**THE ILLUMINATED MANUSCRIPT (MINIATURE)**

The term “miniature” derives, in all likelihood, from the Latin word “minium”, indicating the mercury sulfide, or cinnabar, redraw material. In fact, the initial letters of the texts were painted red. Although the Art of miniature also knows examples in Ancient Egypt, is in the Middle Ages that it knows its period of greatest splendor, when the monastic “scriptorium” the main place of creation. We can’t forget the role played by the workshops of many masters, enrolled in guilds or arts, creators of real masterpieces, such as Oderisi da Gubbio, quoted by Dante Alighieri in the “Divine Comedy”, in Purgatory, at XI Canto. The principal raw material was the parchment, made from skins of sheep and calves, whitewashed with appropriate procedures. On the parchments, sacred and profane texts such as Bibles, Gospels, psalters, poems, saw the light. In the mentioned "scriptorium" the scribe or amanuensis transcribed the texts, using a goose or swan pen, dipped in carbon ink or iron gall. Once the characters were prepared, it was the turn of *the rubricator*, who added the initials and titles in red, to better distinguish them (ruber is red, in the Latin language). The initials were created with floral, zoomorphic, filigree motifs, etc. Red was accompanied by other colors, such as blue, made from cobalt oxide or lapis lazuli, brown from cuttlefish or earth, yellow from saffron or turmeric. In the end, the text was revised and then bound, ready to be recited and read.