[RVF and Triumphi – with annotations and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Estense Universitaria
Modena
Italy

SHELFMARK
alpha. U.7.24

RELATED TO PETRARCH'S

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

CREATOR
Petrarch
Anonymous

DATE
mid-fifteenth century (c. 1447)

TITLE PAGE

<inc> Manuscritto in cui il Petrarca Giusto di Roma, Marco Recanato, et altri &c.

MODE OF EXEGESIS
Annotations
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

208x136 mm; III + 300 + V fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; semi-gothic hand; Petrarch’s poems with one verse per line, with annotations irregularly distributed on the sides, and prose text; one architectural frame and decorated initials.

INTERNAL DESCRIPTION

fol. Ir: blank with a piece of paper pasted on it with a note on the contents of the ms. in French by an

eighteenth-century hand;

fol. Iv: blank;

fol. IIr: note (dated 1905) on the contents of the ms. in Italian by G[iulio] Bertoni;

fols. IIv-IIIv: blank;

fol. 1r: three notes by a seventeenth-century hand include: 1. a short partial list of the contents of the ms. (‘Manuscritto in cui il Petrarca Giusto di Roma, Marco Recanato, et altri &c.’); 2. a note on the date of composition (‘fatto del [*sic*] 1447’); and 3. a note of possession (<inc> Compro [*sic*] in Roma l’anno 1651; <exp> in esso si uede essere scritto del 1447 cioè anni 76 doppo [*sic*] la morte del Petrarca che fu del 1374’);

fol. 1v: blank;

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);

fols. 9r-10v: blank;

fol. 11r: Petrarch’s note on Laura (‘In Bibliotheca papiensi in quodam Virgilio d[omi]ni francisci petrarce sua manu propria’, <inc> Laura proprijs virtutibus illustris et meis longum celebrata carminibus; <exp> inspectatos exitus acriter ac viriliter cogitantj);

fol. 11v: two poems (‘Marci Rechanet [*sic*]’, sonnet ‘Quel sol che scacia laltro e ritornato’, and sonnet ‘Sauanti agliochi mei vn ramiscello’), followed by a note (‘Alter ad f[o]l[io] 82 cu[m] vna sextina’);

fols. 12r-56v: series of sonnets from *RVF* (the first is *RVF* 61 and the last is *RVF* 352) with marginal annotations by the same hand (some annotations are crossed out);

fol. 57r: two *disperse* (sonnet ‘Se sotto legge amor viuesse quella’ and sonnet ‘Stato fussio quando la vidi prima’);

fols. 57v-82r: series of fifteen *canzoni* from *RVF* (29, 50, 53, 70, 71, 72, 93, 119, 125, 127, 128, 135, 207, 214, and 325) with marginal annotations by the same hand;

fol. 82v: *RVF* 249 and 250 with marginal annotations by the same hand;

fol. 83r-92v: 38 poems (some *disperse* and some sonnets attributed to Petrarch: ‘O monti alpestri o cespugliosi mai’, ‘Una clima un zudiaco un orizonte’, ‘Sacra colo[n]na che sostieni anchora’, ‘Sostene con le spalle hercole il cielo’, ‘Nelhora che soto il cancro cambiato ha[n]no’, ‘Sio hauesse al pecto mio formati schermi’, ‘Non piaggia diserta o selva o serra’, ‘Antonio cossa ha fato la tua terra’, ‘Poi chal factor d[e]luniuerso piacque’, ‘Conte Ricciardo quanto piu ripenso’, ‘Credeami stare i[n] parte douio’, ‘Laspre montagne et le valli profonde’, ‘La vaga luce che conforta il viso’, ‘Ingegno vsato alle question profonde’, ‘Per vtile p[er] dilecto et p[er] honore’, ‘Lasso, chomio fu mal proueduto’, ‘In ira a cieli, al mondo et alla gente’, ‘Non creda esse[re] alcuno in alto stato’, ‘Il cor che aciascun di vita e fonte’, ‘Non e sublime il cielo ovue [*sic*] il suo centro’, ‘El lampeggiar de gliochi alteri et graui’, ‘Jo molti anni gia piangendo aggiunte’, ‘Jo veni arimirar glardenti rai’, ‘Jo no[n] posso ben dir Italia mia’, ‘Se laureo mondo i[n] che gia militaro’, ‘Per coglere mercurio el gran pianeto’, ‘Ben chel chamin sia faticoso et strecto’, ‘Anima sconsolata acui ti lasso’, ‘Anima doue sei chadhora adhora’, ‘Fra verde

