[Benavides's Annotationi breuissime soura le rime]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Marciana
Venice
Italy

SHELFMARK
It. X 93 (= 6432)

CREATOR
Petrarch
Marco Mantova Benavides

DATE
sixteenth century

COPYIST
Marco Mantova Benavides

DEDICATEE
Laura Terracina
Giovanni Bernardino Bonifacio

TITLE PAGE

Annotationi breuissime, soura le rime | di M[esser] F[rancesco] P[etrarca] le quali contengono molte cose, | à proposito di ragion ciuile, sendo stata la | di lui prima profissione, à beneficio de li | studiosi, hora date i[n] luce, co[n] la traduttio- | ne della Canzona chiare fresche & dolc'- | acque. Italia mia. Vergine bella. et d[e]l so- | netto. Q[ua]n[do] veggio dal ciel scender l'aurora. In latino.

MODE OF EXEGESIS
Commentary
Annotations

RELATED TO PETRARCH'S

RVF and *Triumphi*

PHYSICAL DESCRIPTION: FORMAT

280×220 mm; II + 165 (numbered at both recto and verso as I-VI, 3-308) + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; sixteenth-century cursive hand; single lines or small sections of Petrarch's poems set on left, with Latin commentary (alternated with small sections in vernacular), distributed across the page beneath either every single line or section of text; two portraits.

INTERNAL DESCRIPTION

fols. IIIv-IVv: address to readers ('A li lettori'; <inc> Si come Virgilio lume & splendore della lingua latina; <exp> (come Horatio dice de gli esemplari grechi) di giorno & di note habbiatelo pronto & alle mani s[e]mp[re]);

fol. IVv: few lines beneath the text, probably conceived as colophon: Socrate a Platone. Nel phaedro. A quocumq[ue] discendum, tametsi quercus ip[s]a loquatur;

fol. Vr: prose text on Petrarch's death taken from a chronicle composed in Padua ('Memoria cauata da una chronica di padova'; <inc> Negli an[n]i del n[ost]ro s[ignor] Iesu christo M ccclxxiii; <exp> doppo la morte di detto M[esser] Francesco P[etrarca] trovossi hauer composti molti libbri, quali poi furono dati in luce & publicati);

fol. Vv: blank;

fol. VIr: Petrarch's note on Laura ('~~Poeta med~~. Lo istesso poeta.' <inc> Laura, propriis uirtutibus illustris; <exp> acriter ac uiliter cogitanti);

fol. VIr: blank;

fols. 3-134: *RVF* 1-128 with commentary ('Annotationi breuissime, soura le rime di M[esser] F[rancesco] P[etrarca] le quali contengono molte cose, à proposito di ragio[n] ciuile, sendo stata la di lui prima profissione , à beneficio de li studiosi, hora date i[n] luce, co[n] la traduttione d[e]lla Canzona. Chiare fresche e dolc'acque. Italia mia. Vergine bella. et del sonetto. Quando veggio dal ciel scender l'aurora. In latino'; <inc of commentary> Libbro primo. Sonetto primo proemiale; <exp of commentary> Augentibus propositiq[ue] firmitatem, arguentibus ut dicu[n]t et[iam] nostri L. Batista ff. ad treb.);

fol. 134: short introductory paragraph to Pietro Amato's Latin translation of *RVF* 128;

fols. 134-139: Pietro Amato's Latin translation of *RVF* 128 (<inc> Letales ut cu[m]q[ue] tuo sint corpore clades; <exp> pace[m] Palladie, pace[m] resonante camaenae);

fols. 139-285: *RVF* 129-366 with commentary (<inc of commentary> Virg. Hinc metunt, cupiu[n]t, dolent[que], gaudent[que]; <exp of commentary> sic uolat herodius inquit P[etrarca] met noster, ut uitae n[o]st[rae] dies);

fol. 285: short introductory paragraph to Pietro Amato's Latin translation of *RVF* 366;

fols. 285-290: Pietro Amato's Latin translation of *RVF* 366 (<inc> Virgo quae solis radians amictu[m]; <exp> exua[m] ut quando in numeru[m] cooptet | pace locatum);

fols. 290-308: commentary to few lines or segments of lines from *Triumphi*: (<inc of commentary> totu[m] hoc carmen q[u]i[a] inornatu[m] est; <exp of commentary> quanto magis. ff. de iureiu. egli

in questo caso sarà beatissimo);

fol 309: blank;

fol. 310: list of errata (‘Errori di stampa’);

fol. 311: blank.

