[Triumphi and RVF with Bruni’s life of Petrarch and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Bibliothèque nationale de France
Paris
France

SHELFMARK
italien 548

RELATED TO PETRARCH'S

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

CREATOR
Petrarch
Leonardo Bruni

DATE
fifteenth century (1476)

COPYIST
Antonio Sinibaldi

TITLE PAGE

<inc> TAVOLA DE SONECTI DEL P[etrarca]

MODE OF EXEGESIS
Life
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

258x165 mm; I + 248 + III fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch’s poems with one verse per line and prose text; seven full-page illuminations, eighteen architectural frames, historiated and decorated initials.

INTERNAL DESCRIPTION

fol. 1r: blank;

fol. 1v: full-page illumination (with a young man [presumably Petrarch] finding rescue from a shipwreck by holding onto a branch of a laurel tree that grows close to the shore);

fols. 2r-8v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance) ('Tavola de sonecti del P[etrarca]');

fol. 8v: colophon: Finisce latavola desonecti canzone et ballate di mess^{er} Francesco Petrar^{ca};

fols. 8v-9r: index of the *capitoli* of the *Triumphi* in order of appearance ('Capitoli di tucti e Triomphi');

fol. 9r: colophon: Finiscono etriomphi del P[etrarca];

fols. 9r-9v: index of poems from Dante's *Vita Nova* in order of appearance ('Incominciano lecanzone ballate et sonecti di Dante');

fol. 9v: colophon: Finiscono. Lecanzone & sonecti della Vita Nuova didante & incominciano le canzone che fece di poi;

fol. 9v: index of Dante's *canzoni* in order of appearance;

fol. 9v: colophon: Finis;

fol. 10r: blank;

fol. 10v-54r: *Triumphi* ('Incomincia eltrionfo dellamore delcarissimo poeta fiorentino messere Francesco Petrarcha', order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*); each triumph is preceded by a full-page illumination: *Triumphus Amoris* (10v), *Pudicitie* (24v), *Mortis* (29v), *Fame* (39v), *Temporis* (47v), *Eternitatis* (51v);

fol. 54r: colophon: Di Francescho Petrarcha poeta cl[arissi]mo finiscono etriumphi;

fols. 54v-55v: blank;

fols. 66r-75v [*sic*]: *RVF* 28.15-48;

fols. 56r-65v: *RVF* 1-28.14 ('Incominciano esonecti lechanzone delclarissimo poeta fiorentino messere Francesco petrarcha');

fols. 76r-193v: *RVF* 49-366;

fol. 193v: colophon: Finis;

fols. 194r-199v: [Bruni's] life of Petrarch (<inc> Francesco petrarca huomo di grande ingegno & non diminor uirtu; <exp> massime perche lauirtu e certa & lacorona tal uolta per lieue giudicio cosi achi non merita come achi merita dar sipuote');

fol. 199v: colophon: Scripto permano dantonio sinibaldi nellanno M^{o}CCCC^{o}LXX^{o}VI^{o} infirenze;

fols. 200r-201v: blank;

Other contents:

fols. 202r-214r: all the poems (thirty-one in total) from Dante's *Vita Nova* ('Incominciano esonecti et lecazone del divino poeta Dante Allighieri nobilissimo cittadino fiorentino', poems: 'A ciascuna alma presa & gentil core', 'Ovoi che per lauia damor passate', 'Piangete amanti poi che piange amore', 'Morte uillana & dipieta nimica', 'Caualcando laltrier per un cammino', 'Ballata iuo che tu ritruoui amore', 'Tucti limiei pensier parlan damore', 'Conlaltre donne mia uista gabbate', 'Cio che mincontra nellamente more', 'Spesse fiate uegnommi alla mente', 'Donne cauete intellecto damore', 'Amor elcor gentil sono una cosa', 'Negliocchi porta lamia donna amore', 'Voi che portate lasembianza humile', 'Se tu colui chai tractato souente', 'Donna pietosa edinouella etate', 'Io misenti suegliar dentro dal core', 'Tanto gentile & tanto honesta pare', 'Vede perfectamente ogni salute', 'Se lungamente ma tenuto amore', 'Gliocchi dolenti perpieta del core', 'Venite adintender lisospiri miei', 'Quantunque uolte lasso mirimembra', 'Era uenuta nella mente mia', 'Videro gliocchi miei quanta pietate', 'Color damore & di pieta sembianti', 'Lamaro lagrimar che uoi facesti', 'Gentil pensero che parla diuoi', 'Lasso per forza dimolti sospiri', 'De peregrini chesi pensosi andate', 'Oltre lasperache piu larga gira');

fol. 214r: colophon: Qui finiscono esonecti et le canzone della uita nuoua didante. Et incominciano le canzone che lui fece da poi;

