## [RVF and Triumphi – with annotations and index]

**ENTRY TYPE**
Manuscript

# Manuscript Details

**CURRENT LOCATION**

Biblioteca Medicea Laurenziana
Florence
Italy

**SHELFMARK**
Acq. e doni 371

**RELATED TO PETRARCH'S**

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

**CREATOR**
Petrarch
Anonymous

**DATE**
fifteenth century

**TITLE PAGE**

<inc> A qualunque a[n]i[m]ale

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

**PHYSICAL DESCRIPTION: FORMAT**

200x145 mm; II + 146 + II + $I^1$ fols. with one quire of 2 fols. detached from the main codicological unit.

**PHYSICAL DESCRIPTION: TEXTBLOCK**

parchment (except quire I and paper flyleaves); semi-gothic hand; Petrarch’s poems with one verse per line with annotations distributed either on left or right in single and occasionally in double column or in interlinear position; decorated initials.

**INTERNAL DESCRIPTION**

fols. 1r-3v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance) distributed in two columns;

fols. 4r-83r: *RVF* 1-263 with annotations;

fols. 83r-116v: *RVF* 264-366 with annotations;

fols. 117r-146v: *Triumphi* with annotations (order: *Amoris* I, *Amoris* III.1-186, *Amoris* IV, *Pudicitie*, *Mortis* I, *Mortis* Ia, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III.1-120, *Temporis*, *Eternitatis*);

fol. 146v: colophon: Amen. Francisci petrarce Laureati poete triu[m]phus. vj. et ultimus explicit;

fols. Ir-IIv: blank;

fol. $I^1$: autograph letter in German by C[arl] Appel, the editor of the *Triumphi*, dated 29 January 1930;

Quire 1:

fol. 1r-1v: printed description in German of the ms.;

fol. 2r: printed description in German of the ms. provided by Jacques Rosenthal, an antique dealer in Munich;

fol. 2v: blank.

**VISUAL ELEMENTS**
decoration(s)

**MATERIAL COPY**

## Florence, Biblioteca Medicea Laurenziana, Acq. e doni 371

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Lorenzo
Sacchini

**NOTES**

Both *RVF* and *Triumphi* are annotated, though the latter much more heavily so. These Latin

annotations are by the same hand that transcribed the main text. In the *RVF*, these annotations either clarify circumlocutions (for *RVF* 27, fol. 8v: 'Il soccessor di karlo: Rex francie'), but more often deal with historical content and illustrate the poet's aim in the poem (for *RVF* 28, fol. 9r: 'Extenta carmina inqua d[ominus] f[ranciscus] alliciendo laudat Jmp[er]atorem persuadendo sibi passagium et incipit ab a[n]i[m]a sua uocans ip[s]am beatam'). The historical focus is maintained in the *Triumphi* where the annotations provide biographical sketches of the historical and mythological figures mentioned. More concise annotations explain obscure passages or provide a Latin translation of some vernacular words (fol. 122r: 'trasalse: ascendit'). Each *capitolo* of the *Triumphi* is introduced by a brief Latin foreword summarizing its content.

Decorated initials in gold for *RVF* 1 (fol. 4r), *RVF* 264 (fol. 83r), and *Triumphus Amoris* I (fol. 117r); smaller decorated initials in pen for each *RVF* poem and *capitolo* of the *Triumphi*; some *maniculae*. At the bottom of fol. 4r is an erased coat of arm.

**ONLINE REFERENCES**
http://opac.bmlonline.it/Record.htm?idlist=8&record=107212492549

**BIBLIOGRAPHY**

Bertelli 2013, 314 (n. 11); Guerrini Ferri 2006, 182; Pasquini 1975, 224 (n. 1)