VISUAL ELEMENTS
portrait(s)

MATERIAL COPY

Venice, Biblioteca Nazionale Marciana, It. X 93 (= 6432)

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NOTES

There are multiple Latin and Italian marginal annotations by the same hand that transcribed the text. These notes include additions and corrections to both commentary and (more rarely) Petrarch’s poems. Between fols. 14 and 15: one unnumbered folio with commentary on *RVF* 22 (‘Sestina, a qualunque animale’: <inc of commentary>: quiui assolutamente parlando il P[etrarca] intende; <exp of commentary> che questa sua dolc’alba di Laura, arriui al Sole del suo Amore); between fols. 121 and 122: two unnumbered folios (a, b): fol. ar: twenty misplaced lines of Marco Antonio Flaminio’s Latin translation of *RVF* 126 (<inc> Sic et grata proteruitas; <exp> Unqua[m] sede quisquam; the last line is followed by a brief note in Italian: ‘e Canzone in q[ue]lla parte’);

fol. av: blank;

fol. br-bv: lines 1-64 of Flaminio’s Latin translation of *RVF* 126 (‘Tanto piacque la presente canzonetta, e di lei s’inuagio tanto, sendo in uita il Flamminio, che fu forzato di lingua italiana tradurla i[n] latina. però no[n] tanto ne è ella da lodare, sendo di M[esser] F[rancesco] P[etrarca] thoscana, quanto da ammirare questa del fla[m]minio latina, ch[e] così canta’; <inc of translation> O fons Gargaphie sacer; <exp of translation> certe sanguinis una est); between fols. 247-248: one unnumbered folio: Marcantonio Luigini’s Latin poem (<inc> Diua, quae nobis croceis rubente[m]; <exp> Riccius docti senior uocabit | Carmine Plectri); between fols. 285 and 286: two unnumbered folios: commentary on *RVF* 366 (<inc of commentary> Aporalis p[er] signum magnum apparuit; <exp> ‘Miserere di me gridano à lui | Miserere d’un cor contrito humile’).

The title page, dated 1566, serves the function of a title-page in print. The place is shown as the name of the author ('Mantoua' for the Italian city Mantua). This manuscript is presumably a preparatory copy for the work, which was printed in 1566: Marco Mantova Benavides, *Annotationi brevissime, sovra le rime di Messer Francesco Petrarca* (Padua: Lorenzo Pasquale).

On the top of the title page, there are two medallion portraits of Laura and Petrarch facing each other; beneath Laura's portrait, there is a dedication to Laura Terracina inscribed in a circle shape ('Alla Virtuosissima S[ignora] Laura Terracina Napoletana'); beneath Petrarch's portrait, there is a dedication to Giovanni Bernardino Bonifacio, marchese d'Oria, inscribed in a rectangular shape: 'All'illustrissimo Marchese d'Oria'.

ONLINE REFERENCES

http://www.nuovabibliotecamanoscritta.it/Generale/ricerca/AnteprimaManoscritto.html?codiceMan=37354&tipoRicerca=S&urlSearch=pagCorrente%3D7.0%26codBiblioteca%3D0%26area3%3D%26area4%3D%26area1%3Dpetrarca%26area2%3D%26tipoRicerca%3DS%26language%3Dit%26ordinaDatazione%3Dfalse%26ordineInverso%3Dfalse&codice=&codiceDigital=

BIBLIOGRAPHY

Iter, II, 275a

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Kirkham 2011; Tomasi 2015