[RVF and Triumphi – with annotations]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Centrale
Florence
Italy

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RELATED TO PETRARCH'S

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

CREATOR
Petrarch
Anonymous

DATE
fifteenth century

COPYIST
Fighineldo da Firenze

TITLE PAGE

Cançoni e sonetti \ morali \ dello excellentissimo poeta mess[er] francesco petrachi [*sic*] fiorentino

MODE OF EXEGESIS
Annotations

PHYSICAL DESCRIPTION: FORMAT

296x220 mm; II + 94 fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; *mercantesca* (two hands: hand *A* wrote fols. 1-37 and 41-54; and hand *B* [Fighineldo's] fols. 37-38 and 57-92); Petrarch's poems with one verse per line (at fols. 1-37 and 41-54 poems are written as a prose text with a vertical stroke separating the lines), with annotations irregularly distributed on the sides.

INTERNAL DESCRIPTION

fol. Ir: title by a later hand (‘Rime del Petrarca e di Dante’);

fols. I v-IIv: blank;

fol. 1r-31v: 217 *RVF* poems (182 sonnets, twenty-seven *canzoni*, three madrigals, and five ballads) with annontations (‘Cançoni e sonetti \ morali \ dello excellentissimo poeta mess[er] francesco petrachi [*sic*] fiorentino’);

fol. 37v-38v: eight *RVF* poems (i.e. *RVF* 11, 14, 106, 54, 55, *dispersa* ‘Donna mi venne spesso nella mente’, *RVF* 56 and 113);

fols. 39r-40v: blank;

fols. 41r-47v: forty-five *RVF* poems (including *canzoni*, sonnets, and ballads) (‘Chanzo [*sic*] d[e]l [†††] fra[ncesco] petrarcha’);

fols. 57r-86r: *Triumphi* with annotations (‘Francisci petrarce daflorentia laureati poete libri Trumphor[um] primus incipit’, order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Mortis* Ia, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*) with several marginal annotations by hand *B* and a later hand.

fol. 86r: colophon: amen;

fols. 86v-92r: blank;

fol. 92v: colophon: Sonecti de miser Francesco petrarcha et ballate et trionfo et cancone morale et el trionfale [*sic*] lo quale fo [*sic*] solo nelmundo de far simile cose per amore de lla sua laora tanto bella. Qui di sopra scripse il fighineldo daffirençe huomo de ~~ginalc~~ amor ne fa parlar de [††]lena; followed by two other notes by two different hands (‘amor’ and ‘et di nicholaio dipiero dameleto’).

Other contents:

fol. 32r-37r: twelve among Dante’s *canzoni distese* (‘Qui comi[n]ciano leca[n]zoni distese del chiaro poeta dante alighieri di fire[n]çe nelle quali divarie chose tracta[n]do nella prima la rigidita della sua donna co[n] rigide rime dimostra’; *canzoni*: ‘Cosi nel mio parlar uolglio [*sic*] esser aspro’, ‘Uoi chente[n]dendo ilt[er]ço ciel mouete’, ‘Amor che nella m[n]te mirasgiona [*sic*]’, ‘Le dolci rime damor chisolea’, ‘Amor che muouj tua ui[r]tu dalcielo’, ‘Iosento si damo[r] lagra[n] possança’, ‘Al pocho giorno et algran cerchio dombra’, ‘Amor tuuedi ben che q[ue]sta donna’, ‘Io son uenuto al pu[n]to della rota’, ‘Mincrescie dime simalam[en]te’, ‘La dispietata mente che pur mira’, and ‘Donna pietosa e dinouella etade’),;

fols. 48r-50r: blank;

fol. 50v: initial lines of four poems (‘A quante volte’, ‘Amore i no posso’, ‘P[er] otto et la chon[†]anpa’, and ‘Amor in cor uilano’);

fols. 51r-54r: [Boccaccio's] three *canzoni* ('Tantel sop[er]chio demiei duri affanni', 'Sio potessi difuor mostrare ap[er]to', and 'Donna nel uolto mio dipinto porto'), followed by three lines by later hand ('Oime bellezza gientile che ssi mi graui | o pensieri miei amorosi e mortali | chintorno al chore sete tuta via');

fol. 54v: blank;

fol. 55r: the same three lines written at fol. 54r (by the same hand that wrote them. At fol. 54r) with an annotation on the right by the same hand ('di poeta miss[er] franc[esco] petrarcha de fiorenza');

fol. 55v-56r: blank;

fol. 56r: scattered words by three different hands;

MATERIAL COPY

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NOTES

At fols. 1r-31v, marginal annotations by a hand later than *A* either add a missing line, or provide the poems with short textual explanations, often simply rephrasing the sense. For the *Triumphi* (fols. 57r-86r), marginal annotations by hand *B* either refer to the names mentioned in the texts and the rhetorical figures employed, or provide the passages with textual explanations, short summaries, or else with historical and contextual information about a name mentioned in Petrarch. Further (often interlinear) annotations by a later hand give either variant readings of a word or a line, or some details about those characters mentioned in the text that the previous glossator had not commented upon; some *maniculae*.

BIBLIOGRAPHY

MsPanch, 10-12