boschi che lerbeta bagna', 'Colui che p[er] vilta sul grande extremo', 'Solo soleto ma no[n] di pensierj', 'Saggio ortolano sal tuo verde giardino', 'Tu giu[n]gni afflitione al tristo afflicto', 'Sio potessi cantar dolce et soave', 'Lalpestre selue di candide spoglie', ' Ochara luce mia doue se ita', 'Simi fa risentire Laura sparsi', 'Piangomi lasso oue rider solea', and 'Gli antichi et bei pensier co[n]uien chio lassi');

fol. 93r-93v: Marco Rechaneto's sonnet 'Le tue virtute el tuo nobile ingegno' and his *sestina* 'Elaura chome il solle al far dil giorno';

fol. 94r: an erased sonnet (unreadable), followed by a note by the same hand (<inc> Questa opera e libro fo co[n]posita non solame[n]te da vno auctor petrarcha ma etiam daltri inscipto i[n] diuersi tempi; <exp> esta co[n]posito p[er] el prefato petrarcha');

fols.94v-95v: blank;

fol. 96r: an Italian nine-line version of the *Pater noster* in *terza rima* (<inc> O padre nostro che necieli stai | sanctificato sia il tuo sacro nome; <exp> a noi et nonci indure in tentacione | ma libera dal male che si cisprona), followed by a six-line version of *Ave Maria* in Italian (metrical scheme ABABCC, <inc> Dieti salui maria di gratia plena | Idio sia teco et tu sia benedeta; <exp> Ora p[er] nui et poi generalmente | p[er] tut[t]a quanta la xr[ist]iana gente);

fol. 96v: *RVF* 55;

fols. 97r-103r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fols. 103v-104r: *RVF* 57-60 with marginal annotations by the same hand;

fol. 104v: Dante's *Paradiso* XXXIII.133-145;

fols. 105r-107r: Dante's *Paradiso* XXXIII.1-132;

fol. 107v: colophon: Ritorna al principio et ly vedrai lofine;

fol. 107v: title page: in the central part of the fol. a title in capital letters ('INVENI | N\O\C\V\ISE [*sic*] | FIDEM'), before which are two titles by two different hands (1. 'Francisci petrarce florentini poete clar[issi]mi fragmentar[um] vulgarium liber foeliciter Jncipit'; and 2. 'M[esseri] francisci petrarche laureati rer[um] vulgarium fragmenta'); on the right of and below the word 'Inveni' of the main title is a note on Petrarch's *RVF* by the same hand (<inc> In principio di questa op[er]a side sapere che mis[ser] Francesco fu poeta fiorentino; <exp> co[n]tiene poche hano [*sic*] volute dire et la su[m]ma de la sentencia'); between the words 'Nocuise' and 'Fidem' of the main title is a note on *RVF* 2 by the same hand ('Descriue mis[ser] franc[esc]o come fece lo Amor aferirlo') followed by a *manicula* pointing to *RVF* 2, written in the facing page (fol. 108r); below the word 'Fidem' of the main title, are two notes by the same hand (1. in Latin: 'Pretura fuit Joha[n]nis brage cuius taruisini defuncti'; and 2. Dante's *Paradiso* XIX.79-81, crossed out by a few pen strokes);

fols. 108r-140v: series of sonnets from *RVF* (the first is *RVF* 1 and the last is *RVF* 178) with marginal annotations by the same hand (some annotations are crossed out);

fol. 141r: *RVF* 37.1-16 and *RVF* 138 (both crossed out with a stroke of pen);

