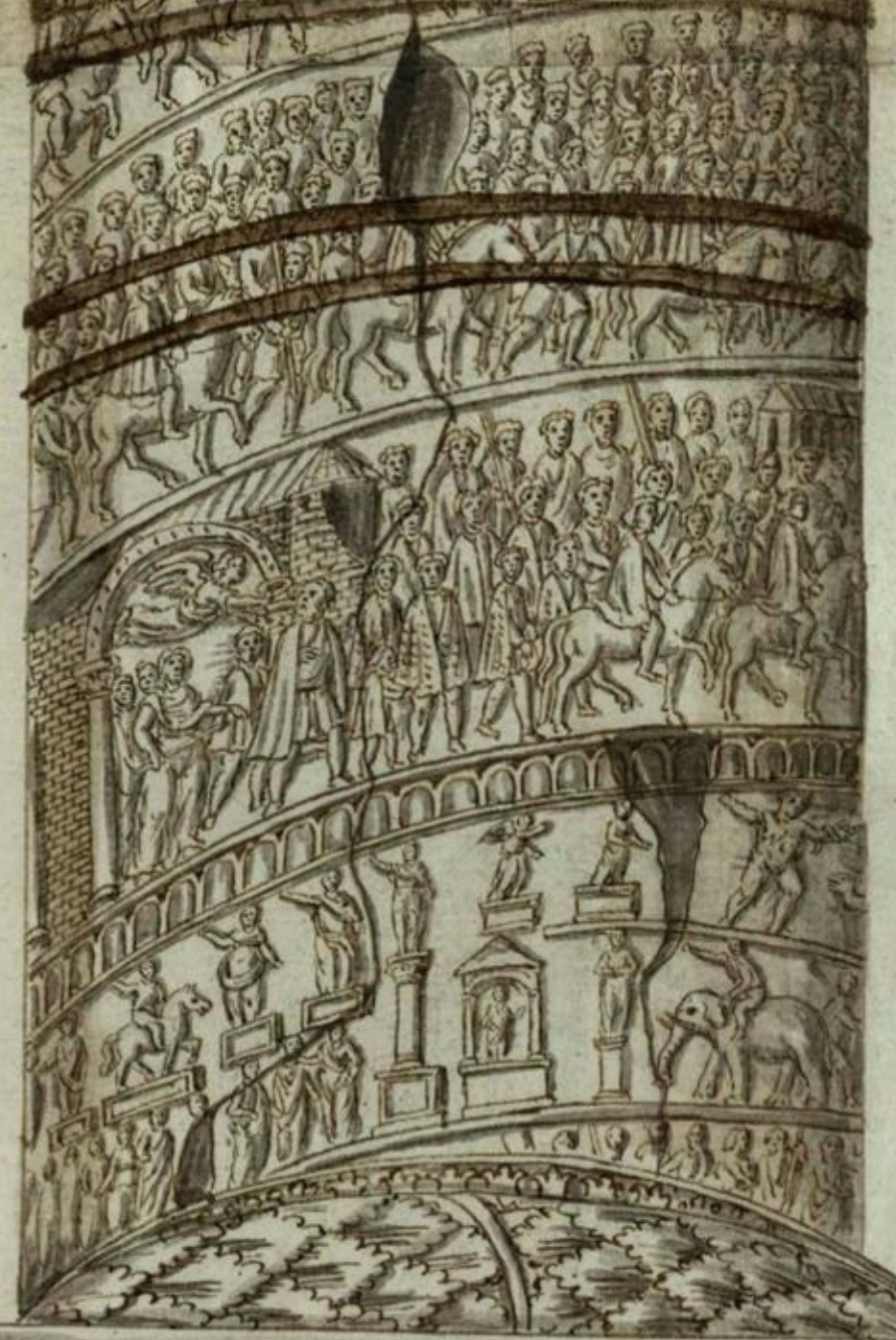






Rome, colonne Trajane, mai 113, det.





