[RVF and Triumphi – with anonymous set of annotations and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Bibl. Bertoliana
Vicenza
Italy

SHELFMARK
ms. 359

RELATED TO PETRARCH'S

RVF, Triumphi + Fame Ia

CREATOR
Petrarch
Anonymous

DATE
mid-fifteenth century

COPYIST
Bernardin da Mosto de Misser Zuane

TITLE PAGE

<inc> Apie de coli

MODE OF EXEGESIS
Annotations
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

285x197 mm; I + 160 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; *mercantesca*; Petrarch’s poems with one verse per line, with annotations irregularly distributed on the sides.

INTERNAL DESCRIPTION

fols. 1r-2v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. 3r: note by a different hand (<inc> quij sara notado li sonetj &canzone del esimio poeta mis[ser] francj[esc]co petrarca conlj suj trionfj; <exp> p[er] letera); below this note is a list of alphabetical letters (from A to V), with a number corresponding to that of Petrarch's poems that begin with each alphabetical letter);

fol. 3v: blank;

fols. 4r-125v: *RVF* and some *disperse*; close to the beginning of each poem (or *stanza* of *canzone*) are marginal annotations by the same hand (even though the section with *RVF* does not have an explicit internal partition, at fol. 88v, close to *RVF* 263 is written 'Questo elultimo soneto che feze mess[er] f[rancesc]o invita de laura. elauda el lauro p[er]rjuerenzia del suo nome');

fol. 125v: colophon: Amen;

fols. 126r-159r: *Triumphi* with annotations (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Mortis* I, *Mortis* II, *Pudicitie*, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 159r: colophon: Finis; below which is a note by a different hand ('Nota che tuttj li sonetj qual sono signatj cu[m] la mano p[er] notta veramente non sono del Petrarcha ma di poeta aßaj aßaj i[n]feriore ne maj dj lauro coronato'; [there are 36 sonnets signalled as non-Petrarchan; for a detailed list, see Mazzatinti, II, 52-53]);

fols. 159v-160v: several scattered words and sentences by the same and different hands; among them, at fol. 160v, are a note of possession ('M cccc^{o} Lxx 8, adi 25 marzo la M.^{a} [*sic*] de mis[ser] Vetore tiepollo q[uonda]m m[e]s[ser] andrea me dono questo libro presente marin damo[n]za & presente bernardin de s[er] Andrea scrivan et c[eter]a') and a copyist's note ('Qui scrise Bernardin Damosto de Mis[ser] Zuane'; [it might be the same copyist who wrote ms. Venice, Bibl. Nazionale Marciana, It. IX, 283 (= 6318)]; see MssVI, 93).

MATERIAL COPY

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NOTES

Next to both the beginning of each *RVF* poem (or *stanza* of *canzone*), and some passages of each *capitolo* of the *Trumphi*, marginal annotations by the same hand in Italian provide a short summary of the content of the poem and focus on historical issues mentioned in the text. This set of annotations may be related to that contained in ms. Venice, Bibl. Nazionale Marciana, It. IX, 283 (= 6318).

Some further marginal annotations by the same hand either add a missing word or line, or provide variant readings; some *maniculae*.

Fols. 1 and 11 have been substituted by two new fols. with the same content (i.e. alphabetical index of the first lines of *RVF* poems [from A to L]; and *RVF* 23.134-169, 24, and 25, respectively), written by a sixteenth-century hand.

BIBLIOGRAPHY

Caparozzo 1871, 83; MssVI, 93; Mazzatinti, II, 52-53

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Cavedon 1976, 4; Guerrini Ferri 1986a, 174, n. 406; Vecchi Galli 1999, 362-63