

[\[Selection of RVF poems and some Triumphs - with annotations\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

British Library
London
United Kingdom

SHELFMARK

Harley 3264

RELATED TO PETRARCH'S

RVF 23, 34, 36, 44, 46, 49, 58, 60, 64, 66, 69, 73, 77, 80, 121, 145, 147, 150-152, 154-156, 159, 179, 160, 188, 191-1943, 196-197, 199, 207, 211, 265, 268, 270, 297-298, 300, 303, 321-324; *Triumphus Amoris* I, *Amoris* III, *Amoris* II, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Fame* I, *Fame* II, *Fame* III, *Eternitatis*, and *Fame* IIa

CREATOR

[Petrarch](#)
[Anonymous](#)

DATE

fifteenth century

TITLE PAGE

Nel dolce tempo de la prima etade

MODE OF EXEGESIS

[Annotations](#)

PHYSICAL DESCRIPTION: FORMAT

280x208 mm; III+ 73 + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; humanistic script; Petrarch's poems with one verse per line, with annotations irregularly distributed on the sides.

INTERNAL DESCRIPTION

fols. 1r-31v: selection of *RVF* poems (*RVF* 23, 34, 36, 44, 46, 49, 58, 60, 64, 69, 77, 145, 147, 150-152, 154-156, 159, 179, 160, 188, 191-1943, 196-197, 199, 207.1-39, 211, 265, 268, 270.1-75, 297-298, 300, 303, 321-324) with annotations;

fol. 32r: some lines from *RVF* 66, 73, 80, and 121, and the *dispersa* 'Donna mi viene spesso nella mente' with marginal annotations;

fol. 32v: blank;

fols. 33r-73r: eleven *capitoli* from the *Triumphs* with annotations (order: *Amoris* I, *Amoris* III, *Amoris* II, *Amoris* IV, *Pudicitie*, *Mortis* Ia, *Fame* I, *Fame* II, *Fame* III, *Eternitatis*, and *Fame* IIa (on this text, see Weiss 1950 and Ariani 1988);

fol. 73v: blank.

MATERIAL COPY

London, British Library, Harley 3264

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NOTES

Marginal annotations by a different hand provide variant readings, some of which derived from two mss. owned by Petrarch; see the note at the bottom of fol. 33r: 'Nota che la diuersa lettione et correctioni di questo p[rim]o cap[itolo] estate tratta da duo originali di mano de Petrarca luno de quali pareua il posterior et scritto con. Manco litture et le mutationi di quello sono le ~~mutate~~ notate nel 2° cap[itolo] et in queste oue sia ~~signato~~ questo segno † laltre son tratte dfa un suo scartafazzo che fu forse la sua prima compositione di questo cap[itolo] et del 2°'. Further annotations in Latin (often at the top of the fols., but also in the margins) give some historical or context-related explanations (e.g., at fol. 1r, before *RVF* 23 is the note: 'Transcripta in ordine post multos et multos annos quibusdam mutatis 1356 Jouis in uesperis 10 nouembris Mediolani'; or at fol. 33r, before *Triumphus Amoris* I is the note: 'Triumphus. Cupidinis et c[etera] 1357 Veneris hora \ uesp[eris] \ 8 sept[embris] Gragnani \ unde abitu[m] meditor \ imbribus fessus \ occurrit \ haec uaganti ualde animo Require pro correctione si sit \ opus \ hac papiro').

At fol. 1r is a note of possession ('datto alla sposa Maria a conto di sua fattura 2 10: marzo 1696 Adi 17').

BIBLIOGRAPHY

Harl. Mss 1808, III, 13; Iter, IV, 167b; Mann 1975, 280-81; Wanley 1966, II, 312 (n° 2)

Ariani 1988, 433-47; Weiss 1950