[RVF and Triumphi – with index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Centrale Vittorio Emanuele II
Rome
Italy

SHELFMARK
Varia, Varia 3

CREATOR
Petrarch

DATE
fifteenth century (1444 for the Petrarch-related section)

COPYIST
Gentilis poeta

TITLE PAGE

<inc> Uoi chascoltate inrime sparse il suono

MODE OF EXEGESIS
Tools for the reader

RELATED TO PETRARCH'S

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

PHYSICAL DESCRIPTION: FORMAT

209x150 mm, IV + 201 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment (except flyleaves I-II, and I in paper); semi-gothic hand except for cursive humanistic script at fols. 178v-187v; Petrarch’s poems with one verse per line and prose text; one rectangular-box illumination; three penned drawings; two architectural frames; historiated and decorated initials.

INTERNAL DESCRIPTION

fol. IIIv: pencil drawing of Vaucluse's church;

fol. IVr: title of the ms. penned by an eighteenth-century hand: 'Rime del Petrarca';

fol. IVv: blank;

fols. 1r-95r: *RVF* 1-263;

fols. 95v-137r: *RVF* 264-366;

fol. 137r: colophon: AMEN;

fol. 138r-138v: [Petrarch's] letter to Pope Clement VI (*Fam*. V.19) (<inc> Febris tue nuncius: beatissime pat[—], tremorem membris meis; <exp> si te: si nos om[n]es: si te cu[m] agrota[n]tem ecclesiam saluam cupis);

fol. 139r: blank;

fol. 139v: pencil drawing of a naked Petrarch on a red background ('D[OMINUS] PETRARCHA');

fol. 140r: pencil drawing of naked Laura on a red background ('D[OMINA] LAVRA');

fol. 140v: a short summary of the *Triumphi* in Latin: 'AMOR uincit mu[n]dum. PVDICICIA Amorem . . . AETERNITATIS OMNIA VINCIT';

fols. 141r-177v: *Triumphi* ('FRANCISCI PETRARCAE FLORENTINI POETAE LAVREATI TRIVMPHORVM LIBER FELICITER INCIPIT'; order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* I, *Mortis* Ia, *Mortis* II, *Fame* I, *Fame* Ia, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 178v: colophon: Deogratias. Gentilis poeta sc[ripsit] 1444. deme[n]se dece[m]bris;

fols. 191r-198r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance), fol. 198r: colophon: Deo gratias amen;

fols. 198v-200v: blank;

fol. 201r: *RVF* 16 copied by a later hand;

fol. 201v: blank.

Other contents:

fol. 137r: sonnet by anonymous author ('Ay lengua ay penna mia che in tante carte');

fol. 137v: blank;

fols. 178v-190v: thirty-two poems by anonymous authors (sonnets 'Maledico quella ingorda lupa', 'Oho [*sic*] prouato per diuersi ingegni', 'Iuto: [*sic*] aiuto, aiuto oime p[er]dio', 'lamelle [*sic*] altiere chel cor ferito hauete', 'Vina [*sic*] me costei cheio tanto amo', 'Vlla [*sic*] salute al mio graue dolore',

‘Cor disasso distemp[er]ati unpoco’, ‘Onposso [*sic*] piu soffrire il dolcie stento’, ‘Ardente foco chelmio core auampa’, ‘On [*sic*] esi bello ilciel quando risplende’, ‘E [*sic*] mille uolte il dimirrasse diuiso’, ‘Ela [*sic*] preghiera mia non ue molesta’, ‘O [*sic*] me tirendo [*sic*] ecofesso [*sic*] esser uinto’, ‘Onpiangete [*sic*] ochi mei piuluostro male’, ‘Ianti [*sic*] esospiri massalirano hormai’, ‘Ve [*sic*] andarai misero e dolente’, ‘Vesta [*sic*] patria che tanto mi graua’, ‘Artito [*sic*] ison sanza uederte amore’, ‘Oi [*sic*] non ui uidi q. anima mia bella’, ‘Itorna [*sic*] tempo lieto almo sereno’, ‘Alta [*sic*] sp[er]anza in cui son diuorata’, *canzone* ‘Elmegio [*sic*] delonferno honesta altera’, sonnets ‘Iho [*sic*] seruito amore e fidelmente’, ‘Dolce [*sic*] ritornata quanto fusti’, ‘Ersahai [*sic*] lachiaue erotta e la chatena’, ‘Empo [sic] e ogimai chio tilassi amore’, ‘Car [*sic*] conforto: o dolce uita mia’, ‘io [*sic*] fui uilano alacortese offerta’, ‘A [*sic*] poi chelafortuna inuidiosa’, ‘O croce sancta: o reuerenda insegna’, ‘Ben uegio che deltutto espenta: emorta’, *canzone* ‘O maligna tiranna o crudel serpe’).

VISUAL ELEMENTS
decoration(s)
illumination(s)
drawing(s)

MATERIAL COPY

Rome, Biblioteca Nazionale Centrale Vittorio Emanuele II, Varia, Varia 3

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COPY SEEN BY
Lorenzo
Sacchini

NOTES

Fol. 1r has initial in gold for *RVF* 1 and a decorated architectural frame with a coat of arms at the bottom and a rectangular-box illumination in the top half of the fol. It represents Laura before a group of five women holding a bay tree from whose foliage cupid is about to shoot an arrow towards Petrarch. Fol. 141r has a historiated initial representing a woman (presumably Laura) and an elegant architectural frame decorated with floral decorations, small animals, and two cupids holding a blank coat of arms at the bottom of the fol.

Blank space at the beginning of the second part of *RVF* at the top of fol. 95v, probably to be decorated with a rectangular-box illumination. The order of *RVF* poems does not correspond to that of Vat. Lat. 3195 and has a *lacuna* for poems 9-17 (except for *RVF* 11); the order of *RVF* poems is provided in the ‘Descrizione del codice’ of the CD-Rom *Due manoscritti petrarcheschi: Varia 3: F. Petrarca, Rime; Vitt. Em. 1632: Cicerone, Tusculanae disputationes, con postille autografe di Petrarca*, saggi di Antonio Maria Adorisio, Domenico Ciampoli, Silvia Rizzo (Rome: Biblioteca Nazionale Centrale, [2004]). At fols. 43r and 58v-59r *RVF* 114, 136-138 have been erased; few

maniculae.

Although the name of the copyist (‘Gentilis poeta’) does not give precise identification, he is the same copyist of ms. Clarke 24 of the Bodleian Library of Oxford (Manus).

ONLINE REFERENCES
https://manus.iccu.sbn.it//opac_SchedaScheda.php?remlastbc=1&ID=67295

BIBLIOGRAPHY

Iter, II, 120; MsDatati BNC.R, 86

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Ciampoli 1904; Trapp 1992-1993, 29