## [RVF and Triumphi – with annotations and index]

**ENTRY TYPE**
Manuscript

# Manuscript Details

**CURRENT LOCATION**

Biblioteca comunale dell'Archiginnasio
Bologna
Italy

**SHELFMARK**
A. 341

**RELATED TO PETRARCH'S**

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

**CREATOR**
Petrarch
Anonymous

**DATE**
fifteenth century

**TITLE PAGE**

'Incipiunt carmina francisci Petrarchae'

**MODE OF EXEGESIS**
Annotations
Tools for the reader

**PHYSICAL DESCRIPTION: FORMAT**

270x190 mm; I + 216 fols. (foliation has been put into square brackets for final unnumbered folios).

**PHYSICAL DESCRIPTION: TEXTBLOCK**

parchment; semi-gothic hand; Petrarch's poems with one verse per line with annotations distributed either on left or right next to the lines of the *Triumphi*; decorated initials.

**INTERNAL DESCRIPTION**

fols. 1r-141v: *RVF* ('Incipiunt carmina francisci Petrarchae');

fols. 143r-176v: *Triumphi* with annotations (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*, *Mortis* I);

fols. 176v-177r: one *dispersa* ('Cançon de m[esser] f[rancesco] p[etrarca] facta i[n] laude de messer aço da coregio e de soi fratelli qua[n]do ricopron[n]o parma'; <inc> Quel cha nostra natura in se piu degno);

fol. 177r: colophon: DEO GRATIAS;

fol. 177v: blank;

fols. 209r-[215r]: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. [215r]-[215v]: index of the first lines of the *capitoli* of the *Triumphi* in order of appearance;

Other contents:

fols. 178r-208v: twenty-eight of Dante's poems (*canzoni* 'DOnne chauete intellecto damore', 'DOnna pietosa et dinouella etate', 'GLiocchi dolenti per pieta delcore', ballads 'OUoi che per lauia damor passate', 'BAllata io uo che tu ritruoui amore', sonnets 'SPesse fiate uengomi allamente', 'AMor elcor gentil son una cosa', ballad 'QUantunq[ue] uolte lasso mirimembra', sonnets 'ERa uenuta nellamente mia', 'DE peregrin che pensosi andate', 'OLtre lasfera che piu largame[n]te gira', *canzoni* 'COsi nel mio parlar uoglio essere aspro', 'VOi chentando [*sic*] ilterço ciel mouete', 'AMor che nella mente miragiona', 'LEdolce rime damor chiosolea', 'AMor che muoue tua virtu dalcielo', 'IOsento si damor lagran possança', *sestina* 'AL poco giorno et algran cerchio dombra', *canzoni* 'Amor tu uedi ben che questa donna', 'IOson uenuto alpunto della rota', 'EMincresce dime simalamente', 'POscia chamor deltucto ma lasciato', 'LAdispiatata mente che pur mira', 'TRe donne intorno alcor mison uenute', 'DOglia mireca nelcore ardire', 'AMor diche conuien pur chio midoglia', ballad 'IO mison pargoletta bella enoua', *canzone* 'Ay fauy riprou quoi tray');

fols. [215v]-[216r]: alphabetical index of the first lines of Dante's poems listed in order of appearance;

fol. [216v]: blank.

**VISUAL ELEMENTS**
decoration(s)

**MATERIAL COPY**

## Bologna, Biblioteca comunale dell'Archiginnasio, A. 341

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**COPY SEEN BY**
Lorenzo
Sacchini

**NOTES**

As well as names of historical and mythological figures mentioned in the *Triumphi,* some more extensive marginal annotations in Latin by the same hand that transcribed the text are concerned to: 1) provide a basic introduction to the content of the *capitolo*; 2) illustrate obscure passages and clarify potentially obscure references (e.g. the annotator explains next to *Triumphus Amoris* IV.17 at fol. 148r why Anacreon is said to be burning with love: 'Anacreontis quid poesia tota est amato[r]ia'); 3) offer biographical sketches of some of the historical and mythological figures mentioned. At fol. 173v, at the bottom of *Triumphus Eternitatis* is a colophon: 'Expliciunt vj triu[m]phi petrarce', followed by *Triumphus Mortis* I at fol. 174r.

At the top of fol. 1r is a rectangular-box decoration with white vine-stem. Decorated initial on a gold square for *RVF* 1; decorated initials in pen for each poem of *RVF* and each *capitolo* of the *Triumphi*; few *maniculae*.

**BIBLIOGRAPHY**

Mazzatinti, XXX, 135-37