Petrarcha con doi commenti

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Albertino da Lissona

DATE OF PUBLICATION
1503

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

EDITOR
Nicolò Peranzone

DEDICATEE
Federico Gonzaga
Filippo Maria Visconti
Borso d'Este

RELATED TO PETRARCH'S

RVF, *Triumphi*

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch's poems and commentary in roman type; printed numbering; some of Petrarch's poems set on left (or in right) in small block, with commentary distributed on three sides; some other of Petrarch's poems set on both left and right in two horizontally aligned blocks, with commentary distributed across the page beneath each set of two blocks; one small woodcut (portrait), six full-page woodcuts, and title within architectural frame.

PHYSICAL DESCRIPTION: FORMAT

folio; A-N^{8}, O-P^{6}, a^{10}, b-r^{8}; 116, [10], 128 fols.

TITLE PAGE

Petrarcha Con Doi Co[m]menti Sopra Li Sonetti & Ca nzone. | El Primo Del Ingeniosissimo Misser Francesco Philelpho. | Laltro Del Sapientissimo Misser Antonio Da Tempo: No- | uame[n]te Addito. | Ac Etiam Con Lo Co[m]mento Del Esimio Misser Nicolo Pe | ranzone:Ouero Riccio Marchesiano Sopra Li Triu[m]phi: | co[n] Infinite Noue Acute Et Excelle[n]te Expositione. || [full-page woodcut with Petrarch]

INTERNAL DESCRIPTION

First part

A1r: title page with a full-page woodcut of Petrarch within an architectural frame. On the top left and right of the frame are two small medallion portraits of (probably) Laura and Petrarch, respectively (in the centre of the woodcut there is Petrarch with a laurel crown beneath a bonnet; he stands in the countryside carrying a book in his right hand; on his left is a tree, on his right the city of Florence);

A1v: Pseudo-Antonio da Tempo's prologue to his commentary, addressed to Federico Gonzaga;

A1v-A2v: Pseudo-Antonio da Tempo's life of Petrarch;

A2v: Pseudo-Antonio da Tempo's brief paragraph on Petrarch's works ('Eiusdem auctoris edita opera');

A2v: Filelfo's preface to his commentary, addressed to Filippo Maria Visconti;

A3r-P3v: *RVF* with commentaries by Filelfo and Pseudo-Antonio da Tempo. I2r: explicit mention of the fact that Filelfo's commentary is replaced by that by Girolamo Squarciafico from *RVF* 136 onwards: 'Seguita la interp[re]tatione di Hyeronimo Squarzafico Alexandrino sopra el resto della p[re]sente opera';

P3v: colophon: Finisse li Sonetti & Canzone de Misser Francesco Petrarca ben corretti per Nicolo Peranzone altramente Riccio Marchesiano:liquali sonetti incomincia[n]do dal principio insino al sonetto Fiamma dal ciel su le tue trezze pioua:sono exposti per el degno poeta Misser Fra[n]cesco Philelpho & da li indrio insino qui sono exposti per il Spectabile Misser Hieronymo Squarciafico Alexandrino. Et etiam tutti li ditti sonetti sono exposti p[er] lo Eximio Misser Antonio da Te[m]po. Sta[m]padi in Venesia p[er] Albertin Vertcelese; P4r-P6v: index of notable matters for *RVF*;

Second part

a1r: blank;

a1v: preface by Nicolò Peranzone as editor of Petrarch's texts;

a1v: three sonnets by Nicolò Peranzone in praise of Petrarch ('Volle natura nella nostra etade' in

praise of Petrarch and Laura, ‘Ventura idio el prouerbio dice’ in praise of virtue, and ‘Virtu che fai in questo miser mondo’, labelled as ‘Dialogo dela uirtu’);

a2r-a7v: index of notable matters for the *Triumphi*;

a8r: Ilicino’s dedicatory letter to Borso d’Este;

a8r-a9r: Ilicino’s prologue to his commentary, divided into three parts, each with a short title (‘El subgetto uniuersale deli triumphi de misser francesco petrarcha’, Vtilita de li triumphi de messer Francesco petrarcha’, and ‘Nome del libro & auctore desso’);

a9r-a10r: Pseudo-Antonio da Tempo’s life of Petrarch, divided into four sections (‘La origine de Misser Francesco petrarcha’, ‘La forma de Misser Francescoo petrarcha’, ‘Li costumi de Misser Francesco petrarcha’, and ‘Opere composte per Misser Francesco petrarcha’);

a10r: Petrarch’s note on Laura (‘Me[m]oria q[uae]da[m] de Laura manu p[ro]pria F[rancisci] Petrar[cae] scripta i[n] quoda[m] Codice Virg. i[n] papie[n]si bibliotheca reperta’);

a10r: extract from Petrarch’s Latin letter to Giacomo Colonna (*Fam*. II.9) (‘Fragme[n]tum cuiusda[m] epistole eiusdem Francisci petrarcae ad Iacobum de Colu[n]na lo[m]borie[n]sem episcopu[m]’) followed by the eight-line Latin poem from *Fam*. XI.4 (‘Valle locus clausa toto mihi nullus in orbe’);

a10r: paragraph on the structure of the *Triumphi* (‘Diuisione de li Triumphi de Misser Francescho petrarcha’);

a10v-r8r: *Triumphi* with Ilicino’s commentary; each triumph is preceded by a full-page woodcut: *Triumphus Amoris* (a10v), *Pudicitie* (f2v), *Mortis* (g5v), *Fame* (i4v), *Temporis* (p6v), *Eternitatis* (q7v);

r8r: register and colophon: FINISSE IL Petrarca Con Doi Commenti. Stampado In Venesia Per Albertino Da Lissona Vercellese;

r8v: blank.

Copies

Geneva, Fondation Barbier-Mueller, PETR. 1

LOCATION

Fondation Barbier-Mueller
Geneva
Switzerland

SHELFMARK
PETR. 1

COPY SEEN BY

Giacomo
Comiati

NOTES

In the Barbier-Mueller copy, there is one handwritten annotation in the margins of the *RVF* section ('qui finisce Filelfo' at I2r); for the first three *Triumphi* there are several handwritten annotations in margins (mainly summarizing the topics of relative passages).

ONLINE REFERENCES
http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=24234