

[\[RVF with index\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Centrale
Florence
Italy

SHELFMARK

Pal. 184

CREATOR

[Petrarch](#)

DATE

fifteenth century

TITLE PAGE

<inc> Uoi chascoltate inrime sparse ilsuono

MODE OF EXEGESIS

[Tools for the reader](#)

RELATED TO PETRARCH'S

RVF

PHYSICAL DESCRIPTION: FORMAT

245x165 mm; II + 150 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; two main scripts: semi-gothic hand for Petrarch's poems, later cursive script for the index; Petrarch's poems with one verse per line; one full-page and two rectangular-box illuminations; one portrait.

INTERNAL DESCRIPTION

Fols. 1r-98v: *RVF* 1-262, followed by *RVF* 91;

fol. 101v: *RVF* 120 ;

fols. 102r-104v: blank;

fols. 105r-143v: *RVF* 264-365;

fol. 144r: blank;

fol. 144v: one word ('Uergine') at the bottom of the fol.;

fols. 145r-146v: *RVF* 366;

fols. 147r-150v: unfinished alphabetical index (letters A to Q) of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

Other contents:

fols. 99r-101r: Antonio Beccari da Ferrara's *canzone* ('Io gia lecto ilpianto detroiani').

VISUAL ELEMENTS

[illumination\(s\)](#)

[portrait\(s\)](#)

MATERIAL COPY

[Florence, Biblioteca Nazionale Centrale, Pal. 184](#)

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Biblioteca Nazionale Centrale
Florence
Italy

SHELFMARK

Pal. 184

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NOTES

There are a few brief notes (the most extensive ones at fols. 3r and 11r) and a few *maniculae*. On the verso of the second front endpaper, there is a full-page illumination representing Petrarch composing while seated at a writing desk. At the top of fol. 1r is a rectangular-box illumination vertically split into two squares: the left-hand one represents Petrarch being honoured by Laura and a group of others women who offer him a laurel branch; that on the right shows a helmet and a shield on which is represented a black lion, likely the Ricasoli's family coat of arms. At fol. 105r a rectangular-box illumination represents Petrarch contemplating a skeleton in the sight of God. On the recto of the last endpaper is a full-page portrait of Madonna Laura, which appears to belong to a

later period. It follows a similar portrait in the ms. Plut. 41.1 housed at the Biblioteca Laurenziana (Florence) as attested to by the caption at the bottom of the page: 'Ritratto di Madonna Laura del codice Laurenziano' (see Nicolini 2010). This endpaper replaces the missing final part of the index.

BIBLIOGRAPHY

Datati, IX, 29-30; Ms.Pal. 1, 202; Prev-Ms.Pal 1, 351

D'Ancona 1914, I 17-18; Fera 1991; Nicolini 2010