[Sonetti canzoni e triomphi di m[esser] Francesco Petrarca, con la spositione di Bernardino Daniello]

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Giovanni Maria Nicolini da Sabbio
Pietro Nicolini da Sabbio
Giovanni Battista Pederzano

DATE OF PUBLICATION
1549

MODE OF EXEGESIS
Commentary
Life
Tools for the reader

RELATED TO PETRARCH'S

RVF, *Triumphi*

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch’s poems in italics, commentary in roman type; printed numbering; Petrarch’s poems printed with one verse per line on left, followed by commentary printed next to it in the same line and then distributed across the page beneath them, and prose texts; six rectangular-box woodcuts, two portraits, and title page between architectural frame.

PHYSICAL DESCRIPTION: FORMAT

4°; $*^{8}$, $**^{4}$, A-Z^{8}, AA-GG^{8}; [12], 237, [3] fols.

TITLE PAGE

[Medallion portraits of Petrarch and Laura] | SONETTI | CANZONI E TRIOMPHI DI | M[ESSER] FRANCESCO PETRARCA, | CON LA SPOSITIONE DI | Bernardino Daniello da Lucca. | Con priuilegio Del Illustrissimo | Senato Vinitiano | IN VINEGIA | M. D. XLIX.

INTERNAL DESCRIPTION

*1r: title page;

*1v: Giovan Battista Perderzano's adddress to scholars of Petrarch ('Agli stvdiosi del Petrarca GiovanBattista Pederzano');

*2r-*3r: [Beranrdino Daniello's] life of Petrarch ('Vita e costumi del poeta');

*3r-**2r: list of variant readings from *RVF* poems and *capitoli* of the *Triumphi* provided with some philological notes;

2v-4v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance) ('Tavola dei sonetti, canzoni, e triomphi di m[esser] Francesco Petrarca);

**4v: index of the first lines of the *capitoli* of the *Triumphi* in order of appearance ('Triomphi');

A1r-S4r: *RVF* 1-266 with Daniello's commentary ('I sonetti, et le canzoni di m[esser] Fran[cesco] Petrarcha con l'espositione di Bernardino Daniello');

S4v-AA6r: *RVF* 267-366 with Daniello's commentary ('Sonetti, e canzoni di messer Francesco Petrarcha, in morte di madonna Laura');

AA6v: overview of *Triumphi*'s content ('Il soggetto de Triomphi del poeta');

AA7r-GG5v: *Triumphi* with Daniello's commentary ('Triomphi di messer Francesco Petrarca, con la spositione di Bernardino Daniello da Lvcca'); each triumph is preceded by a rectangular-page woodcut: *Amoris* (AA7r), *Pudicitie* (CC8v), *Mortis* (DD5r), *Fame* (EE3v), *Temporis* (FF8r), *Eternitatis* (GG3r);

GG6r: poems addressed to Petrarch by Muzio Stramazzo da Perugia ('La santa fiamma de la qual son priue'), Geri Gianfigliazzi ('Messer Francesco, chi d'Amor sospira'), Sennuccio del Bene ('Oltra l'usato modo si regira'), Giacomo Colonna ('Se le parti del corpo mio distrutte'), and Giovanni de Dondi ('Io non so ben s'io uedo quel, ch'io ueggio'); each poem is followed by the first line of Petrarch's reply accompanied by the page number where the poem is printed;

GG6v-GG7v: Petrarch's *disperse* (sonnets 'Anima dove sei? Ch'ad hora ad hora', 'Stato foss'io, quando la vidi prima', 'In ira a i cieli, al mondo, & à la gente', 'Se sotto legge Amor viuesse quella', 'Lasso com'io fui mal proueduto', 'Quella che 'l giouenil mio cor auinse', *canzone* 'Qvel c'ha nostra natura in se piu degno');

GG7v-GG8r: *Triumphus Fame* Ia ('Capitolo di m[esser] Francesco Petrar[ca]'; <inc> Nel cor pien d'amarissima dolcezza);

GG8v: list of errata followed by register and colophon: In Vinegia per Pietro & Gioanmaria fratelli de Nicolini da Sabio, ad instanza di m[esser] Gioambattista Pederzano, libraro al segno della Torre,

appresso il ponte di Rialto, & compagni.

Copies

Manchester, John Rylands Library, Bullock Collection 1541

LOCATION

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Manchester, John Rylands Library, Special Collection 11597

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NOTES

This edition differs in significant ways from that of 1541: Giovan Battista Perderzano's adddress to Petrarch scholars, the life of Petrarch and the variant readings grouped into a few sections are newly introduced as well as the rectangular box woodcuts. The only element missing is Daniello's letter to Benedetto Varchi.

The oval frame surrounding Petrarch's portrait contains *RVF* 347, 10-11: 'mai non volsi altro da te che 'l sol de li occhi tuoi'. The one surrounding Laura's portrait contains *Triumphus mortis* II 151: 'teco era il cor, a me gli occhi rivolsi'. Within the cartouche above, *Triumphus cupidinis* II, 40: 'non mai si dolce fiamma in duo core arse'.

In the copy in the Bullock Collection a few lines are underlined and bear some manuscript marginal annotations.

ONLINE REFERENCES
http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=32820
https://www.librarysearch.manchester.ac.uk/discovery/fulldisplay?docid=alma9913044134401631&context=L&vid=44MAN_INST:MU_NUI&lang=en&search_scope=MyInst_and_CI&adaptor=Local%20Search%20Engine&isFrbr=true&tab=Everything&query=any,contains,bernardino%20daniello,A

ND&sortby=date_a&mode=advanced&offset=0

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