[RVF and Triumphi – with index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Centrale
Florence
Italy

SHELFMARK
Banco Rari 227

CREATOR
Petrarch

DATE
fifteenth century (1475-1500)

COPYIST
Giovan Francesco Marzi da San Gimignano

TITLE PAGE

<inc> A PIE DE COLLI

MODE OF EXEGESIS
Tools for the reader

RELATED TO PETRARCH'S

RVF, Triumphi

PHYSICAL DESCRIPTION: FORMAT

216x141 mm; I + 188 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch’s poems with one verse per line; two architectural frames; decorated initials.

INTERNAL DESCRIPTION

fols. 1r-7v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. 8r-8v: blank;

fols. 9r-149r: *RVF* ('FRANCISCI PETRARCAE POETAE CLARISSIMI SONECTORVM ET CANTILENAR[VM] LIBER INCIPIT');

fols. 149v-150v: blank;

fols. 151r-187r: *Triumphi* (order: *Amoris* I, *Amoris* III, *Amoris* II, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Mortis* II, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fols. 187v-188v: blank.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

Florence, Biblioteca Nazionale Centrale, Banco Rari 227

LOCATION

Biblioteca Nazionale Centrale
Florence
Italy

SHELFMARK
Banco Rari 227

COPY SEEN BY
Lorenzo
Sacchini

NOTES

Fol. 71r-71v: *RVF* 136-138 are erased by pen.

Fol. 9r has a rich architectural frame with floral decorations containing *putti*, medallions, and a coat of arms of the Spinelli family at the bottom of the fol. The central medallion in the upper margin contains a portrait of Petrarch. Fol. 151r has an architectural frame with floral decorations.

The copyist has been identified as Giovan Francesco Marzi da San Gimignano by De la Mare (1985, I, 502).

Initials in gold for each *RVF* poem and *capitolo* of the *Triumphi*.

ONLINE REFERENCES
https://manus.iccu.sbn.it/opac_SchedaScheda.php?ID=258783

BIBLIOGRAPHY

CPR, 82-84; Mazzatinti, XIII, 56

***

D’Ancona 1914, II, 674-75; De la Mare 1985, I, 502; Frati 1917, 460; Garzelli 1995, II, 572; *Pregio e bellezza* 2010, 152-53.