fols. 141v-162r: 83 sonnets and one *terza rima* poem by various authors (including: Simone da Siena, [Pseudo-]Thomas Aquinas ('Tanto ha virtu ciaschun quanto ha intellecto'), Marco Piacentino, Antonio da Ferrara, and Ulisse [Aleotti] [for a transcription of Aleotti's 47 sonnets present in this ms., see Segarizzi 1906, 46-66]);

fols. 162v-163v: [Leonardo Giustininan's] *canzone* (metrical scheme ABbC CDdE, etc., <inc> Qual ninpha i[n] fonte o qual i[n] ciel mai dea | fo simel dibelta quanto tu sei; <exp> Se volga p[er] pieta a priegi mey | poy che de mi sola Regina sey);

fols. 164r-167v: [Leonardo Bruni's] *canzone* in Italian (<inc> Lunga question fu gia tra vechi sagi; <exp> moral te poy chiamar senza mentire);

fol. 167r: *dispersa* 'Noua belleza in habito gentile';

fol. 167r-167v: *RVF* 8, 16, and 17 with marginal annotations by the same hand;

fols. 168r-181r: series of twelve poems (*canzoni* and *sestine*) from *RVF* (22, 28, 142, 206, 30, 66, 80, 237, 239, 323, 331, and 366) with marginal annotations by the same hand;

fol. 181r: colophon: finis politichar[um] [*sic*] rer[um] illi laureate poete f[rancisci] petrarce et deli soneti et canzone; followed by several short notes by the same hand on the arrangement of some fols. of this ms. with some Petrarchan poems;

fols. 181v-184v: Giusto de' Conti's *terza rima* poem in Italian ('d[omi]ni Justi de Roma', <inc> Se cum lalłe amorose del pensiero | auolo alzar se puo n[ostr]o intellecto; <exp> ne so sel mio pensier iui piu accolse | e q[ue] fugiendo il sono lochi apersy);

fols. 185r-200v: series of eight poems (*canzoni* and *sestine*) from *RVF* (264, 360, 359, 37, 105, 129, 270, and 332) with marginal annotations by the same hand;

fol. 201r: *RVF* 218 and 220 with marginal annotations by the same hand;

fols. 210v-203v: Simone da Siena's *canzone* ('Simoni Bern[ardi] desp[er]ati, <inc> Linfastidite labia in cui gia puosi | mille vage dolceçe equelle apersi; <exp> poi di che tosto imene vengo adelle | p[er]o che dio me co[n]tra ilciel con jra);

fol. 203v: *RVF* 27 with marginal annotations by the same hand;

fols. 204r-212v: three *canzoni* (1. 'Ad Instantiam Borsij March[††]ij ferrar[ensis]', <inc> Non p[er]che sia bastante adechiararti | signor mio caro il dubio simandato; <exp> pregote che p[er] sauia dona vegli | equiue sia la fin di mie co[n]seglj); 2. <inc> Felice chi misura ogni suo passo | e chi d[e]l lopra sua risguarda il fine; <exp> che quiunq[ue] spera in altri che i[n] maria | se stesso occide e comete heresia; and 3. [Simone Serdini's] poem <inc> O specchio di narciso ho ganimede | ho Ipolito mio o polidoro; <exp> unde ne dio nel ciel me po aiutare | ma solo ti me ne potria chauare);

fols. 212v-218v: *RVF* 23, 126, and 268 with marginal annotations by the same hand (some annotations are crossed);

fols. 218v-220r: Dante's *canzone* 'Cosi nel mio parlar voglio ess[er] aspro', before is a note by the same hand ('Dantis');

fol. 220v: *RVF* 151 (crossed out with a stroke of pen) and *RVF* 354 with marginal annotations by the same hand;

fols. 221r-223r: five poems by various authors ([Domizio Brocardo's] sonnet 'Questo e il nido bagnato dal gran pianto'; anonymous sonnet 'Soferitore no[n] ha zamay vergogna'; Giusto de' Conti's sonnet 'Caro conforto ale mie ardente pene'; anonymous sonnet 'Perzo che ricordarsi il ben gia p[er]so'; and Leonardo Giustiniani's *canzone* 'Qual nimpha in fonte o qual i[n] ciel mai dea');

