[RVF with da Canal’s commentary and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Marciana
Venice
Italy

SHELFMARK
It. IX, 285-286 (=6911-6912)

RELATED TO PETRARCH'S

RVF

CREATOR
Petrarch
Antonio da Canal

DATE
1516

COPYIST
Antonio da Canal

TITLE PAGE

<inc> A pie de colli oue la bella uesta

MODE OF EXEGESIS
Commentary
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

334x226 mm; I + 6(A-F) + 287 + I fols. (first volume), I + 9^{1} + 186 (numbered as 288-473, since the numeration of the fols. of the two volumes is uninterrupted) + I fols. (second volume).

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; round humanistic script; some of Petrarch’s poems set on left in small blocks with commentary distributed on three sides; some other poems set on both left and right in two horizontally aligned blocks with commentary distributed across the page beneath each set of two

blocks; some sections of the commentary are penned in the margins; decorated initials.

INTERNAL DESCRIPTION

First volume:

fol. 1r (Ar): notes of possession;

fol. 1v (Av): blank;

fols. 2r(Br)-5r(Er): incomplete and partially unsystematic alphabetical index of the first lines of *RVF* 1-212 (under each letter of the alphabet, poems are listed in order of appearance);

fols. 5v(Ev)-6r(Fr): blank;

fol. 6v(Fv): introduction to commentary ('Libro P[ri]mo delli sonetti et canzoni di Messer Francesco Petrarcha', <inc> H[o] spese uolte habuto nel animo de scriuere sopra le canzone & sonecti del famosissimo & excellentissimo poeta miser francesco petrarcha: & parendone cosa piu graue che ale forcie n[ost]re si conuenisse Piu tosto de lo intendere col tacere se contentasimo; <exp> Imp[er]o che no[n[siamo desiderosi de altra gl[or]ia che de la propria ragioen et ueritate), followed by a brief note ('Sono duo libro: questo e elp[r]imo. Et qualcha XVIIII Canzon. Et 150 soneti co[n] altri uesti extraordenati');

fols. 1r-287v: *RVF* 1-180 (except 128) with da Canal's commentary (<inc> Se la superba elegantia & rarissima facondia di questo primo soneto non corispondese ala excelentia de tutto lo resto del uolume & maxime nela s[†††]nia de quei suo uersi che dice Oue sia chi per proua intenda amore | Spero trouar pieta no[n] che perdono: In uero noi dubiteresimo che qualcun altro per dar forma di principio o uer proemio alopera lhauese composto; <exp> Seguemo el sonecto a n[umer]o 151 [i.e. *RVF* 181] che noi chiamemo el p[ri]mo del secondo libro anostro modo nel quale Sara exposto tuto lo resto). At fol. 225v, after the end of commentary on *RVF* 127, da Canal states that he decided not to comment upon *RVF* 128, and that he would have included a commentary on that poem at the end of the second volume ('Secondo el desordine conmisso nel meter insieme queste canzon et soneti segueria qui la Canzon XVIJ[esi]ma che comincia Italia mia. laq[ua]le si perche non e aproprosito: si etiamo p[er]che rompe la fantasia [—] per tali noui et siuersi modi [—] la habiamo riseruata infine [—] & seguiremo la canzon sucedente ala precedente [i.e. RVF 129] che comincia in questo modo')

Second volume:

fol. 1^{1}r: note of possession;

fol. 1^{1}v: blank;

fol. 2^{1}r: short paragraph in Latin (<inc> Erat certo Basilius; <exp> si uirum hunc facto co[m]mada[†]um laudat p[er]socu[†]q[ue]);

fols. 2^{1}v-3^{1}r: blank;

fol. 3^{1}v: etymology of some Greek words;

fol. 4^{1}r: note of possession;

fols. 4^{1}v-7^{1}v: incomplete and partially unsystematic alphabetical index of the first lines of *RVF* 181-365 (under each letter of the alphabet, poems are listed in order of appearance);

fol. 8^{1}r-8^{1}v: blank;

fol. 9^{1}r: title ('Libro secondo & ultimo');

fol. 9^{1}v: *RVF* 181;

fols. 288r-458v: *RVF* 182-365 with da Canal's commentary on *RVF* 181-365 (<inc> Scriue lucio apuleio nel libro de dogmate platonis che lui poneua lanima tripartita; <exp> siche mai nesuno amore lasciuo et uile ouero incontinente non ue exturbi la uia la uerita & la uita, chel sumo dio padre de tuti lumi ce la laso in loco di se steso in questo mondo. laus deo);

fol. 458v: da Canal's Latin prose prayer to God (<inc> bone & benigne ih[es]u[s]: Redentor et saluator n[ost]r[i]: Concede obsecro ut uirtus huius sacramenti corporis tui sit anima famuli tui Antonij de Canali omnium peccator[um] suorum remissio <exp> & cun regnante tibi Valeant per eterna secula amen alleluia amen alleluia amen alleluia amen);

fol. 458v: colophon: Gloria inexcelsis deo & in te[r]ra pax hom[ini]bus bone uoluntatis;

fol. 459r: sonnet 'Exempio de uirtute et honestate';

fol. 459v: short introductory paragraph to the last part of the commentary ('Questa canzon [i.e. *RVF* 128] se truoua nel uolume a nu[mer]o 17[esim]a mesa in confuso come fo anco la magior parte de queste opera non aparso a noi exponerla li. Et p[er] satisfare ale n[ost]re èpromese la exponemo qui infine bene apreposito di tempi p[rese]nti. 1516 die p[ri[ma Julij Venetijs');

fols. 459v-473v: *RVF* 128 and 366 with da Canal's commentary (<inc> Messer Francesco petrarcha fece la Canzon sexta che comenza Spirito Gentil che quele menbra regi ad honore et gl[or]ia de i[n]certo scriuano nicolao renzi; <exp> O Lucidissimo spechio et certissimo exempio di uane sperançe In secula seculor[um] amen);

fol. 473v: colophon: Gloria in excelsis deo et in ter[r]ra pax homi[ni]bus bone volu[n]tatis.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

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NOTES

Da Canal's commentary aims to show, *pace* Filelfo and Squarciafico, that Petrarch's love for Laura was exclusively pure and those expressions perceived as otherwise are to be read metaphorically (as Ilicino did).

Throughout the commentary, several pieces of paper are pasted over some fols. in order to revise earlier exegesis (i.e. by the author-copyist himself). Many additional marginal annotations either correct the main text, or provide brief summaries, or else specify names of characters, speakers, addressees, or else highlight rhetorical elements; many *maniculae*. Some fols. are missing and some others are misplaced. The paper format of fols. 2-3 (B-C) and 4-8 (D-I) of the second volume differs from that of the rest of the volume.

Decorated initials for the introduction to the commentary and the first line of *RVF* 1; decorated initial in gold for the first letter of the commentary. A fol. from an unknown printed edition is pasted at fol. 181v (this has an architectural frame with floral and classical decorations and, on the bottom, a medallion representing an allegorical scene with a rectangular-box illustration representing Apollo crowning a monk who writes at his desk, in the upper central part). The central-lower part of the printed page (where, presumably, there was the beginning of printed text) was removed in order to let the copyist write *RVF* 181 in the space.

BIBLIOGRAPHY

CPR, 351; CPVe, 9; Iter, II, 274a

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Belloni 1992