[Il Petrarca con l’espositione d’Alessandro Vellutello]

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Giovanni Griffio

DATE OF PUBLICATION
1554

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

EDITOR
Girolamo Ruscelli

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), and six small rectangular-box woodcuts.

PHYSICAL DESCRIPTION: FORMAT

4°; $*^{8}$, A-Z^{8}, AA-DD^{8}; [8], 214, [2] fols.

TITLE PAGE

IL | PETRARCA | CON L'ESPOSITIONE | D'ALESSANDRO VELLVTELLO. | DI NVOVO RISTAMPATO CON | LE FIGVRE A I TRIOMPHI, | ET | CON PIV COSE VTILI IN VA- | RII LVOGHI AGGIVUNTE. || [printer's mark] || IN VINEGIA, per Giouan. Griffio. | M D L I I I I.

INTERNAL DESCRIPTION

*1r: title page;

*1v: blank;

*2r: Girolamo Ruscelli's address to readers;

*2v: 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);

*3r-*5r: Vellutello's life of Petrarch ('Vita e costumi del poeta');

*5v: full-page topographical map of Provence;

*6r-*8v: Vellutello's life of Laura with a description of Vaucluse ('Origine di Madonna Laura con la descrittione de Valclusa, e del luogo ove il poeta a principio di lei s'innamorò');

*8v: Vellutello's discussion of how *RVF* is divided into three parts ('Divisione de son[etti] e de le canz[oni] del Petrarca 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;

A1r-N1v: 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');

N2r-R8r: second part of *RVF* (beginning with *RVF* 267) with Vellutello's commentary ('Sonetti, e canzoni del divino poeta Messer Francesco Petrarcha in morte di madonna Laura colla espositione del Vellutello');

R8v-V8v: third part of *RVF* (beginning with *RVF* 128) with Vellutello's commentary ('Incomincia la terza parte de i sonetti et canzoni di M[esser] Francesco Petrarcha, colla espositione di Messer Alessandro Vellutello');

X1r: poems addressed to Petrarch by Muzio Stramazzo da Perugia ('La santa fiamma, de laqual 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* ('Alessandro Vellutello sopra i Trionfi

del Petrarca’);

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

X2r-CC8r: *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* (Z4v), *Mortis* (AA1r), *Fame* (AA7r), *Temporis* (CC3v), *Eternitatis* (CC6r);

CC8v-DD4v: *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’);

DD4v-DD5r: poems addressed to Petrarch by Jacopo de’ Caratori da Imola (‘O nouella Tarpea, in cui s’asconde’) and Ser Diotesalvi 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);

DD5v: 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’);

DD6r-DD8r: 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 in order of appearance) (‘Tavola de son[etti] et de le canz[oni] del Petrarcha’);

DD8r: register;

DD8r: printer’s mark;

DD8r: colophon: In Vinegia Per Giouan. Griffio. MDLIII;

DD8v: blank.

Notes: this edition seems to be an almost exact reprint of the 1547 Giolito edition.

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