fol. 223v: *RVF* 32 and 33 with marginal annotations by the same hand;

fols. 224r-226v: *canzone* by anonymous author (<inc> Che fai anima stancha che piu gua[r]di | gliani degiorno in giorno anouerando; <exp> di salua[r] lalma | e in sancta gloria fare);

fol. 227r-227v: *RVF* 39, 42, 43, and 44 with marginal annotations by the same hand;

fols. 228r-233r: three poems: Giusto de' Conti's *terza rima* 'Vdite monti alpestri gli miei versi'; Giusto de' Conti's *canzone* 'Laspra piaga mortal che me arde sempre'; and a *canzone* by anonymous author (<inc> O spirito i[m]maculato Alma diuota | cinto dil sacro et glorioso vello; <exp> che ti dara fauore | e sarai gloria al sexo feminile);

fol. 233v: *RVF* 48 and 51 with marginal annotations by the same hand;

fols. 234r-246r: five *canzoni* by anonymous author(s) ('Sacro elegiadro loco'; 'Venere se giamai al caro figlio'; 'Se mai con alto et glorioso stille [*sic*]'; 'Osecunda diana al nostro mo[n]do'; and 'Do[n]ne ligiadre e pelegrini amanti');

fol. 246r: *RVF* 179 with marginal annotations by the same hand;

fols. 246v-251r: two *canzoni* ('Spinto e ormai dame quel sol tesoro', and Leonardo Giustiniani's 'Ajme meschin ayme che debio fare');

fol. 251v: *RVF* 121 with marginal annotations by the same hand;

fol. 252r-252v: three sonnets (Ulisse [Aleotti (?)]'s 'Quando che amor me spinse i[n] quella parte; Marco Recaneti's 'Laura tua sacra idico equale al sole', and Marco Recaneti's 'Torna vechieça al tuo uero camino' [this last one written by a different hand]);

fols. 253r-291r: *Triumphi* (order: *Mortis* II, *Fame* Ia, *Amoris* II, *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*) with marginal annotations by the same hand;

fol. 291r: colophon: Finis. E fo dato principio a scriuer ex ordinem [*sic*] tunc et p[ropr]is no[n] habita notura [*sic*]. Perche za ho habuto gran fatica i[n] diu[er]so t[em]po de hauer questi soneti, chanzon et triumphi et de trouarli correti et hauerli tutti et anchora no[n] stano a tanto ordine quanto poria et son rasati et trauagliati con no[n] mio poco dispendio pur finalc[he] correpti. P[er]o liho scripti in bombicina [*sic*]. Om[ne]s et p[er] o[mn]ia sunt modo posita sub recto ordine [o]mnis signat[i]s ~~et sunt i[n] totum soneti 373 et morales 138~~;

fol. 291v: scattered words by the same hand;

fol. 292r: *Triumphus Amoris* III.49-73, preceded by a note (‘Residuum triu[m]phi sup[erior]i a c. 160’);

fols. 292v-294r: *Triumphus Pudicitie*.97-193, preceded by a note (‘hoc e[st] residuum viii triu[m]phi a c. 167’); below which is another note (‘Sequitur modo Quella legiadra e glor[iosa] donna ~~et quere et~~ a c. 167 sup[er]i[ore]’);

fol. 294v: *Triumphus Mortis* Ia with marginal annotations by the same hand;

fols. 295r-296r: a note on Petrarch’s use of Ovid’s works by the same hand (‘Nota che Ovidio nel suo libro mete pistol~~le~~ xx^{ti} de lequale tute el petrarcha. ne suoi tirumphi fa mentione a suo prepositi. et sono d[el]le dicte pistolle jprincipij zoe jnomi d[el]le done et homeni et anche deli effecti notati vulgarme[n]te in vno certo libro tuti p[er] ordine. Ep[er]chel tempo è breue alorestituir p[er] me el dicto libro et anche p[er]che jo poria vederle et legerle latino s[er]mone non ho possuto ne anche voluto accopiarle chome stano ma solamente dire jnomi di principij de dicte pistol~~le~~’), followed by a list of titles and relative beginnings of twenty epistles from Ovid’s *Heroides* (all in Italian) (<inc> La prima e di penelope figliola del re Jcarro moglie de Ulixe greco et c.; <exp> 20^{a} Cipide [*sic*] sopradecta risponde ad Acroncio recusando attendere la promessa et cet[era]);

