

[\[Borghini's observations on a selection of RVF poems\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

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CREATOR

[Vincenzo Maria Borghini](#)

DATE

sixteenth century

COPYIST

[Vincenzo Maria Borghini](#)

TITLE PAGE

<inc> Solo et pensoso ipiu deserti campi et poi nella conclusione. Perche negliatti d'allegrezza spenti

MODE OF EXEGESIS

[Annotations](#)

RELATED TO PETRARCH'S

RVF 1, 6, 11, 13, 18, 29, 35, 52, 102, 105, 128, 135, 136, 204, 325, 327, 338, 339, 347, 348, 354, 357, 366.

PHYSICAL DESCRIPTION: FORMAT

214x145 mm; IX + 170 (numbered at both recto and verso as 1-308;

fols. 123-132 have been counted twice)+ II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; sixteenth-century cursive hand; various layouts, mostly in prose.

INTERNAL DESCRIPTION

fol. 1-2: Vincenzo Borghini's observations on the use of the verb 'avampi' in *RVF* 35.8 and on the way to express the indirect complement in Dante's, *Inferno X* (<inc> Solo et pensoso ipiu deserti campi et poi nella conclusione. Perche negliatti d'allegrezza spenti Di fuor si legge come dentro auampi Questi versj del Petrarcha sono et di parole et di affetti tenuti bellissimoi, et io no[n] per biasimare il Petrarcha, il quale in vero fu unico, et forse senza pari nel suo genere; <exp> cosi disse disopra nel xmo Risposi lui et l'una et l'altra fiata, and et in certi testi no[n] troppo buoni seguendo luso d'hoggi, truovo scritto, diss'io alui);

fol. 87-97: note on correspondence poetry with samples from Dante da Maiano, Guido Cavalcanti, and Petrarch (<inc> El modo di rispondere delle rime fra uersi, fu cosa molto anticha, et da qu[e]i primi autorj della lingua toscana, assai usata ne' uersi. et p[er] costume, come tuttj gli altri, fu dal Petrarcha, usato qualche uolta; <exp> et questo basti allap[resente] consideratione');

fol. 141-145: Borghini's unsystematic linguistic observations on *RVF* 204.7, 325.74, 327.5, 338, 347.11, 348.10, 357.2, 354.14, 128.40,52,102, 136.10, 339.11 ('PETR[ARCA]'; <inc> 'I duo bei lumi accensi' - s[onetto] 'Anima ch[e] diuerse'. Nota accensi latinamente detto et qui si consideri se è lecito in poema lyrico, come è un sonetto, ch[e] no[n] ha tanto bisogno di licenze è bene usare q[uesta] uoce; <exp> Ma q[uesto] no'l puo far bene chi no[n] è assoluto padrone della lingua et conosca e sappia aperta[mente] la forza sua, et q[ue]llo hauer andare alla burchia e p[er] sola imitatione farà forse infiniti errori. Sed d[e] hac alias animo liberiori ut a curis ocioso);

fol. 146-155: blank;

fol. 296: note on the choice of the verb 'ascoltare' in *RVF* 1.1 and on the ancient way of composing sonnets (<inc> Uoi ch'alscoltate etc. dicendo uoi ch[e] udite non era la voce udire tanto sonora et grande quanto ascoltare, che non solo è piu atta à quel uerso per fuggire il concorso delle uocali; <exp> et q[uest]o modo ben più verisimile);

Other contents:

fol. Ir: brief note on Cicero's *De Oratore*, III, 43;

fol. Iv: blank;

fol. 2r: brief summary of the content of the ms.;

fol. Iiv-IXv: blank;

fol. 3-5: notes on Aristotle's *Rhetoric*, in particular on versification;

fol. 5-20: linguistic observations on Dante, on the defence of speech, and on the comparison between Italian, Latin, and Greek languages;

fol. 39-40: brief notes on Torquato Tasso's poetics;

fol. 41-46: blank: fol. 47-49: brief notes on Pietro Bembo's *Prose nelle quali si ragiona della volgare lingua*;

fol. 50-61: blank;

fol. 62: brief list of verbs;

fol. 63-77: critical observations on the words or the alphabet and orthographical system newly created by Pierfrancesco Giambullari;

fol. 78-86: blank;

fol. 99-102: notes on the *rima equivoca* and on the rhyming system of the *sestina* with a sample from Dante's *canzone* 'Io son venuto al punto della rota';

fol. 103-109: notes on the controversy between Annibale Caro and Lodovico Castevetro;

fol. 110-113: blank;

fol. 114-115: comparison between Paolo Giovio and Girolamo Ruscelli on the topic of the *impresa*;

fol. 116-118: blank;

fol. 119-137 (with the inclusion of 123¹-132¹): notes on various topics: on Pietro Bembo's *Prose nelle quali si ragiona della volgar lingua* and on rhetorical figures (such as *metalepsis*);

fol. 138-140: blank;

fol. 156: brief linguistic note on the sequence liquid + consonants 'sp';

fol. 157-159: extract from Trissino's letter with dedication to Charles V;

fol. 160-164: blank;

fol. 165-216: treatise with an overview on literary controversy;

fol. 217-220: blank;

fol. 221-223: notes on Bernardo Tasso's *Amadigi*;

fol. 224-248: blank;

fol. 249-271: notes on Cicero's *Brutus* and other writings and rhetorical reflections by Cicero;

fol. 272-280: blank;

fol. 281: linguistic note on misunderstandings in the use of 'incignere' and 'incinta';

fol. 282-295: blank;

fol. 297-300: blank;

fol. 301-308: linguistic reflections on the relationship between Latin and Italian.

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NOTES

In the first two fols., Borghini states that the verb 'avampare' does not fit semantically with the rest of the sonnet. Fols. 87-97: Borghini claims here that modern poets are better than ancient ones in correspondence poetry; he celebrates in particular Giovan Battista Strozzi; he then makes observations on internal rhymes, quoting, and often criticising, Petrarch's poems (*RVF* 105.1-3; 366.25-26; 135.14-15; 29.4, 6, 11, 13, 18). Fols. 141-145: Borghini here provides a series of mostly linguistic notes; he focuses on gender in words, on the correspondence between style and poetic genre, and on literary lexicon, making reference exclusively to Petrarch's poems. At fol. 1 there is a pen drawing of Cino da Pistoia.

BIBLIOGRAPHY

Mazzatinti, XII, 57