Il Petrarca con l’espositione d’Alessandro Vellutello con le apostille

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Gabriele Giolito

DATE OF PUBLICATION
1558

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

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; printed annotations in the margins throughout the edition; one full-page woodcut (map), one small woodcut (portrait), six rectangular-box woodcuts, and title within architectural frame.

PHYSICAL DESCRIPTION: FORMAT

4°; *^{8}, **^{4}, A-Z^{8}, AA-DD^{8}; [12], 216 fols.

TITLE PAGE

IL PETRARCA || CON L’ESPOSITIONE | D’ALESSANDRO | VELLVTELLO. | DI NOVO RISTAMPATO CON LE FIGVRE | A I TRIOMPHI, CON LE APOSTILLE, | E CON PIV COSE VTILI AGGIVUNTE. || [printer’s mark] || IN VINEGIA AP- | PRESSO GABRIEL | GIOLITO DE FER | RARI | M D L V I I I.

INTERNAL DESCRIPTION

*1r: title page;

*1v: blank;

*2r: Gabriele Giolito’s address to readers;

*2v: small woodcut with an urn with half-length portraits of Laura and Petrarch facing each other;

*2v: sonnet on Petrarch’s and Laura’s ashes (‘Sonetto sopra le sacre ceneri del Petrarca 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 discrittione de Valclusa, e del luogo ove il poeta a principio di lei s’innamorò’);

1r-2r: certificate of Petrarch’s coronation (‘Privilegio della incoronatione del Petrarca, Orso conte dall’Anguillara, e Giordano uno de figliuoli d’Orso, cavalliere, dell’alma città di Roma, senatori. A perpetua memoria di cotal cosa a tutti coloro, a i quali perveniranno le presenti lettere’);

2v-4v: vernacular translation of Petrarch’s will (‘Testamento di M[esser] Francesco Petrarca. Tradotto per quelli che non sanno lettere’);

**4v: Vellutello’s discussion of how *RVF* is divided into three parts (‘Divisione de’ sonetti, e delle canzoni, 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 di M[esser] Francesco Petrarca, colla espositione di Messer Alessandro Vellutello’);

N2r-R8r: 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’);

R8v-V8v: third part of *RVF* (beginning with *RVF* 128) with Vellutello’s commentary (‘Incomincia la terza parte de i sonetti e delle canzoni di M[esser] Francesco Petrarca, colla espositione di M[esser] 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’ Trionfi del poeta’);

X2r-CC8r: *Triumphi* with Vellutello’s commentary (‘Trionfi 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). Marginal annotations printed throughout the commentary include: brief summaries of Vellutello’s commentary (e.g. ‘Questo che si legge primo, esser l’ultimo Sonetto scritto dal Petrarca’, ‘Horatio nella Poet. Che lo scrittore prenda materia dalle sue forze’, ‘Zodiaco e sua discritione), names of characters, speakers, and addressees (e.g., ‘Cesare e Giano quello, che qui significa’), and key features discussed in Vellutello’s commentary (e.g., ‘Comparatione presa dal Castellano’);

CC8v-DD4r: *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’); DD4r-DD4v: 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);

DD5r-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, all in order of appearance) (‘Tavola de’ sonetti et de le canzo. del Petrarca’);

DD8r: register and colophon: In Vinegia appresso Gabriel Giolito de Ferrari. MDLVIII;

DD8v: printer’s mark.

Notes: this edition seems to be an almost exact reprint of the 1547 Giolito edition with the addition of both quire ** and printed marginal notes.

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