

## [\[RVF and Triumphs - with index\]](#)

### ENTRY TYPE

Manuscript

## Manuscript Details

### CURRENT LOCATION

Biblioteca Nazionale Centrale Vittorio Emanuele II  
Rome  
Italy

### SHELFMARK

Varia, Varia 3

### CREATOR

[Petrarch](#)

### DATE

fifteenth century (1444 for the Petrarch-related section)

### COPYIST

[Gentilis poeta](#)

### TITLE PAGE

<inc> Uoi chascoltate inrime sparse il suono

### MODE OF EXEGESIS

[Tools for the reader](#)

### RELATED TO PETRARCH'S

*RVF, Triumphs + Mortis Ia, Fame Ia*

### PHYSICAL DESCRIPTION: FORMAT

209x150 mm, IV + 201 + I fols.

### PHYSICAL DESCRIPTION: TEXTBLOCK

parchment (except flyleaves I-II, and I in paper); semi-gothic hand except for cursive humanistic script at fols. 178v-187v; Petrarch's poems with one verse per line and prose text; one rectangular-box illumination; three penned drawings; two architectural frames; historiated and decorated initials.

## INTERNAL DESCRIPTION

fol. IIIv: pencil drawing of Vacluse's church;

fol. IVr: title of the ms. penned by an eighteenth-century hand: 'Rime del Petrarca';

fol. IVv: blank;

fols. 1r-95r: *RVF* 1-263;

fols. 95v-137r: *RVF* 264-366;

fol. 137r: colophon: AMEN;

fol. 138r-138v: [Petrarch's] letter to Pope Clement VI (*Fam.* V.19) (<inc> Febris tue nuncius: beatissime pat[—], tremorem membris meis; <exp> si te: si nos om[n]es: si te cu[m] agrotan[tem] ecclesiam saluam cupis);

fol. 139r: blank;

fol. 139v: pencil drawing of a naked Petrarch on a red background ('D[OMINUS] PETRARCHA');

fol. 140r: pencil drawing of naked Laura on a red background ('D[OMINA] LAVRA');

fol. 140v: a short summary of the *Triumph* in Latin: 'AMOR uincit mu[n]dum. PVDICICIA Amorem . . . AETERNITATIS OMNIA VINCIT';

fols. 141r-177v: *Triumph* ('FRANCISCI PETRARCAE FLORENTINI POETAE LAVREATI TRIVMPHORVM LIBER FELICITER INCIPIT'; order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* I, *Mortis* Ia, *Mortis* II, *Fame* I, *Fame* Ia, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 178v: colophon: Deogratias. Gentilis poeta sc[ripsit] 1444. deme[n]se dece[m]bris;

fols. 191r-198r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance), fol. 198r: colophon: Deo gratias amen;

fols. 198v-200v: blank;

fol. 201r: *RVF* 16 copied by a later hand;

fol. 201v: blank.

### Other contents:

fol. 137r: sonnet by anonymous author ('Ay lengua ay penna mia che in tante carte');

fol. 137v: blank;

fols. 178v-190v: thirty-two poems by anonymous authors (sonnets 'Maledico quella ingorda lupa', 'Oho [*sic*] prouato per diuersi ingegni', 'Iuto: [*sic*] aiuto, aiuto oime p[er]dio', 'lamelle [*sic*] altiere chel cor ferito hauete', 'Vina [*sic*] me costei cheio tanto amo', 'Vlla [*sic*] salute al mio graue dolore',

'Cor disasso distemp[er]ati unpoco', 'Onposso [sic] piu soffrire il dolcie stento', 'Ardente foco chelmio core auampa', 'On [sic] esi bello ilciel quando risplende', 'E [sic] mille uolte il dimirrasse diuiso', 'Ela [sic] preghiera mia non ue molesta', 'O [sic] me tirendo [sic] ecofesso [sic] esser uinto', 'Onpiangete [sic] ochi mei piuluostro male', 'Ianti [sic] esospiri massalirano hormai', 'Ve [sic] andarai misero e dolente', 'Vesta [sic] patria che tanto mi graua', 'Artito [sic] ison senza uederte amore', 'Oi [sic] non ui uidi q. anima mia bella', 'Itorna [sic] tempo lieto almo sereno', 'Alta [sic] sp[er]anza in cui son diuorata', *canzone* 'Elmegio [sic] delonferno honesta altera', sonnets 'Tho [sic] seruito amore e fidelmente', 'Dolce [sic] ritornata quanto fusti', 'Ersahai [sic] lachiaue erotta e la chatena', 'Empo [sic] e ogimai chio tilassi amore', 'Car [sic] conforto: o dolce uita mia', 'io [sic] fui uilano alacortese offerta', 'A [sic] poi chelafortuna inuidiosa', 'O croce sancta: o reuerenda insegna', 'Ben uegio che deltutto espenta: emorta', *canzone* 'O maligna tiranna o crudel serpe').

## VISUAL ELEMENTS

[decoration\(s\)](#)

[illumination\(s\)](#)

[drawing\(s\)](#)

## MATERIAL COPY

**[Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II, Varia, Varia 3](#)**

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Varia, Varia 3

## COPY SEEN BY

Lorenzo  
Sacchini

## NOTES

Fol. 1r has initial in gold for *RVF* 1 and a decorated architectural frame with a coat of arms at the bottom and a rectangular-box illumination in the top half of the fol. It represents Laura before a group of five women holding a bay tree from whose foliage cupid is about to shoot an arrow towards Petrarch. Fol. 141r has a historiated initial representing a woman (presumably Laura) and an elegant architectural frame decorated with floral decorations, small animals, and two cupids holding a blank coat of arms at the bottom of the fol.

Blank space at the beginning of the second part of *RVF* at the top of fol. 95v, probably to be decorated with a rectangular-box illumination. The order of *RVF* poems does not correspond to that of Vat. Lat. 3195 and has a *lacuna* for poems 9-17 (except for *RVF* 11); the order of *RVF* poems is provided in the 'Descrizione del codice' of the CD-Rom *Due manoscritti petrarcheschi: Varia 3: F. Petrarca, Rime; Vitt. Em. 1632: Cicerone, Tusculanae disputationes, con postille autografe di Petrarca*, saggi di Antonio Maria Adorisio, Domenico Ciampoli, Silvia Rizzo (Rome: Biblioteca Nazionale Centrale, [2004]). At fols. 43r and 58v-59r *RVF* 114, 136-138 have been erased; few

*maniculae.*

Although the name of the copyist ('Gentilis poeta') does not give precise identification, he is the same copyist of ms. Clarke 24 of the Bodleian Library of Oxford (Manus).

#### **ONLINE REFERENCES**

[https://manus.iccu.sbn.it//opac\\_SchedaScheda.php?remlastbc=1&ID=67295](https://manus.iccu.sbn.it//opac_SchedaScheda.php?remlastbc=1&ID=67295)

#### **BIBLIOGRAPHY**

Iter, II, 120; MsDatati BNC.R, 86

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Ciampoli 1904; Trapp 1992-1993, 29