

# **A CLASSICAL TECHNOLOGY**

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A Classical Technology by John M. Burnam

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**JOHN M. BURNAM**

**A CLASSICAL  
TECHNOLOGY**



# A Classical Technology

*Edited from Codex Lucensis, 490*

BY

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## PREFACE

This pamphlet is presented to the learned world as an attempted fulfillment of the author's promise made p. 7 of "Recipes from Codex Matritensis A 16," ("A"); see University of Cincinnati Studies 1912. The editor had been lead to discuss Codex Lucensis 490 in so far certain leaves contain a series of antique recipes for colors, inks, stains, varnishes, alloys, etc. Reference was made to L. Duchesne, *Le Liber Pontificalis* tom. I pp. CLXIV-CLXVI for the earlier bibliography and that editor's mention of the recipes; to Wattenbach, *Schriftwesen*, third ed. Leipzig 1896, p. 252 n. 3; to the Arezzo ed. of Muratori *Antiquitates Italicae* tom. IV 1734, cols. 674-717 ("M"). To those references must now be added Loew, *Studia Palaeographica* München 1910, pp. 30 and 44, *Scriptura Beneventana*, Oxford, 1914, pp. 108, n. 2 ("one of the hands makes a very decided Visigothic impression"), 110 ("s. viii ex. probably written in Lucca"), 211; Blümmer *Terminologie u. Technologie*, etc." tom. I second ed. Leipzig 1912, p. 240 n. 2, 246, n. 3 (he could not thoroughly utilize this MS because its text is "sehr verderbt"); and finally Lindsay in the *Revue des Bibliothèques*,

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1914, p. 19 mentioning the script of the earlier part of the MS as Visigothic.

The present editor held that A and M are ultimately offshoots of the same text, that M is Spanish in its own writing as well as that of its archetype (this last statement proving erroneous as the reader will presently learn); that their archetype was from about 700 and was in a semiuncial hand. But having since then secured through Auguste Picard 82 rue Bonaparte and the overseers of the Capitular Library of Lucca a photographic facsimile of this portion of the MS plus an additional folio, the editor has somewhat modified his views.

*Writing*: fol. 211 Vo. has two chapter headings I and III done in a mixture of ungainly Capitals and Uncials, whereas the text of I and II is in a transitional style halfway between a legible cursive and the Carolingian Minuscule, with some queer combinations e. g. LaBorant. There are numerous erasures of the prothetic h (a Spanish symptom), many occurrences of the dot employed to separate words or word-combinations. The scribe who did the chapter headings seems to have copied the chapter III likewise, using a singular wide rounded hand with less word separation, fewer dots and without erasures. Fol. 217 Ro. is done chiefly in a cursive, unlike either of the preceding; this hand reaches to DE TINCTIO OMNIUM MUSIUORUM.



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Here we first meet the symbol ÷ for uncia, of such frequent occurrence in this text; we must not fail to mention the existence of two or three blurs rendering the decipherment of the text somewhat uncertain. The remainder of the MS is in Uncials with an admixture of cursives; these latter are often traceable to a corrector, perhaps all are due to him. It seems that sometimes the scribe, unable to decipher his *Forlage*, left a vacant space later filled in by the corrector, a much more expert palaeographer; he did the other work usually devolving on a corrector. The abbreviations are the aforementioned symbol for uncia, a d with cross stroke for dragma, bar with nasal or general value, the usual p series, q; for que etc.

*Spanish character of the text:* Besides the prothetic *h* already mentioned, observe the frequent confusion of *b* and *v*, the use of *ipse*\* as an article; occurrence of *calentem* sometimes rather than *calidum* for warm (Sp. and Port.) *denante* 688E; the occurrence of several words from the Syriac and Arabic which can scarcely have reached our territory otherwise than via Spain viz *luza* (Syriac), *lulax*, *luxurizon* (Arabo-Persian), *zebel* i. e. *gebel* (Arabic for rock): these facts compel us to refer the arche-

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\*Which must antedate the Carolingian invasion in the eighth century.

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type to a Spanish territory, and that territory (note *ipse*) must be Catalonia. Furthermore, the only convent in the Barcelonese region which could have made a home for such a text ultimately going back (as the reader will presently see) to Greco-oriental sources, must have been Santa Maria de Ripoll.

*The writing of the archetype:* must have been a Spanish cursive. At 701 A we read *omam* corr. from *umam*, which must be changed to *autem*, i. e. it was *aum* in the archetype. Note also *quoquis* 702 E. corr. from *quopis*, *tinguere* 677 E for *tinguere*, several occasions e. g. 686 C when *x* is written for *g*; *er* for *tr* and *et* for *tt* 711 E; *ainquis* for *tinguis* 679 E; *tarbonibus* 707 D for *car-*; 714 E where we find *r* for *s* and *c* for *t* etc.: these errors and exchanges require us to posit a Visigothic cursive in the scribe's *Vorlage*.

*Writing of the parent of the archetype:* *temperatiorum* 707 C for *temperationum* and some similar exchanges in 714 E of *n* for *r* demonstrate an earlier copy in a Roman Semiuncial hand. We must also state that the error of *unum* for *unde* 716 B, the loss of *erunt*, i. e. *er* after *-ter* 687 D, the form *cumflatura* 694 C for *conflatura*, the existence of *he* for *habet* 687 *Sodica* for *ferotica* 696 C etc., all furnish cogent evidence for the existence of some abbreviations in the archetype or its parent. It must also be remarked that one of these MSS had some

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marginal summaries or catchwords as well as *probationes pennae* which have been perpetuated in the Codex Lucensis. For instance 698 D we find that impossible word *unguatum* which was a Spaniard's side note i. e. *aquatum*, the correct Latin for that Lombard for *uuatu* of the text. This, as a result of its cursive Visigothic form, was misread *uguatum* and then made to resemble *unguentum*, a good enough Latin term, but quite out of place here: it must be admitted, however that our scribe may really have had before him *aguatum* preceding modern Spanish *aguada*, *aguado*.

*The further history of the text and Ms:* the scribe of this codex at least of this portion of it, can be only Italian. For, at 697 D, he began the word *lilium* with a *g*, i. e. the modern Italian *giglio*. The recurrence of *g* with its modern force proves nothing since that phenomenon was quite as prevalent in Catalonia and in fact all Spain. What is more important is the fact that the text in spite of its strong Spanish affinities in its present state, must have originated in N. Italy. The combination *post tote bullite* 690 B can come only from Italian territory: *fersa* 690 A producing Lombard *fers*, *suventium* 690 D whence old N. Italian *suvenço*, *uatum* 698 D a Lombard word from *aquatum* are decisive for the particular region that produced the translation. Some other words worth noting are *banga*