## [RVF and Triumphi – with index]

**ENTRY TYPE**
Manuscript

# Manuscript Details

**CURRENT LOCATION**

British Library
London
United Kingdom

**SHELFMARK**
King’s 321

**RELATED TO PETRARCH'S**

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

**CREATOR**
Petrarch

**DATE**
c. 1400

**TITLE PAGE**

<inc> Uoi cascoltate in rime sparse il suono

**MODE OF EXEGESIS**
Tools for the reader

**PHYSICAL DESCRIPTION: FORMAT**

327x244 mm; II + 67 + II fols.

**PHYSICAL DESCRIPTION: TEXTBLOCK**

parchment; small semi-gothic hand; Petrarch’s poems with one verse per line in two columns per fol., and prose texts; one portrait, two architectural frames, historiated and decorated initials.

**INTERNAL DESCRIPTION**

fols. 1r-33v: *RVF* 1-263;

fols. 34r-47v: *RVF* 264-366;

fol. 47v: colophon: Deo GR[ATIA]S Amen;

fols. 48r: Dante's *canzone* 'Chosì nel mio parlar voglieser aspro';

fol. 48r: colophon: Scrito per mano de Andrea da badagio in le prison de Venexia 1400 (on this colophon, see Bradley 1973, I, 86);

fol. 48v: blank;

fols. 49r-49v: five poems by Andrea da Badagio ('Composte per Andrea da badagio', poems: 'Scrisse dante de linfero [sic] a pieno', 'Alma gentil tanto piatosa e dura', 'Volgie ormai inver dime la fronte', 'Dous frere un songie ma retret', and 'Bon fine ormai al mio doglioso fato');

fols. 50r-51v: index of the first lines of *RVF* poems by a later *mercantesca* hand (under each letter of the alphabet, poems are listed in order of appearance). The references to the fols., written after each first line in the index, correspond to those in this ms. most of the time (differently from what maintained in Mann 1975, 314, n. 1, and Warner-Gilson 1921, III, 58): when they do not match, the poem is often readable on the *verso* of the fol. preceding the one stated in the index;

fols. 52r-64r: *Triumphi* (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*); fol. 64r: colophon: finis;

fol. 64r: Petrarch's note on Laura (<inc> [L]aura proprijs uirtutib[u]s illustris et meis longum celebrata carminib[u]s; <exp> et inexpectatos exitus acriter ac uiriliter cogitanti);

fol. 64r: extract from Petrarch's Latin letter to Giacomo Colonna (*Fam*. II.9) (<inc> [q]uid ergo ais finxisse me mihi speciosu[m]; <exp> tibi pallor tibi labor meus notus est>), followed without any space by the eight-line Latin poem from *Fam*. XI.4 (<inc> [v]alle locus clausa toto mihi nullus in orbe; <exp> et clausa cupio te duce ualle mori);

fol. 64v: blank.

**VISUAL ELEMENTS**
decoration(s)
portrait(s)

**MATERIAL COPY**

## London, British Library, King's 321

**LOCATION**

British Library
London
United Kingdom

**SHELFMARK**
King's 321

**COPY SEEN BY**
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Comiati

**NOTES**

*RVF* 136-138 had been erased and the erasures have later washed away (though they are still partially visible).

Historiated initials for *RVF* 1 showing a portrait of Petrarch, standing and reading a book in front of a tall bookstand (fol. 1r), and *RVF* 264 showing a half-length portrait of Petrarch holding a book (fol. 34r); decorated initials in gold for some *RVF* poems (in an unsystematic way); at fols. 1r and 34r is an architectural frame; on the top right-hand margin of fol. 1r is an illuminated portrait of Laura in a green dress, standing in a garden beside a laurel tree, and holding a wreath in her right hand.

**BIBLIOGRAPHY**

Bibl. Smithiana, 362; Mann 1975, 313-15; Warner-Gilson 1921, III, 58