Cambridge, Trinity College,  
*Freshfield album*,  
Lambert de Vos,  
colonne de Arcadius  
(dédiée dans l'an 400)

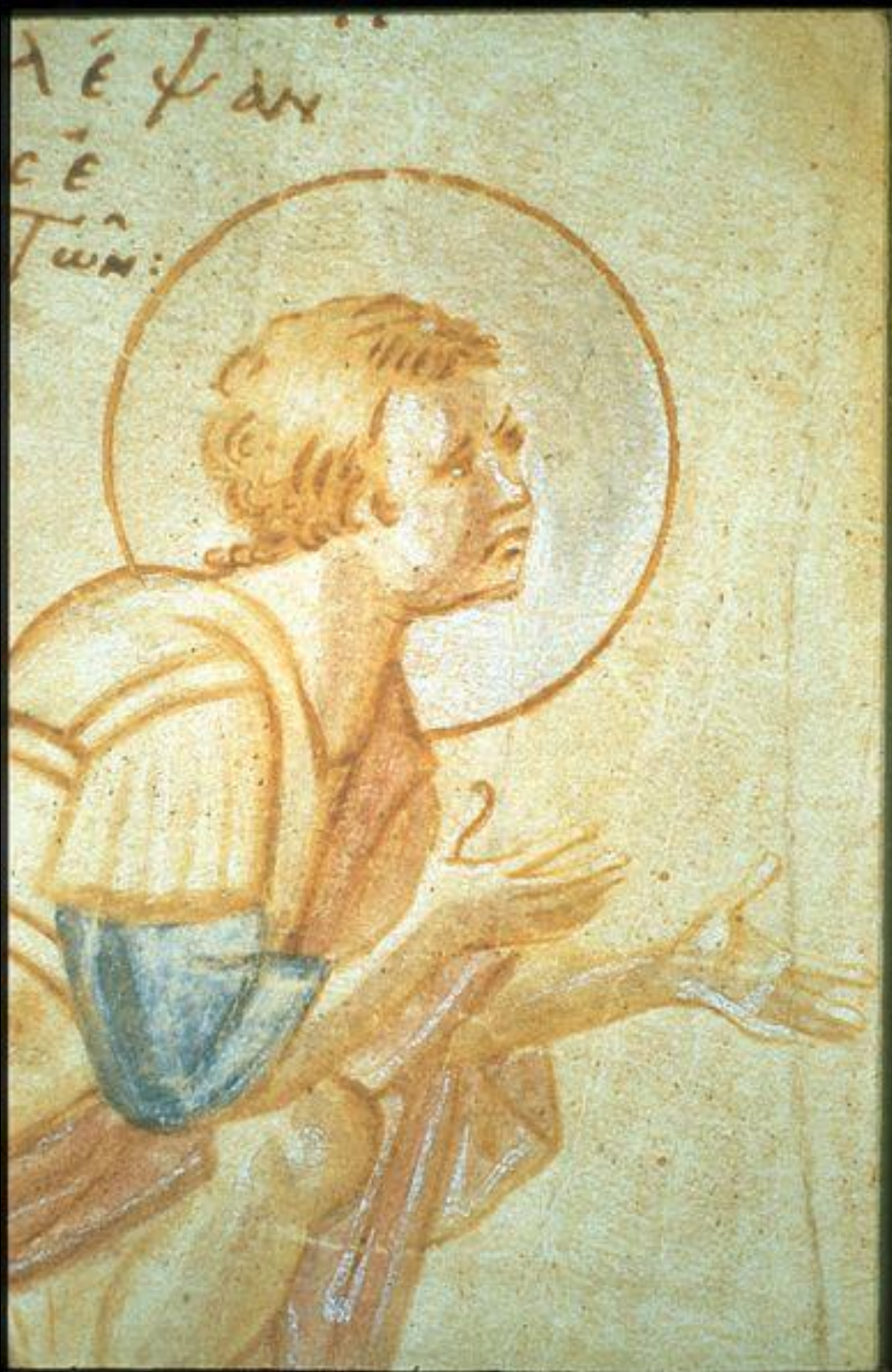




Fragments de la colonne  
de Théodose (380)







Quali sono i colori dominanti?

Come è steso il colore?

Come è reso il chiaroscuro?

Come è usata la linea?



Classicismo mediobizantino:

Rielaborazione di modelli classici

Stile naturalistico (mimetismo)

Espressione delle emozioni