[Selection of RVF poems and Triumphi – with annotations]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Riccardiana
Florence
Italy

SHELFMARK
Ricc. 1939

RELATED TO PETRARCH'S

RVF, *Triumphi* (except *Amoris* II, *Mortis* II) + *Fame* Ia

CREATOR
Petrarch
Anonymous

DATE
fifteenth century

TITLE PAGE

‘Sonetti fatti p[er] mess[er] francescho petrarcha poeta fiorentino’ (fol. 101r)

MODE OF EXEGESIS
Annotations

PHYSICAL DESCRIPTION: FORMAT

292x217 mm; VI + 145 + V fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; semi-gothic hand; Petrarch’s poems with one verse per line with annotations distributed in single column on right or in interlinear position.

INTERNAL DESCRIPTION

fols. 101r-102v: selection of *disperse* and *RVF* poems (‘Sonetti fatti p[er] mess[er] francescho petrarcha poeta fiorentino’; sonnets [actually by Matteo degli Albizzi] ‘Ellampeggiar degliochi alteri

egraui', 'Antonio cosa afatto latua terra', *RVF* 132, 134, sonnets [actually by Marchionne Torregiani] 'Solo soletto ma no[n] dipensierj', 'S'io potessi cantar dolce e soaue', 'Inira alcielo almo[n]do e allagente', *RVF* 35, sonnets 'Equanto [*sic*] talora imiei pensieri nascosti', [actually by Giacomo Colonna] 'Selle parti delcorpo mio distrutte', 'Jo no[n] uidi maj di mezza notte', *RVF* 120, 'Glantichi ebei pensierj co[n]uien chiolassi', *RVF* 2, 112, 150, 'Beato iluelo chelle tue treççe cuopre', 'Dal [†††] elle candide spoglie', 'Crauidi [*sic*] boschi collaebrutta [*sic*] lagnia', 'None piaggia dis[er]ta oselua offter[r]a [*sic*]', 'Piegare lecime autussimi [*sic*] colli', 'Perlidi eselue p[er] campagnie ecolli');

fols. 119r-129v: *Triumphi* with annotations ('Trionfi fatti p[er] messer francescho pretarcha [*sic*] poeta fiorentino'; order: *Amoris* I, *Amoris* III, *Amoris* IV, *Castitatis*, *Mortis* Ia, *Mortis* I, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 129v: colophon: finiti itriunfi dimess[er] francescho petrarcha poeta fiorentino deo gra[tia]s;

fol. 139r: incomplete index of contents of the ms. (starting from fol. 103);

Other contents:

The ms. includes a series of mostly humanistic and religious prose and poetic writings, beginning with a large excerpt from the apocryphal Gospel of Nicodemus (fols. 1r-14r), followed by the Letter of Lentulus (fols. 14r-14v), and other writings on the historical figure of Christ. A substantive section is devoted to papal biographies (fols. 28r-46v: 'Qui comincia La scriptura di tutti ipapi che sono stati da sal p[a]olo insino allanno mccccxliii e quello che uissono etutto quello an[n]o fatto alloro tempo da farne mençione et ciaschedunodip. [†] et prima'). There are also several Franciscan-related religious works (fol. 47r-47v: 'Copia duna uisione ebbe frate antonio religioso del nostro ordine'; fols. 72r-76v: 'Profetia fatta p[er]frate Tomasino dagualdo dellan[n]o 1362 ad pitiçione dimess[er] bartolomeo di p[e]ristiardo [*sic*] da p[e]rugia'), as well as writings by leading humanistic figures, such as Leonardo Bruni's reply to King of Aragon's ambassadors (fols. 21r-25r: 'Risposta fatta p[er]llo egregio huomo Messe[r] Lionardo dareçço cancellieri delco[mun]e di firença agliambassadorj del Re daraona p[er]parte e com[m]issione della signioria di firençe nel generale c[on]siglio del detto co[mun]e, nel quale vi fu gran moltitudine dicittadinj fiorentini e andoui chiuolle'), Bruni's letter to the Marquess of Mantua (fols. 58v-63v: 'Pistola mandata p[er]llo egregio huomo Messe[r] Lionardo dareçço cittadino fioentino allo generosissimo signiore marchese dimantoua Laquale tratta della naçione dei toschanj e come i detti toschanj posono mantoua e molte altre [†††] bellissime come Jnessa sicontiene laquale pistola escritta quj dirimpetto'), Coluccio Salutati's letter to Giovanni da San Miniato (fols. 49r-58v: 'Pistola mandata p[er]llo egregio huomo Messe[r] Coluccio de salutati poeta fioentino allo religioso huomo frate giouannj da sa [*sic*] migniato Risposta. aduna lettera ched[et]to frate giouannj aueua mandata a Agniolo corbinelli uolendolo [†††] dallo studio di poesia Ridotta dilatino i[n] uolgare'). Poetic writings included mostly deal with ethical topics, such as friendship (fols. 79r-81r: 'Trionfo damiciçia fatto p[er]lo egregio dottore dilegge mess[er] benedetto di mess[er] michele dapontenano auocato fiorentino'; fols. 83v-85r: 'Capitolo sopra amiciçia co[m]pilato p[er] mess[er] Antonio degliagli cittadino fiore[n]tino') and love (fols. 76v-77v: 'Cançona morale fatta p[er] messe[r] benedetto dimess[er] michele dapontenano auocato fiorentino tratta damore').

MATERIAL COPY

Florence, Biblioteca Riccardiana, Ricc. 1939

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COPY SEEN BY
Lorenzo
Sacchini

NOTES

The annotations by the same hand that transcribed the text offer variant readings of many passages in the *Triumphi*: the original reading is normally erased by pen and the variant reading is written either next to the corresponding line or in interlinear position (e.g. for *Triumphus Castitatis* 96 the original reading ‘mille victoriose e chiare salme’ is erased and replaced by ‘ellegargli p[er]forççа ambo lepalme’: fol. 122v). It seems that the copyist copied the *Triumphi* and later modified it according to another copy of Petrarch’s work that he/she assumed to be more correct.

BIBLIOGRAPHY

Iter I, 214b-215a