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MEDIEVAL AND RENAISSANCE MANUSCRIPTS

MS 1062

Northern Italy (Padua), c. 1470

Conte Facino, Dialogue on friendship, in Latin

I thank Dr. Jörn Günther (Antiquariat Dr. Jörn Günther, Basel) for giving me kindly access to the description of this manuscript he had prepared for a sale catalogue.

ff. 1r-2r ruled but blank

1. ff. 2v-6v [Illuminated opening page] Magnifico patritio ve(nerabili) d(omino) Fran(cisco) Molino, liberalium artium doctori, Contes Facinus felicitatem. [f. 3r:] Etsi multa et varia sunt amicorum genera, illud tamen quod honestatem respicit a moralium scriptoribus duntaxat comendari solet; idque, Francisce charissime [*corr. from* carissime], apud hanc nostram etatem perrarum invenies ... quapropter, quo magis Andream tibi amicum putabas, eo magis in suam patriam rediisse congaudeas. Vale, meum decus, et iam dialogum ipsum perlegas oro. Ex Patavio urbe vetustissima, pridie non. Martias, anno M^o CCCC^o LXX^o ab humanato Christo.

Dedicatory letter addressed to Francesco Molin or Molino, dated Padua, 6 March 1470.

2. ff. 7r-35r Ad eundem generosum virum d(ominum) Fran(ciscum) Moli(num) eiusdem Contis Fa(cini) dyalogus. *Ma.* Id quidem male libenter, Francisce, sed mestum et lugubrem tibi nuntium apporto: dulcissimi enim amici tui, cuius inter vos tam mutuus amor versabatur, iocundissima consuetudine destitutus es ... *Franc.* Non parvo afficior gaudio [*corr. from* gaudeo], avuncule mi, quod me, ut refers, tua benignitate tanto amore prosequaris: maximi enim fatio in tanti viri animum labi. Vale igitur felix, animi solamen mei, et me ut dicis mente reconditum serves. Τελοσ.

Contes Facinus (Conte Facino, c. 1438-after 1485), *Dialogus de amicitia*. This work is recorded as being lost in M. Lapidge, G.C. Garfagnini, C. Leonardi and others, *Compendium auctorum Latinorum Medii Aevi (500-1500)* (Florence, 2000-), v. 3.1, p. 25.

ff. 35v-36r ruled but blank

3. f. 36v Illuminated page.

ff. 37r-40v ruled but blank

Parchment (goatskin), ff. 40, 190 x 100 mm.

I-IV¹⁰. Horizontal catchwords right of the center, between four dots.

Rake ruling for one column of 27 lines above top line, the vertical lines traced in lead, the horizontal ones in light brown ink. Ruling type 11, 123 x 56 mm.

Copied by a single hand in Humanistica Textualis. The end of the text of art. 1, before the date, is given a triangular shape.

Rich illumination. Pale red captions in the margins. Heading in gold Capitalis on f. 7r. On f. 3r an 8-line green and gold faceted initial *E* on a rectangular blue background decorated with a purple-red acanth. In the lower margin a standing putto on a blue background, holding a coat of arms, party per fess vert and or, in 1 an 8-pointed star or, in 2 a griffon vert. On f. 7r a 7-line blue and gold faceted initial *I* on a rectangular purple-red background decorated with a green acanth. On f. 2v full-page Renaissance frontispiece in trompe-l'oeil: an altar resting on gold volutes, surmounted by a rectangular brown tablet imitating marble, in a green frame and carrying an inscription in gold Capitalis (text in art. 1), the whole surmounted by a sculptured white cornice and a curved pediment, in which a white winged head appears and two blue cornucopiae are suspended, from which two doves issue. At both sides of the tablet an ornamental candelabrum surmounted by a tree. To the feet of the candelabrum a festoon is suspended, on which two putti are sitting. Below a coat of arms party per fess, silver and gules, with a mill wheel gules and silver (Molin arms, Venice). On f. 36v a full-page picture, showing two large sculptured candelabrum standing on a sculptured plinth; their bases are decorated with twice the same indefinite coat of arms; on their summit two vested putti are sitting playing music. Between the two candelabrum a cord is suspended decorated with two bunches of foliage and fruit and holding a conic canopy, that hangs over a large reddish globe hold by two mermen. At both sides of the globe, a vested putto is sitting holding a flaming torch. It is not clear whether this picture in the middle of blank pages was intended to be a frontispiece for another text. The entire illumination is Paduan in style.

S. XVI¹ Italian binding attributed to the Manutius bindery: dark brown leather over pasteboard, both covers blind-tooled with a frame of juxtaposed rectangular flowery stamps, enclosing at the top and at the bottom two horizontal strapwork friezes; in the center a lozenge-shaped gilded strapwork stamp (comparable to T. de Marinis, *La legatura artistica in Italia nei secoli XV e XVI*, v. 2 [Florence, 1960], no. 1623, pl. CCLXXVIII) with eight flowerets at its edges, and in the four corners a gilded "Manutian" fleuron. Remnants of two clasps attached to the front board. Gilded edges.

Private collection, Switzerland. Antiquariat Jörn Günther. Purchased on the Edwin J. Beinecke Fund.

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