[Li sonetti canzone e triumphi del Petrarcha con li soi commenti]

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Bernardino Stagnino

DATE OF PUBLICATION
1513

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

EDITOR
Pre Marsilio Umbro Forsempronese

DEDICATEE
Federico Gonzaga
Filippo Maria Visconti
Ludovico Barbarigo
Borso d'Este

RELATED TO PETRARCH'S

RVF, *Triumphi*

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch's poems and commentary in italic type; printed numbering; most of Petrarch's poems set on left (or right) in small block, with commentary distributed on three sides; some of Petrarch's poems set on left in a sequence of blocks, with commentary distributed in single column on right (or viceversa); seven full-page woodcuts.

PHYSICAL DESCRIPTION: FORMAT

4°; A-T^{8}, V^{6}, †^{6}, AA-ZZ^{8}; 158; [6], 184 fols.

TITLE PAGE

LI SONETTI CANZONE E TRIVMPHI DEL PETRARCHA | CONLI SOI COMMENTI NON SENZA GRANDISSIMA | EVIGILANTIA ET SVMMA DILGENTIA CORRE | PTI ET IN LA LORO PRIMARIA INTEGRI | TA ET ORIGINE RESTITVTI NOVITER | IN LITTERA CVRSIVA STVDIOSISSI | MAMENTE IMPRESSI

INTERNAL DESCRIPTION

First part

A1r: title page;

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');

A3r [but labelled as A2r]: Filelfo's dedicatory letter to Filippo Maria Visconti;

A3v: full-page woodcut (Petrarch sitting under a tree, on his left a knight [King Robert of Anjou?] places a laurel crown on his head);

A4r-V4v: *RVF* with commentaries by Filelfo and Pseudo-Antonio da Tempo. The beginning of both commentaries is signalled by a few capital letters, as well as by the labels 'Fran.' (for 'Francesco [Filelfo]') and 'Anto.' (for 'Antonio [da Tempo]'), printed in the margins of the pages. Up to sonnet 10, printed historiated initials mark the beginning of both commentaries for each new poem; M3v: explicit mention of the fact that Filelfo's commentary is replaced by that by Girolamo Squarciafico from *RVF* 136 onwards: 'Seguita la interpretatio[n]e di Hyeronimo Squarzafico Alexandrino sopra el resto della presente opera'. Hereafter, the label 'Fran.' is replaced in margins with 'Hiero.' (for 'Hieronymo/Girolamo [Squarciafico]') in the margins;

V4v-V6r: Petrarch's *disperse* (*canzone* 'Quel, ch'ha nostra natura in se più degno' and *canzone* [actually ballad] 'Noua bellezza in habito gentile');

V6r: register and colophon: Finiscono e Sonetti et Canzoni de Meser Francesco Petrarcha: con li suoi co[m]menti stampati per opera de Messer Bernardino stagnino in Venesia del mese de Maggio. M.DXIII. Regna[n]te linclyto Principe Leonardo Lauredano;

V6v: blank;

Second part

†1r: title page: TRIOMPHI DI MESER FRANCE | SCO PETRARCHA CON | LA LORO OPTI | MA

SPOSI | TIONE;

†1v: pre Marsilio Umbro Forsempronese's sonnets to Pietro Bembo ('Che non consuma morte, e 'l tempo avaro') and to Marino Zorzi ('Quanta forza ha vertu, Marin soblime');

†2r-†2v: dedicatory letter to Ludovico Barbarigo by Pre Marsilio Umbro as editor of Petrarch's texts;

†3r: Petrarch's note on Laura ('Memoria quedam de Laura manu propria Fran[cisci] Petrar[chae] scripta in quodam Codice Vigiliano in papiensi bibliotheca reperta');

†3r: extract from Petrarch's Latin letter to Giacomo Colonna (*Fam*. II.9) ('Frag[m]entum cuiusdam epistole eiusdem Francisci petrarche ad Iacobum de Columna Bomborgiensem episcopum'), followed by the eight-line Latin poem from *Fam*. XI.4 ('Valle locus clausa toto mihi nullus in orbe');

†3v: Ilicino's dedicatory letter to Borso d'Este;

†4r-†6r: Ilicino's prologue to his commentary;

†6v-ZZ8r: *Triumphi* with Ilicino's commentary; each triumph is preceded by a full-page woodcut: *Triumphus Amoris* (†6v), *Pudicitie* (FF8v), *Mortis* (HH8v), *Fame* (LL5v), *Temporis* (VV6v), *Eternitatis* (YY3v);

ZZ8r: register and colophon: I Triomphi moralissimi del Petrarcha co[n] ogni diligentia transunti da lexe[m]pio di quel che scritto di mano propria del poeta per tutto esser se afferma con li optimi et eruditissimi comentarij de lunico et excellentissimo interprete Meser Bernardo illicinio in lantiquaria loro dignita redotti felicime[n]te finiscono in Venegia impressi nel anno.M.D.XIII. del mese di Maggio per opera de Meser Bernardino stagnino regnante il serenissimo Principe Leonardo Loredano.

Copies

London, British Library, b57c24

LOCATION

British Library
London
United Kingdom

SHELFMARK
b57c24

COPY SEEN BY
Giacomo
Comiati

NOTES

In the British Library copy, some handwritten annotations (in Latin and Italian) in the margins of the

Triumphi mainly point out the names of the characters mentioned in the texts, they also briefly summarize the content of some poems; some interlinear handwritten annotations clarify made in some lines of *Triumphi*. For the *RVF*, there are no annotations, only *maniculae* and highlighted passages (mainly) of moral content.

ONLINE REFERENCES
http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=47374

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https://books.google.co.uk/books?id=c3c7D196zx8C&printsec=frontcover&dq=Li+Sonetti+canzone+e+triumphi+del+Petrarcha+con+li+soi+commenti+non+senza+grandissima+euigilantia+et&hl=en&sa=X&ved=0ahUKEwjCt8GIgoHSAhUHAcAKHTjhDKQQ6AEIGjAA#v=thumbnail&q&f=false