

# [\[Anonymous commentary on RVF 105 and anonymous academic lecture on RVF 102\]](#)

## ENTRY TYPE

Manuscript

## Manuscript Details

### CURRENT LOCATION

Biblioteca Apostolica Vaticana  
Vatican City  
Vatican City

### SHELFMARK

Cappon. 169

### CREATOR

[Petrarch](#)  
[Anonymous](#)

### DATE

sixteenth / eighteenth century (beginning of seventeenth century for fols. 17r-21v, 115r-123r)

### TITLE PAGE

<inc> 'Mai non uo più cantare' Si come noi nell'egloghe Latine del Pet[rarca] (fol. 17r)

### MODE OF EXEGESIS

[Commentary](#)  
[Lecture](#)

### RELATED TO PETRARCH'S

*RVF* 102, 105

### PHYSICAL DESCRIPTION: FORMAT

293x222 mm (fols. 114-123: 210x138 mm); II + 358 + I fols.

### PHYSICAL DESCRIPTION: TEXTBLOCK

paper; seventeenth-century cursive hand by various hands; two layouts for commentary and lecture: single lines or small sections of Petrarch's poems underlined and included in prose text of the commentary; single lines or small sections of Petrarch's poems set in central blocks, with prose text of lecture distributed across the page beneath either every single line or section of text.

## INTERNAL DESCRIPTION

fols. 17r-21v: anonymous commentary on *RVF* 105 (<inc> 'Mai non uo più cantare' Si come noi nell'egloghe Latine del Pet[arcarca] hauemo: poi che fù dimorato gra[n] tempo i[n] qu[est]o suo amore uide non poter fuggere [sic] alcun premio di tante sue fatiche, diuentò già uecchio; <exp> non dalla sensualità mosso li attribuisce al desiderar souerch[\_] '32 che colpa è d[\_] stelle o delle cose belle' q[ue]l desiderio che p[ri]ma lo infiammaua, hora lo affrena perche diuenta casto, gl'affetti che attribuisce agl'occhi di L[aura] attribuisce al p[re]senteà se. 'Non ueggio' Il poet);

fol. 114r-114v: blank;

fols. 115r-123r: anonymous academic lecture on *RVF* 102 (<inc> Gran pensieri et diuersi (nobilissimi[mi] ascoltatori) m'hanno combattuta la mente per ch'io sia salito in q[ues]to luogo, p[er]he dall'una par[\_] considerando che qui non sagliono senon g[\_] di ualore, scrittori, et ornati di tutti libri belli et gentili; <exp> ricorsi di lontano ad un essempro di m[esse]r Cino da Pistoia mostrando \ poco conuenirmi \ di non hauere mai auertito nel P[etrarca] et qui facendo fine di noiare più longam[ent]e l'orecchie ui rendo a tutti quelli maggiori gratie ch'io posso della cortesiss[im]a audienza che m'hauete prestata);

fol. 123v: blank;

### Other contents:

The ms. contains numerous Latin and vernacular works, mostly anonymous, on diverse topics. In addition to writings on literary criticism (fols. 13r-15v: 'Critica d'Alcune Commedie dell'Intronato'), the ms. includes works on philosophical matters (fols. 101r-113v: Alessandro Scotto's 'ORATIO DE PERFECTI PH[ILOSOPHI] IDEA E[T] OP[ER]IBVS QVIBVS AD EAM PERVENIATUR'; fols. 138r-140r: 'De comparatio[ne] Platonis at Aristotelis. Lectio'), on numismatics (fols. 80r-84v: Bernardo Davanzati's 'Lezione di Bernardo Dauanzati sopra Le monete. Stampata già suoi opuscoli'), on law (fols. 169r-190r: 'Disputatio utru[m] iudex delegatus sit maior iud[ic]e ordinario'), on art history (fols. 22r-23v: biographical sketches on famous artists), and literary works (fols. 194r-288r: Raffaele Maffei's *Agnese*: 'L'Agnese Rappresentazione delsig[no]r Proued[ittor]e Raffaello Maffei recitata in Volterra l'anno 16 [sic] e copiata da Benedett[\_] Lisci l'anno 1645'; fols. 330r-336r: Latin fragments from Homer's *Odyssey* 'Ex Homeri Odyssea'). For a detailed list of works and incipits, see Cozzo 1897, 230-33.

## MATERIAL COPY

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Lorenzo  
Sacchini

## NOTES

The commentary illustrates and contextualises *RVF* 105. The author both focuses on the literal sense of Petrarch's lines, and discusses how Petrarch's feelings evolve within the *RVF*. Much attention is given to clarifying single words and expressions: e.g. 'altero: ch[e] si leua da cose uili, e basse, come passa qu[est]o termine diuenta sup[er]bo' (fol. 18v).

The anonymous lecture is divided into two parts. The first part demonstrates that this is a correspondence sonnet in response to Antonio da Ferrara's 'Cesare poi che riceue il presente'. The second part rejects four criticisms elaborated by some unidentified 'spositori', namely: 1) that the historical examples listed by Petrarch do not correspond with his own feelings; 2) that there might be a contradiction between this sonnet and *RVF* 35; 3) that Petrarch could find other ways to hide his feelings; 4) that the depiction of Caesar contrasts with other depictions of him in Petrarch's works.

## ONLINE REFERENCES

[http://www.mss.vatlib.it/gui/console?service=present&term=%405Cappon.169\\_ms&item=1&add=0&search=1&filter=&relation=3&operator=&attribute=3040](http://www.mss.vatlib.it/gui/console?service=present&term=%405Cappon.169_ms&item=1&add=0&search=1&filter=&relation=3&operator=&attribute=3040)

## DIGITAL COPY

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## BIBLIOGRAPHY

Cozzo 1897, 230-33; Vattasso 1909, 245-46