Il Petrarca nuouamente conferito con essemplari antichi

ENTRY TYPE
Printed Edition

Details

PLACE OF PUBLICATION

Venice
Italy

PRINTER
Vittore Ravani e compagni

DATE OF PUBLICATION
1535

MODE OF EXEGESIS
Annotations
Tools for the reader

RELATED TO PETRARCH'S

RVF, Triumphi

Descriptions

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; Petrarch’s poems and annotations in italic type, printed numbering; two layouts: Petrarch’s poems printed with one verse per line for main text; single lines or small sections of Petrarch’s poems set on left with text of annotations distributed across the page beneath each of them; six full-page woodcuts and title page within architectural frame.

PHYSICAL DESCRIPTION: FORMAT

8°; a-y^{8}, A-E^{8}, F^{4}; 188, [43] fols.

TITLE PAGE

IL PETRARCHA | *nuovamente conferito con es-* | *semplari antichi scritti al* | *tempo ch’egli era in ui-* | *ta, & con somma dili* | *genza corretto con* | *le figure à luo-* | *ghi suoi ac-* | *commo-* | *date.* | *Aggiuntaui*

la spositione de | luoghi difficili del Pe- | trarcha, & le re- | gole de gli ac- | centi.

INTERNAL DESCRIPTION

a1r: title page;

a1v-n4r: *RVF* 1-266 (‘Sonetti e’ canzoni di messer Francesco Petrarca in vita di madonna Laura’);

n4r-s2r: *RVF* 267-366 (‘Sonetti et canzoni di messer Francesco Petrarca in morte di madonna Lavra’);

s2r: list of numbers corresponding to different verse forms (i.e. ‘sonetti’, ‘canzoni’, ‘sestine’, ‘madrigali’, ‘ballate’) found in *RVF*;

s2v-y8r: *Triumphi* (‘Trionfi di messer Francesco Petrarcha’); each triumph is preceded by a full-page woodcut: *Amoris* (s2v), *Pudicitie* (t7v), *Mortis* (u3v), *Fame* (x2v), *Temporis* (y3v), *Eternitatis* (y5v);

y8v: blank;

A1r-A3v: *Triumphus Fame* Ia (‘Capitolo di m[esser] F[rancesco] P[etrarca]’; <inc> Nel cor pien d’amarissima dolcezza);

A3v-A7v: Petrarch’s *disperse* (*canzone* ‘Qvel c’hà nostra natura in se piu degno’, sonnets ‘Anima doue sei? ch’ad hora, ad hora’, ‘Ingegno usato alle question profonde’, ‘Stato foss’io, quando la uidi prima’, ‘In ira à i cieli, al mondo, & alla gente’, ‘Se sotto legge Amor uiuesse quella’, ‘Lasso, com’io fui mal proueduto’, ‘Quella, che ’l giouenil mio cuor auinse’);

A7v-A8v: poems addressed to Petrarch by Geri Gianfigliazzi (‘Messer Francesco, chi d’Amor sospira’), Giovanni de Dondi (‘Io non sò ben, s’io uedo quel, ch’io ueggio’), Sennuccio del Bene (‘Oltra l’usato modo si regira’), and Giacomo Colonna (‘Se le parti del corpo mio destrutte’); each poem is followed by the first line of Petrarch’s reply accompanied by the page number where the poem is printed;

A8v-B4v: three *canzoni* by Guido Cavalcanti (‘Donna mi prega; perche uoglio dire’), Dante Alighieri (‘Così nel mio parlar uoglio esser aspro’), and Cino da Pistoia (‘La dolce uista, è ’l bel guardo soaue’);

B5r-C3v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance) followed by index of the first lines of the *capitoli* in the *Triumphi* in order of appearance (‘Incomincia la tavola’);

C4r-D4v: introductory paragraph to the exposition of obscure passages in form of address to readers (‘A candidi lettori’; <inc> Essendo hoggimai tempo, di darui la promessa ispositione di tutti i piu difficili luoghi; <exp> ch’io parlo per uer dire, non per odio d’altrui, ne per disprezzo);

D5r-F2v: exposition of obscure passages of *RVF* and *Triumphi* (‘Voi ch’ascoltate’; <inc> Vi s’intende, sappiate, che; persuadeteui, rendeteui certi, uoglio che pensiate, ò crediate; <exp> intendendo di L[aura] gia collocata nel coro de beati. Alcuni il fanno interrogatiuo);

F3r: register and colophon followed by printer’s mark: Impresso in Vinegia, per Vettor[e] q. Piero Rauano, della Serena & compagni. Nel anno del Signore. M.D.XXXV;

F3v-F4v: blank.

Copies

Florence, Biblioteca Nazionale Centrale, Nencini F.1.2.24

LOCATION

Biblioteca Nazionale Centrale
Florence
Italy

SHELFMARK
Nencini F.1.2.24

COPY SEEN BY
Lorenzo
Sacchini

NOTES

This print is provided with the set of annotations firstly introduced by Paolus Manutius for the 1533 print *Il Petrarca* (Venice: eredi di Aldo Manuzio, eredi di Andrea Torresano). Manuzius opted for a very concise explanatory exegesis on the obscure passages of *RVF* and *Triumphi* in marked contrast to Gesualdo's commentary (*Il Petrarcha colla spositione di misser Giouanni Andrea Gesualdo*: Venice, Giovanni Antonio Nicolini da Sabbio & fratelli) printed the same year. The annotations provide a close reading of a selection of Petrarch's poems, focusing on grammatical and linguistic aspects and on questions of orthography and punctuation. The authorship of these annotations is still disputed.

In the Florence copy, blank fol. F4 is missing; the original cover has been replaced by a modern one and four blank fols. have been added both at the beginning and at the end of the volume.

ONLINE REFERENCES
http://edit16.iccu.sbn.it/scripts/iccu_ext.dll?fn=10&i=59345 http://opac.bncf.firenze.sbn.it/opac/controller.jsp?action=search_basesearch&query_fieldname_1=keywords&query_querystring_1=petrarca+conferito&Submit=Cerca
http://opac.bncf.firenze.sbn.it/opac/controller.jsp?action=search_basesearch&query_fieldname_1=keywords&query_querystring_1=petrarca+conferito&Submit=Cerca