fol. 296r: colophon: finis;

fols. 296v-297r: summary of the *Triumphi* in Latin elegiac couplets (‘Hec sunto quedam exposito[n]es [*sic*] super quolib[ro] triumphor[um] petrarce’, <inc> Amor 4^{or} cap[ito]la. Ecce Coronati telo sternuntur amoris. | cum joue neptunus cu[m] joue pluto subit; <exp> Rex Amor atq[ue] pudor mors fama et t[rium]p[h]us abibu[n]t | felices animas regia n[ost]ra tenent);

fol. 297r: Seneca’s epitaph in Latin (‘Epitaphium Senece sen. Epygrama’, <inc> Cura labor meritum sumpti p[ro]munere honores; <exp> Namq[ue] animam celo reddimus ossa tibi);

fol. 297v: three-line Latin epitaph for Petrarch (‘~~Epigrama~~ \ Epytaphium \ Petrarce sculptum e[st] super ei[us] vinam [*sic*] de lapide ~~marmore~~ \ viuo \ rubeo sitam ante eccl[es]iam ville Arquadi elleuatam supra terram q[ui]nq[ue] ~~autsex~~ pedibus i[n] quatuo[r] colu[m]nis sunt isti ~~verus~~ Xfus [*sic*] tres v[erso]s’, <inc> Frigida francisci lapis hic tegit ossa petrarce); below which is a note by the same hand (‘Obijt 1374. 19 Julij padue. Et i[n] lapide infe[r]riori \ arcum arce \ sunt ista Xba [*sic*] v[erso]s. Viro insigni f[rancisco] p[etrarce] laureato franciscolus de Brossano mediolanensis gener indiuidua co[n]u[er]satione amore propinq[ui]tate et successione memoria. Ortus ei[us] ~~ut fertur~~ fuit de 1304. M[ensi]s Julij die vltimo’);

fol. 298r-298v: blank;

fol. 299r: scattered words by the same hand;

fol. 299v: blank;

fol. 300r: list of some of those poems (not written by Petrarch) present in the ms. with reference to the fol. where they were copied and a few short biographical notes about their authors by a later hand (<inc> Leonardo Giustino Poeta c. 49 ss. Marco Recaneto Veneziano morì del 1465. à. c. 52; <exp> Sonetto che può stimarsi un capriccio del Petr[arca] .c. 73. p^{v} par[—]);

fol. 300v: blank;

fol. Ir: blank with a piece of paper pasted on it with a note by a nineteenth-century hand on the history of the ms. (stating that it was brought to Paris in 1796 under Napoleon and then taken back to Modena in 1815);

fols. Iv-Vv: blank.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

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NOTES

At fol. IIr, Giulio Bertoni (in a note dated September 1905) stated that the marginal annotations written close to Petrarch's poems are excerpts from Pseudo-Antonio da Tempo's commentary.

Beyond these annotations, several other marginal and interlinear annotations by the same and, at least, one other hand either provide variant readings, or add missing words and lines, or correct the poems, or else provide information about how to reorder some series of compositions; several pen strokes cross out poems; many *maniculae*.

While writing this ms., the copyist signaled when he wrote some fols. (e.g., 'sexto decemb[e]r MccccxLvij in Vrbe. Dantes' (fol. 105r)).

Decorated initials for *RVF* 1 (fol. 108r) and several other *RVF* poems (in an unsystematic way), at fol. 108r is an architectural frame with a coat of arms at the bottom of the fol.

BIBLIOGRAPHY

CPR, 236

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Pulsoni 2016