

## [\[Selection of RVF poems and some Triumpho - with annotations\]](#)

### ENTRY TYPE

Manuscript

## Manuscript Details

### CURRENT LOCATION

British Library  
London  
United Kingdom

### SHELFMARK

Harley 3264

### RELATED TO PETRARCH'S

*RVF* 23, 34, 36, 44, 46, 49, 58, 60, 64, 66, 69, 73, 77, 80, 121, 145, 147, 150-152, 154-156, 159, 179, 160, 188, 191-1943, 196-197, 199, 207, 211, 265, 268, 270, 297-298, 300, 303, 321-324; *Triumphus Amoris* I, *Amoris* III, *Amoris* II, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Fame* I, *Fame* II, *Fame* III, *Eternitatis*, and *Fame* IIa

### CREATOR

[Petrarch](#)  
[Anonymous](#)

### DATE

fifteenth century

### TITLE PAGE

Nel dolce tempo de la prima etade

### MODE OF EXEGESIS

[Annotations](#)

### PHYSICAL DESCRIPTION: FORMAT

280x208 mm; III+ 73 + II fols.

### PHYSICAL DESCRIPTION: TEXTBLOCK

paper; humanistic script; Petrarch's poems with one verse per line, with annotations irregularly distributed on the sides.

### INTERNAL DESCRIPTION

fols. 1r-31v: selection of *RVF* poems (*RVF* 23, 34, 36, 44, 46, 49, 58, 60, 64, 69, 77, 145, 147, 150-152, 154-156, 159, 179, 160, 188, 191-1943, 196-197, 199, 207.1-39, 211, 265, 268, 270.1-75, 297-298, 300, 303, 321-324) with annotations;

fol. 32r: some lines from *RVF* 66, 73, 80, and 121, and the *dispersa* 'Donna mi viene spesso nella mente' with marginal annotations;

fol. 32v: blank;

fols. 33r-73r: eleven *capitoli* from the *Triumph* with annotations (order: *Amoris* I, *Amoris* III, *Amoris* II, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Fame* I, *Fame* II, *Fame* III, *Eternitatis*, and *Fame* IIa (on this text, see Weiss 1950 and Ariani 1988);

fol. 73v: blank.

## **MATERIAL COPY**

**[London, British Library, Harley 3264](#)**

## **LOCATION**

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## **SHELFMARK**

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Comiati

## **NOTES**

Marginal annotations by a different hand provide variant readings, some of which derived from two mss. owned by Petrarch; see the note at the bottom of fol. 33r: 'Nota che la diuersa lettione et correttioni di questo p[rim]o cap[itolo] estate tratta da duo originali di mano de Petrarca luno de quali pareua il posterior et scritto con. Manco litture et le mutationi di quello sono le ~~mutate~~ notate nel 2° cap[itolo] et in queste oue sia ~~signate~~ questo segno † laltre son tratte dfa un suo scartafazzo che fu forse la sua prima compositione di questo cap[itolo] et del 2°'. Further annotations in Latin (often at the top of the fols., but also in the margins) give some historical or context-related explanations (e.g., at fol. 1r, before *RVF* 23 is the note: 'Transcripta in ordine post multos et multos annos quibusdam mutatis 1356 Jouis in uesperis 10 nouembris Mediolani'; or at fol. 33r, before *Triumphus Amoris* I is the note: 'Triumphus. Cupidinis et c[etera] 1357 Veneris hora \ uesp[eris] \ 8 sept[embris] Gragnani \ unde abitu[m] meditor \ imbribus fessus \ occurrit \ haec uaganti ualde animo Require pro correctione si sit \ opus \ hac papiro').

At fol. 1r is a note of possession ('datto alla sposa Maria a conto di sua fattura 2 10: marzo 1696 Adi 17').

## **BIBLIOGRAPHY**

Harl. Mss 1808, III, 13; Iter, IV, 167b; Mann 1975, 280-81; Wanley 1966, II, 312 (n° 2)

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Ariani 1988, 433-47; Weiss 1950