# [RVF 58-358 with Patrizi’s commentary on RVF 58-357 and nine Triumphi with anonymous commentary – with index]

**ENTRY TYPE**
Manuscript

# Manuscript Details

**CURRENT LOCATION**

National Art Library (V&;A Museum)
London
United Kingdom

**SHELFMARK**
Forster 48.D.28

**RELATED TO PETRARCH'S**

*RVF* 58-137, 140-350, and 355-358, *Triumphi* (except *Fame* I, *Fame* II, *Fame* III, *Termporis*, and *Eternitatis*) + *Mortis* Ia and *Fame* Ia

**CREATOR**
Petrarch
Francesco Patrizi
Anonymous

**DATE**
fifteenth-sixteenth century

**TITLE PAGE**

<inc> mostrandoui un de agusto un […] | perche ala longa uia tempo ne m[…]

**MODE OF EXEGESIS**
Commentary
Tools for the reader

**PHYSICAL DESCRIPTION: FORMAT**

284x208 mm; I + 228 + I fols.

**PHYSICAL DESCRIPTION: TEXTBLOCK**

paper; cursive humanistic script; Petrarch’s poems with one verse per line, set on left in small block with commentary distributed across the page beneath each block.

**INTERNAL DESCRIPTION**

fols. 1r-161v: *RVF* 58.7-137.3, 140-336, 350, 355, 337-349 and 356-358 with Patrizi's commentary (except to *RVF* 91, 137-138, 231, 351-354, and 358) (<inc> Non potendo coprir piu il secreto il poeta: sorton tale [—] discopre Papa Vrbano quinto hauendo sentito multo laudar laura dal poeta sulo per fama sen[n]e innamoro; <exp> Dice parereli milli an[n]i de seguir laura che como lo inizio ne la vita cossi lo conduca al celo: et have[n]no intellecto ch[e] no[n] puo esser[e] piu tempo ne da blanditie mundane ne da timor di morte pero che xr[ist]o sosteni morte per farere eterni et forti et da laltra parte esso sta sempre col core in laura [Patrizi's last commentary is to *RVF* 357]); marginal annotations throughout the *RVF* fols. indicate the number of the poems (e.g., 'Son$^{to}$ c$^{o}$xviiii$^{o}$' and 'Canzon: XXVIIII$^{a}$');

fol. 161v: a second hand wrote the index of the first lines of *RVF* poems beginning with 'A', each followed by the number of the fol. where the poem is copied (numbers corresponds to original numeration of the fols. of the ms., still readable and close to the modern one on the top right margin of each fol.);

fols. 162r-170v: index of the first lines of *RVF* poems from 'C' to 'Z' (under each letter of the alphabet, poems are listed in order of appearance);

fols. 171r-171v: concluding part of an introduction to the commentary on *Triumphus Amoris* I (<inc> no[n] possea quiescere ne la nocte in alcuno modo dormir: Vnde accade che stanco per passioni et reuoltatosi multo per lo lecto vltimamente circa la aurora sendormi et uidde insognio tal visione cheli parea essere in vno verde et florito campo ; <exp> et cossi sequitan[n]o tucti li alt[r]i tempi delo an[n]o divisi in tre p[ar]te come e decto vnde la estate e diuisa in tre signi Cancer, Leo, Virgo: Lo autun[n]o in lebra, Scorpio et Sagictario Lo hiberno in Capricorno Aquario et pesce, undi dice inquisto modo);

fols. 171v-228v: nine *Triumphi* (order: *Amoris* I, *Amoris* III [labelled as 'Capitulo secundo del trionpho de Amore'], *Amoris* IV [labelled as 'Parte tercia del triumpho d'amore'], *Amoris* II [labelled as 'Quarta parte del triumpho d'Amore'], *Pudicitie* [labelled as 'Triumphus Pudicitie'], *Mortis* Ia [labelled as 'In laude de la Pudicitia', and presented at the beginning of the relative commentary as 'capitulo ultimo del triumpho dela pudicitia', fol. 215r], *Mortis* I [labelled as 'Triumpho tercio de la Morte'], *Mortis* II [labelled as 'Parte seconda del Triompho de la Morte'], *Fame* Ia [labelled as 'Triumpho quarto de la Fama']) with anonymous commentary (<inc> Nel tempo dela primavera in nela quale risuona li mej sospirj et nel quale tempo sospiro ricordandomj che quil tempo fu principio ad si longhi martirj; <exp> Questo e lo ordine: li ultimi accenti risonanti de parole delo ragiona .S. de Laura. risonauano ancor nel mio cor pieno de dolcecza amarissima. dolceza .S. perlo parlar de laura | amarissima p[er] la partita | del ragionar diro laquale).

**MATERIAL COPY**

## London, National Art Library (V&;A Museum), Forster 48.D.28

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London
United Kingdom

**SHELFMARK**
Forster 48.D.28

**COPY SEEN BY**
Giacomo
Comiati

**NOTES**

The ms. lacks the beginning of the commentary on *RVF*, the beginning of the index of first lines, and both the beginning and the end of the commentary on the *Triumphi*.

*RVF* 114 (fol. 31v) and the respective commentary and *RVF* 137.1-3 (fol. 53v) have been crossed out by pen. Close to this second poem is a note by a later hand (‘proibito tutto’). The following fol., which would have contained *RVF* 137.4-14, 138 and 139 and its commentary, has been taken out (as is shown by the fact that the original numeration of the fols. skips fol. ‘97’ and goes from fol. ‘96’ [fol. 53] to ‘98’ [fol. 54]).

Dionisotti identified the commentary on the *Triumphi* carried by this ms. as being by Patrizi, as the commentary on the *RVF*; see Paolino 1999, 180. Another ms. carrying this commentary on the *Triumphi* is Bologna, Biblioteca Comunale, A 363; see Alessio 1990.

Occasional marginal annotations include: names of characters, speakers, and addressees; a note of possession (‘G. Tomaso Coscia de la cita de Capua’, fol. 139v); and a few catchwords referring to the content mentioned in the commentary (fol. 140r).

According to Paolino (1999, 155), this ms. is one of the six manuscript copies of Patrizi’s commentary to *RVF*. The other copies are: London, British Library, Additional 15654; Rome, Biblioteca Casanatense, ms. 50; Paris, Bibliothèque nationale de France, italien 1024 and italien 1026; Florence, Biblioteca Riccardiana, Ricc. 1141. There is also another ms. containing Patrizi's commentary: Vatican City, Biblioteca Apostolica Vaticana, Barb. Lat. 3937.

**BIBLIOGRAPHY**

Forster 1893, 46; Mann 1975, 139

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Paolino 1999