

[\[RVF and Triumphi - with anonymous commentary\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Apostolica Vaticana
Vatican City
Vatican City

SHELFMARK

Chig. L.VI.216

RELATED TO PETRARCH'S

RVF, Triumphi (except *Amoris* II) + *Fame* Ia

CREATOR

[Petrarch](#)

[Anonymous](#)

DATE

early-fifteenth century

TITLE PAGE

FRANCISCI. PE [*sic*] FLORE[N]TINI VATIS FRAG[ME]NTA

MODE OF EXEGESIS

[Commentary](#)

PHYSICAL DESCRIPTION: FORMAT

273x192 mm; III + 178 fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch's poems set on left in a sequence of blocks, with commentary distributed in single column on right and exceptionally at the bottom of the fol.; decorated initials.

INTERNAL DESCRIPTION

fols. 1r-97v: *RVF* 1-263 with anonymous commentary;

fols. 98r-139v: *RVF* 264-366 with anonymous commentary;

fol. 139v: colophon: finis;

fol. 140r: *RVF* 121.1;

fols. 140v-141v: blank;

fols. 142r-175r: *Triumphs* (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Mortis* II, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 175r: colophon: finis;

fols. 175v-176r: blank;

fol. 176v: few illegible scattered words;

fols. 177r-178v: blank.

VISUAL ELEMENTS

[decoration\(s\)](#)

MATERIAL COPY

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NOTES

This commentary offers two kinds of interpretative tools: a paraphrastic summary and a contextualisation of the poem. For *RVF* 179, for instance, the commentator writes 'Scrive M[esser] F[rancesco] in q[ue]sto soneto ad uno so amico la uita ch[e]l tene con la soa dona eil modo come uiue nel suo amor[e]. co[n]sigliandolo anchello a far cussi come lui. etc.' (fol. 72r). A second series of observations, normally introduced by 'cioe', clarifies the literal sense of words or expressions, especially when used metaphorically (e.g. *RVF* 107.13: 'Ch[e]l mio aduersario con mirabile arte' is glossed 'cioe l'amor[e]'). Less numerous annotations identify similes: 'co[m]paratione'. Most of Petrarch's poems are commented upon within the ms. but there are some interruptions in the commentary at fols. 47r-54v; 72v-85v; 89v-93v; 162v-167r; 168r-172v.

Initials in gold for *RVF* 1, 264, and *Triumphus Amoris* I.

Fol. 61 is followed by an unnumbered fol., whose upper half has been cut off. It originally contained *RVF* 136 and 138; *RVF* 137, still present in the bottom half of the recto of the unnumbered fol., has been crossed out by pen.

BIBLIOGRAPHY

Narducci 1874, 18-19; Pellegrin 1976, 88-89

Calcaterra 1931; Guerrini Ferri 2006, 181, 210; Marcozzi 2004b, 171-75