

## Il Petrarca con nuove et brevi dichiarazioni

### ENTRY TYPE

Printed Edition

## Details

### PLACE OF PUBLICATION

Lyon  
France

### PRINTER

[Guillaume Rouillé](#)

### DATE OF PUBLICATION

1550

### MODE OF EXEGESIS

[Commentary](#)

[Life](#)

[Tools for the reader](#)

### EDITOR

[Guillaume Rouillé](#)

### DEDICATEE

[Luca Antonio Ridolfi](#)

### RELATED TO PETRARCH'S

*RVF, Triumpho + Fame Ia*

## Descriptions

### PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch's poems in italic type and commentary in roman type; printed numbering; Petrarch's poems printed with one verse per line, with commentary distributed across the page beneath each poem; six medallion woodcuts.

### PHYSICAL DESCRIPTION: FORMAT

16°; a-z<sup>8</sup>, A-N<sup>8</sup>, †<sup>8</sup>, \*<sup>8</sup>; 575, [33] pp.

## TITLE PAGE

IL | PETRARCA | CON NVOVE ET | BREVI DICHA- | RATIONI, | *Insieme una tauola di tutti i vocabo-  
| li, detti, & prouerbi difficili | diligentemente di- | chiarati.* | [printer's mark] | IN LYONE, APPRES- |  
so *Gulielmo Rouillio* | 1550.

## INTERNAL DESCRIPTION

a1r: title page;

a1v-a2v: Guillaume Rouillé's dedicatory letter to Luca Antonio Ridolfi ('Al nobile m[esser] Lvcantonio  
Ridolfi, gentilhvomo fiorentino, Gvglielmo Rovillio s[crive]');

a3r-a8r: [Alessandro Vellutello's] life of Petrarch ('Vita et costvmi del poeta'; <inc> 'L'origine del  
poeta, se riguardiamo della Patria');

a8v: medallion portrait of Petrarch and Laura facing each other followed by epitaph ('Epitafio del  
Petarca, et di Madonna Lavra'; <inc> Questi dua, che d'vn cor fe Amore in terra);

b1r-y6v: *RVF* 1-266 with Antonio Brucioli's commentary ('Sonetti e canzoni di m[esser] F[rancesco]  
Petarca in vita di M[adonna] Lavra');

y7r-G3v: *RVF* 267-366 with Brucioli's commentary ('Sonetti e canzoni di m[esser] Francesco  
Petarca in morte di M[adonna] Lavra');

G4r-M3v: *Triumph* with Brucioli's commentary ('Trionfi di m[esser] Francesco Petarca'); each  
triumph is preceded by a medallion woodcut: *Amoris* (G4r), *Pudicitie* (I2r), *Mortis* (I6r), *Fame* (K5r),  
*Temporis* (L5r), *Eternitatis* (L8v);

M4r-M6v: *Triumphus Fame* Ia ('Capitolo di m[esser] F[rancesco] P[etrarca]'; <inc> Nel cor pien  
d'amarissima dolcezza);

M6v-N2v: Petrarch's *disperse* (*canzone* 'Qvel ch'à nostra natura in se piu degno', sonnets 'Anima  
doue sei? Ch'adhora adhora', 'Ingegno vsato à le question profonde', 'Stato foss'io, quando la vidi  
prima', 'In ira à i cieli, al mondo, & à la gente', 'Se sotto legge Amor viuesse, quella', 'Lasso, com'io  
fui mal approueduto', and 'Quella, che 'l giouenil mio cor auinse');

N2v-N4v: poems addressed to Petrarch by Muzio Stramazzo da Perugia ('La santa fiamma, de laqual  
son priue'), Geri Gianfigliuzzi ('Messer Francesco, chi d'Amor sospira'), Giovanni Dondi dall'Orologio  
(*'Io non so ben, s'io uedo quel, ch'io veggio'*), Sennuccio del Bene ('Oltra l'vsato modo si regira'), and  
Giacomo Colonna ('Se le parti del corpo mio destrutte'); each poem is followed by the first line of  
Petrarch's reply accompanied by the number of the page where the poem is printed;

N4v-N8r: three *canzoni* by Guido Cavalcanti ('Donna mi prega: perche voglio dire'), Dante Alighieri  
(*'Cosi nel mio parlar voglio esser aspro'*), and Cino da Pistoia ('La dolce vista, e 'l bel guardo soaue');

N8v: blank;

†1r-†8r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, sonnets  
and *canzoni* are listed separately in order of appearance) ('Tavola de sonetti, e canzoni');

†8r: index of the first lines of the *capitoli* of the *Triumph* in order of appearance;

†8v: blank;

\*1r-\*7r: index of commented words and expressions used by Petrarch ("Tavola di tvtti i vocaboli, detti, e prouerbi thoscani dichiarati ne i luoghi loro);

\*7v-\*8v: blank.

## Copies

### [Trieste, Biblioteca Civica Attilio Hortis, Petr. I AA 0246](#)

#### LOCATION

Biblioteca Civica Attilio Hortis  
Trieste  
Italy

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Sacchini

#### NOTES

Brucioli's commentary provides a summary of the meaning of the poems and a clarification of their literal sense. *Canzoni* are accompanied by longer, *stanza* by *stanza*, expositions. Normally, the last few lines of the commentary illustrate the meaning of some difficult words identified in the final index (at fols. \*1r-\*7r) by offering more easily understandable synonyms.

#### ONLINE REFERENCES

[http://edit16.iccu.sbn.it/scripts/iccu\\_ext.dll?fn=10&i=30140%C2%A0](http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=30140%C2%A0)

<https://www.biblioest.it/SebinaOpac/resource/TSA2099339>

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<https://gallica.bnf.fr/ark:/12148/bpt6k319714b>