Il Petrarcha con l’espositione d’Alessandro Vellutello

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Gabriele Giolito

DATE OF PUBLICATION
1545

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

EDITOR
Ludovico Domenichi

RELATED TO PETRARCH'S

RVF, *Triumphi* + *Fame* Ia

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch’s poems in italic type and commentary in roman type; printed numbering; most of Petrarch’s poems set on left in small block, with commentary distributed on three sides; some other of Petrarch’s poems set on left in a sequence of blocks, with commentary distributed in single column on right; one full-page woodcut (map), one small woodcut (portrait), six rectangular-box woodcuts, and title within architectural frame.

PHYSICAL DESCRIPTION: FORMAT

4°; A-Z^{8}, AA-CC^{8}, D^{4}; [8], 197, [7] fols.

TITLE PAGE

IL PETRARCHA || CON L'ESPOSITIONE | D'ALESSANDRO VELLVTELLO | DI NOVO RISTAMPATO CON LE FIGV- | RE A I TRIOMPHI, ET CON PIV COSE | VTILI IN VARII LVOGHI AGGIVUNTE || [printer's mark] || IN VINEGIA APPRES | SO GABRIEL GIOLITO | DE FERRARI | M D X X X X V

INTERNAL DESCRIPTION

A1r: title page;

A1v: blank;

A2r-A2v: Lodovico Domenichi's address to readers;

A3r: small woodcut with an urn with half-length portraits of Laura and Petrarch facing each other;

A3r: sonnet on Petrarch's and Laura's ashes ('Sonetto sopra le sacre ceneri del Petrarcha e di M[adonna] Laura', <inc> Laura, ch'un sol fu tra le donne in terra);

A3v: blank;

A4r-A5v: alphabetical index of the first lines of both *RVF* poems and the *capitoli* of the *Triumphi* (under each letter of the alphabet, sonnets and *canzoni* (including *capitoli*) are listed separately, all in order of appearance) ('Tavola de son[etti] et de le canz[oni] del Petrarca');

A6r-A7v: Vellutello's life of Petrarch ('Vita e costumi del poeta');

A8r: full-page topographical map of Provence;

A8v-B2v: Vellutello's life of Laura with a description of Vaucluse ('Origine di M[adonna] Laura con la discrittione di Valclusa, e del luogo ove il poeta a principio di lei s'innamorò');

B2v: Vellutello's discussion of how *RVF* is divided into three parts ('Divisione de son. e delle canz. del Petrarcha in tre parti'): those poems written during Laura's life ('tutti quelli, che veramente in vita di M[adonna] L[aura] si conoscono per la loro sententia da lui essere stati scritti, et che de suoi felici et infelici amorosi effetti et accidenti trattano, o che in quelli del suo amoroso errore mostra dolersi, o da esso errore desiderare di potersi rimovere, o d'essersi rimosso'), those composed after Laura's death and on this theme ('tutti quelli, che dopo la morte di lei, di tal morte propriamente, o per circoscrittione, o in altra forma parlano'), and all those devoted to any other person or theme than Laura;

B3r-N5v: first part of *RVF* with Vellutello's commentary ('Sonetti, e canzoni del divino poeta M[esser] Francesco Petrarca, colla espositione di M[esser] Alessandro Vellutello');

N6r-S2v: second part of *RVF* (beginning with *RVF* 267) with Vellutello's commentary ('Sonetti, e canzoni del divino poeta M[esser] Francesco Petrarca in morte di madonna Laura colla espositione del Vellutello');

S3r-V8v: third part of *RVF* (beginning with *RVF* 128) with Vellutello's commentary ('Incomincia la terza parte de i sonetti et delle canzoni di M[esser] Francesco Petrarca, colla espositione di Messer Alessandro Vellutello');

X1r: poems addressed to Petrarch by Muzio Stramazzo da Perugia (‘La santa fiamma, de la qual son priue’), Giacomo Colonna (‘Se le parti del corpo mio destrutte’), Geri Gianfigliazzi (‘Messer Francesco, chi d’amor sospira’), and Giovanni Dondi dall’Orologio (‘Io non so ben s’io uedo quel, ch’io ueggio’), each poem followed by the first line of Petrarch’s reply accompanied by the page number where the poem is printed;

X1r: Vellutello’s prologue to his commentary on the *Triumphi* (‘Alessan. Vellut. sopra i triom. del Petrar.’);

X1v: Vellutello’s overview of the content of the *Triumphi* (‘Soggetto de’ triomphi del poeta’);

X2r-CC5r: *Triumphi* with Vellutello’s commentary (‘Triomphi di messer Francesco Petrarca, colla espositione di messer Alessandro Vellutello’); each triumph is preceded by a rectangular-box woodcut: *Triumphus Amoris* (X2r), *Pudicitie* (Z3r), *Mortis* (Z7r), *Fame* (AA5r), *Temporis* (BB8v), *Eternitatis* (CC3r);

CC5v-D1v: *Triumphus Fame* Ia (‘Nel cor pien d’amarissima dolcezza’), followed by Petrarch’s *disperse* (*canzone* ‘Quel c’ha nostra natura in se piu degno’, *canzone* [actually ballad] ‘Noua bellezza in habito gentile’, sonnet ‘Anima doue sei? ch’adhora adhora’);

D1v-D2v: poems addressed to Petrarch by Jacopo de’ Caratori da Imola (‘O nouella Tarpea in cui s’asconde’) and Ser Dio ti salvi di Pietro da Siena (‘Il bello occhio d’Apollo del cui sguardo’), each poem followed by Petrarch’s reply (‘Ingegno usato a le question profonde’ and ‘Se Phebo al primo amor non è bugiardo’, respectively);

D2v-D4r: Petrarch’s *disperse* (sonnets ‘Quella ghirlanda che la bella fronte’, ‘Stato fuss’io, quando la uidi prima’, ‘In ira a i cieli, al mondo, & a la gente’, ‘Se sotto legge Amor uiuesse quella’, ‘Lasso com’io fui mal approueduto’, and ‘Quella, che ’l giouenil mio cor auinse’);

D4r: register and colophon: In Vinegia appresso Gabriel Giolito de Ferrari. MDXLV;

D4v: printer’s mark.

Notes: this edition seems to be an almost exact reprint of the 1544 Giolito edition.

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NOTES

In the John Rylands Library copy (Bullock Collection 1538), fol. A3 is missing. There are also few handwritten *maniculae*.

ONLINE REFERENCES
http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=26035

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https://books.google.co.uk/books?id=SWZeAAAAcAAJ&printsec=frontcover&dq=vellutello&hl=en&sa=X&redir_esc=y#v=onepage&q=vellutello&f=false