fols. 214r-237v: seventeen of Dante's *canzoni* ('Cosi nel mio parlar uoglio esser aspro', 'Voi chentendo [*sic*] ilterzo ciel mouete', 'Amor che nellamente miragiona', 'Ledolce rime damor chisolia', 'Amor che muoui tuo uirtu dalcielo', 'Isento si damor lagran possanza', 'Amor tu uedi ben che questa donna', 'Alpoco giorno & algran cerchio dombra', 'Isonuenuto alpunto della rota', 'Emincresce dime si malamente', 'Poscia chamor del tucto ma lasciato', 'Ladispiatata mente che per [*sic*] mira', 'Tre donne intorno alcor mison uenute', 'Doglia mireca nellocore ardire', 'Amor dache conuien pur chimi doglia', 'Ay faux ris prous quoi tray aues', 'Io mison pargolecta bella & noua');

fol. 237v: colophon: Finisce la XVII^{a} et ultima canzone di Dante;

fols. 238r-248v: Leonardo Bruni's life of Dante ('Incomincia lavita del clarissimo huomo Dante Alighieri poeta fiorentino composta da messere Lionado [*sic*] darezzo poeta famosissimo', <inc> Hauendo inquesti giorni posto fine auna opera assai lunga; <exp> glihabitatori col uolgere disua rota);

fol. 248v: colophon: MCCCCLXXVI. Adi ultimo di settembre scripto & finito per A[ntonio] Sinibaldi infirenze.

VISUAL ELEMENTS
illumination(s)
decoration(s)

MATERIAL COPY

Paris, Bibliothèque nationale de France, italien 548

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Paris
France

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italien 548

COPY SEEN BY
Giacomo
Comiati

NOTES

Fols. 66-75 had been wrongly bound before fols. 56-65 (to which fol. 76 follows). This error must have occurred after the numbering was written, since the fols. with *RVF* are sequentially numerated in the correct order.

Historiated initials in gold for *Triumphus Amoris* I showing Petrarch sleeping on a lawn (fol. 11r), *Amoris* III showing Petrarch's half-bust portrait (fol. 14r), *Amoris* IV showing Petrarch's portrait (fol. 17r), *Amoris* II showing two men wearing black mantels, standing close to each other (fol. 20r), *Pudicitie* showing a young woman holding a branch in her hand (fol. 25r), *Mortis* Ia showing a bird about to fly (fol. 28v), *Mortis* I showing two flying figures walking on water (fol. 30r), *Mortis* II showing a picture of the sky (fol. 33r), *Fame* Ia showing a skull (fol. 36r), *Fame* I showing a cupid's face in the act of blowing (fol. 40r), *Fame* II showing a knight riding a horse (fol. 42r), *Fame* III showing a half-bust portrait of a man wearing a red garment (fol. 45r), *Temporis* showing the Taurus constellation and the sun (fol. 48r), *Eternitatis* showing the representation of the earth surrounded by heavens (fol. 52r), *RVF* 1 showing Petrarch standing in a garden (fol. 56r), Dante's poem 'A ciascuna alma presa & gentil core' showing a man (Dante ? writing in his studio (fol. 202r), and Bruni's life of Dante showing a man holding a book (fol. 238r); decorated initials in gold for the first line of the alphabetical index (fol. 2r), all the other *RVF* poems, Bruni's life of Petrarch (fol. 194r), and all the other poems by Dante; at fols. 1v, 11r, and 56r is an architectural frame on four sides, at fols. 48r and 52r one on three sides (top, right and bottom ones), at fols. 2r, 25r, 30r, and 40r one on two sides (top and right one), while at fols. 14r, 17r, 20r, 28v, 33r, 36r, 42r, 45r, and 202r one on the right side.

ONLINE REFERENCES
https://archivesetmanuscrits.bnf.fr/ark:/12148/cc96719

DIGITAL COPY
http://gallica.bnf.fr/ark:/12148/btv1b105325942

BIBLIOGRAPHY

Avril 1984, n° 103; Baurmeister-Laffitte 1992, n° 28; Iter, III, 310a; Marsand, I, 800-02 (n° 694); Pellegrin 1966, 150-53 (= II, 328-331); Rubin-Wright 1999, n° 3; TBItalie 1950, n° 190; Lenzuni

1992, n° 6.

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Chastel 1982, 17-19 and 255-61; Csapodi-Gárdonyi 1962; De Beatis 1905, 143; Delisle 1900; Garzelli 1985, I, 122; Labande-Mailfert 1986, 504; Piccolomini 1875, 133; Pulsoni 2007; Spallanzani-Bertelà 1992, 50; Ullman 1960, 119