[RVF and Triumphi – with index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Riccardiana
Florence
Italy

SHELFMARK
Ricc. 1127

CREATOR
Petrarch

DATE
fifteenth century (1417)

COPYIST
Amato Lanaiuolo

TITLE PAGE

<inc> A pie decolli oue labella uesta

MODE OF EXEGESIS
Tools for the reader

RELATED TO PETRARCH'S

RVF, *Triumphi* + *Fame* Ia, *Mortis* Ia

PHYSICAL DESCRIPTION: FORMAT

210x140 mm; III + 207 + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; *mercantesca*; Petrarch’s poems with one verse per line.

INTERNAL DESCRIPTION

fol. IIIr: title page penned by a later hand: ‘Rime del Petrarca e di Dante’;

fol. IIIv: blank;

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

fols. 7v-9v: blank;

fols. 10r-136r: *RVF* with additional *dispersa* ‘Onna [*sic*] miuiene spesso nella mente’ at fol. 55r;

fol. 136r: colophon: amen amen amen amen amen amen;

fol. 136v: two of [Alberto degli Albizzi’s] sonnets wrongly attributed to Petrarch as part of the *RVF*: ‘Partir non sipuol core nesa neuole’, ‘Che fortuna e lamia che debbio fare’;

fol. 136v: colophon: Qui finisce itrionfi e sonecti e cançone delpetrarcha finiti di scriuere p[er]me amato lanaiuolo questo di xv digiugno Mccccxvii;

fols. 137r-139v: blank;

fols. 140r-174r: *Triumphi* (order: *Mortis* II, *Fame* Ia, *Amoris* II, *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fols. 174v-179v: blank;

Other contents:

fols. 180r-206v: twenty-five of Dante’s poems (*canzoni* ‘dOnne chauete intellecto damore’, ‘dOnna pietosa etdinouella etate’, ‘gLiocchi dolenti p[er] pieta delcore’, sonnet ‘o Voi che p[er]lla uia damor passate’, ballad ‘bAllata io uo che turitroui amore’, sonnet ‘Spesse fiate uegnono alla mente’, sonnet ‘aMore elcor gentile sono una cosa’, *canzone* ‘QVantuque [*sic*] uolte lasso mi rimembra’, sonnets ‘eRa uenuta nella mente mia’, ‘dE peregrini che pensosi andate’, ‘oLtrelaspera che piu larga gira’, *canzoni* ‘cOsi nelmio parlare voglio esser aspro’, ‘VOi chentendendo ilterço ciel mouete’, ‘AMor chenella mente miragiona’, ‘LE dolci rime damor chisolea’ 1-108 (in the margins and at the bottom of the fol. a later cursive hand added lines after 1-96), ‘aMor che muoui tuauirtu dalcielo’, ‘iO sento si damor lagran possança’, ‘iL [*sic*] poco giornno [*sic*] et al gran ciercho dombra’, ‘aMor tu uedi ben chequesta donna’, ‘iOson uenuto alpunto della rota’, ‘[†] Mincresce dime simalam[m]ente [*sic*]’, ‘pOscia chamor deltutto ma lasciato’, ‘lAdispiatata mente che pur mira’, ‘tRe donne intornno [*sic*] alcor mison uenute’, ‘dOglia mirecha nello chore ardire’, ‘aMor dache conuien pur chio midoglia’);

fol. 207r: blank;

fol. 207v: word ‘amantissimo’ copied five times in single central column.

MATERIAL COPY

Florence, Biblioteca Riccardiana, Ricc. 1127

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Biblioteca Riccardiana
Florence
Italy

SHELFMARK
Ricc. 1127

COPY SEEN BY
Lorenzo
Sacchini

NOTES

For most poems, the copyist left a blank space for the decorated initials, either inserting a lower case letter followed by a capital letter or leaving it blank.

BIBLIOGRAPHY

CPR, 100-01; Datati, III, 15; Ms. Ricc, 158-59; Ms. Ricc 2, 26