[RVF and Triumphi – with annotations]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Casanatense
Rome
Italy

SHELFMARK
ms. 924

CREATOR
Petrarch
Anonymous

DATE
second half of fifteenth / early-sixteenth century

COPYIST
Bartolomeo Sanvito

TITLE PAGE

'INCIPIVNT VERSVS VVLGARES DIVINI INGENII FRANCISCI PETRARCAE FLORENTINI EXCELLE[N]TIS POETAE'

MODE OF EXEGESIS
Annotations
Tools for the reader

RELATED TO PETRARCH'S

RVF, *Triumphi* (except *Fame* II, *Fame* III, *Temporis*, *Eternitatis*) + *Mortis* Ia, *Fame* Ia

PHYSICAL DESCRIPTION: FORMAT

240x147 mm; I^{1} + II + 165 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; various scripts: cursive humanistic script for Petrarch's poems (except for fol. 1r: humanistic script), with annotations by the same hand that transcribed the text and other various hands (of the late-fifteenth and sixteenth century); Petrarch's poems with one verse per line with

annotations distributed irregularly on all four sides and prose texts; decorated letters.

INTERNAL DESCRIPTION

fols. 1r-95v: *RVF* 1-263 (according to the sequence 1-79, 81-82, 80, 83-119, 122, 120, 123-242, 121, 243-263) with annotations ('INCIPIVNT VERSVS VVLGARES DIVINI INGENII FRANCISCI PETRARCAE FLORENTINI EXCELLE[N]TIS POETAE');

fol. 96r-96v: Petrarch's note on Laura ('H[a]ec reperta sunt in Papiensi bibliotheca in quodam Virgilio domini Francisci Petrarc[a]e scripta manu propria eiusdem domini Francisci Petrarc[a]e'; <inc> LAVRA PROPRIIS VIRTVTIBVS ILLVSTRIS ET MEIS LONgum celebrata carminibus; <exp> inexpectatos exitus acriter ac uiriliter cogitanti)';

fol. 96v: extract from Petrarch's Latin letter to Giacomo Colonna (*Fam*. II.9) ('H[a]ec etiam sunt uerba sua in Epistula quada[m] Scrypta ad Iacobum de Columna Lomberiensem Episcopum'; <inc> QVID ERGO AIS FINXISSE ME MIHI SPECIOSVM LAVREAE nomen ut esset & de qua ego loquerer; <exp> uerum pallorem simulare non possumus. tibi pallor: tibi labor meus notus est);

fol. 97r: eight-line Latin poem from *Fam*. XI.4 (<inc> Valle locus clausa toto mihi nullus in orbe; <exp> Et clausa cupio te duce ualle mori);

fols. 97v-138r: *RVF* 264-366 (according to the sequence 264-336, 350, 355, 337-349, 356-365, 351-352, 354, 353, 366) with annotations ('EIVSDEM FRANCISCI PETRARCAE POETAE FLORENTINI VERSVS VVLGARES DE MORTE LAVRAE DIVAE EXCELLENTIS INCIPIVNT');

fol. 138v: blank;

fols. 139r-163v: incomplete *Triumphi* with annotations ('FRANCISCI PETRARCAE LAVREATI POETAE TRIVMPHI INCIPIVNT'; order: *Mortis* II, *Fame* Ia, *Amoris* II, *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Fame* I.1-36);

fol. 164r: six *disperse* (sonnets '[†]uoue oneste, ligiadrette, e sole', 'In cielo, i[n] aria, i[n] terra, i[n] fuoco ein mar[e]', 'L oro e le perle e i bei fioretti e lerba', ballads 'Noua bellezza i[n] habito gentile', 'L amorose fauille el dolce lume', 'Amor chen cielo en gentilcore alberghi');

fol. 164v: blank;

fol. 165r: three *disperse* (sonnets '[††] Phoebo al primo amor no[n] e bugiardo', 'Quando talor da giusta ira com[m]osso', 'Piu uolte il di mi fo uermiglioso & fosco', excerpt from ballad 'Amor chenpace il tuo regno gouerni');

fol. 165v: blank.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

Rome, Biblioteca Casanatense, ms. 924

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COPY SEEN BY
Lorenzo
Sacchini

NOTES

The ms. presents a series of philological observations and variant readings based upon Petrarch's autographs. The annotations either replicate or extend the ones found in the 'codice degli abbozzi' (Vat. Lat. 3196). As regards *RVF*, the main copyist that transcribed the text provides a few indications on the order of the *RVF* and on the corpus of poems (e.g. at fol. 48v next to 'Donna mi uenne spesso ne la mente' he notes 'Questa ballata no[n] e in lo originale de messer. Franc[esco] Petrarcha: & i[n] luogo di q[ue]sta uole esser una che comenza. Or uedi amor che giouenetta donna. La quale e a carte 91 segnada di q[ue]sto segno'). This is one of the few mss. to provide *varianti d'autore* for the *Triumphi* (Pacca 1996, 5). According to Vecchi Galli (2006, 34-35), three other annotators operate in the text of the *RVF*: the main annotator provides variant readings on the basis of Petrarch's autographs (including lost ones); a second annotator offers exegetical notes, either explaining obscure passages or identifying primary sources; the remaining one only adds scattered words and letters at fols. 19r, 115r, 116r. The text of the *Triumphi* is transcribed by the main copyist and its annotations come from the main annotator. The most extensive note of the main copyist is at fol. 152r. The most interesting annotations are due to the main annotator, who offers variant readings from autograph material now lost. A different view is maintained by Cecconi (2013, 130-140) who identifies Bartolomeo Sanvito, a scribe from Padua, as the only copyist of this ms., responsible also for the annotations. Cecconi considers differences in the form of scripts as a result of the different ages in which Sanvito penned the ms. A typescript of the ms. originally edited by Carl Appel has been reprinted in Petrarca 2006.

Decorated initials for *RVF* 1 (fol. 1r) and for *Triumphi* (fol. 139r); in both cases the titles of Petrarch's works are written with inks of different colors.

ONLINE REFERENCES
https://manus.iccu.sbn.it//opac_SchedaScheda.php?ID=15843

BIBLIOGRAPHY

CPR, 165; Ms.Cas 2, 58-61; AIM

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Baldassarri 2007, 424 (n. 10), 425, 427, 429 (n. 20); Cecconi 2008, 109-120; Cecconi 2009, 31-46;

Cecconi 2013, 130-140; Cesareo 1905; Dutschke 1999, 137 (n. 10), 144; Fabbi 1987, 313-323; Cremonini 2007, 118 (n. 2), 119, 137; Giorgi-Sicardi 1905, 27-46; Giunta 1994, 15-17; Gorni 1999, 95 (n. 26); Guerrini Ferri 1986a, 172; Pacca 1996; Pacca 1999, 324-26, 331-341; Pancheri 1999, 49-59; Paolino 1995, 47-51; Paolino 2007, 255 (n. 13); Pasquini 1999, 12-13, 18-19, 22, 27, 30; Pasquini-Vecchi Galli 2006; Pellegrini 1905, 359-75; Petrarca 2000, 53-55; Petrarca 2006; Proto 1906, 1-50; Quarta 1908, 49-59; Rime disperse 1997; Vattasso 1905, XXIII-XXIV; Vecchi Galli 1999, 343-44, 359, 361; Vecchi Galli 2007, 7 (n. 16), 10 (19), 12 (23), 14, 23; Weiss 1950, 75.