Petrarch in America

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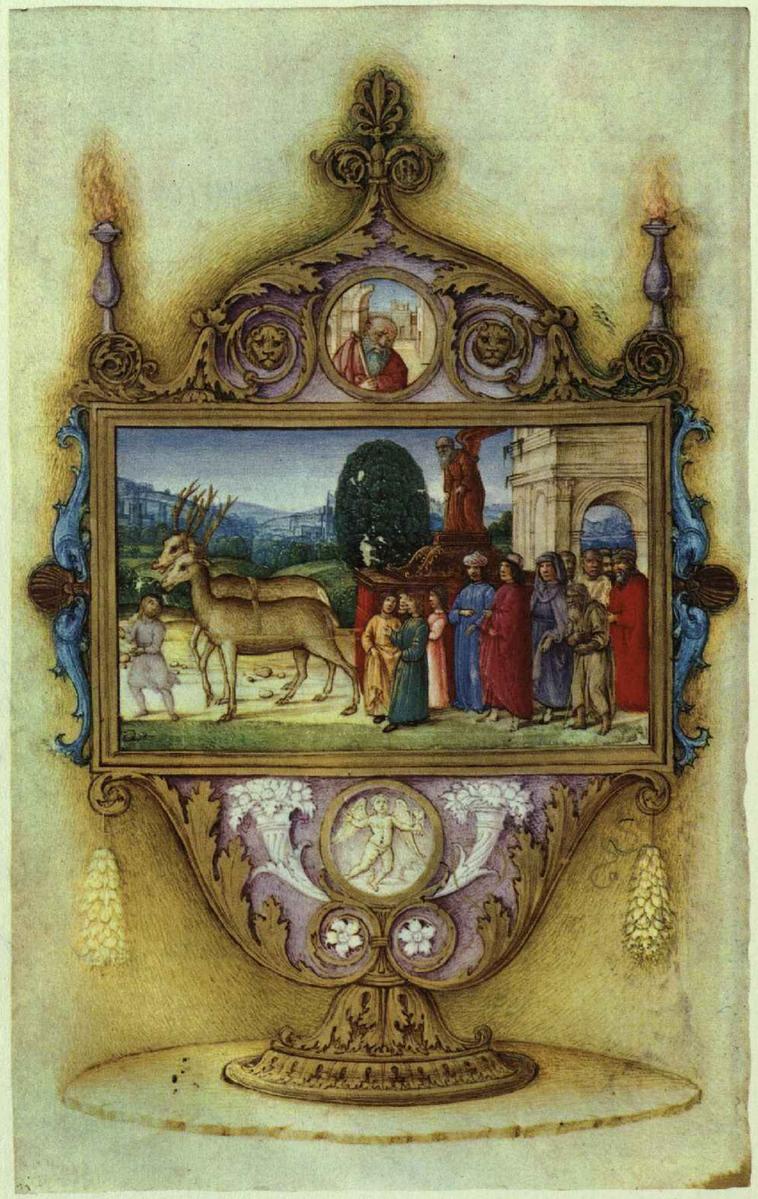

PETRARCH IN AMERICA

A Survey of Petrarchan Manuscripts

BY MICHAEL JASENAS

The Folger Shakespeare Library
The Pierpont Morgan Library

1974

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PREFACE

THE six hundredth anniversary of the death of Francis Petrarch is an opportunity to honor the traditions of human learning and the dignity of the individual so deeply associated with his name. As a lyric poet Petrarch bequeathed to the Renaissance—and through the Renaissance to the modern world—a new sense of the worth of human emotion, especially of the love between man and woman. He was a poet of inner reality, and as such he was a pioneer in a quest which has preoccupied the greatest lyric artists from the fifteenth century down to the present day. As an intellectual Petrarch voiced with powerful and enduring effect the ideal of an international community of the mind, a community with a heritage transcending national and linguistic differences. And as a scholar he was an example to all of Europe of the importance of balancing Christian spirituality with the wisdom, beauty, and affirmation of the goodness of the world around us which he found embodied in the ancient classics.

The exhibition of Petrarch manuscripts in America which is described in this volume is a testimonial to the dedication of American bibliophiles and librarians. It is also a way of honoring the values by which Petrarch lived, and of affirming their continued vitality in American culture. Viewed in this way, the manuscripts described in the following pages are more than interesting, often lovely survivals from the remote past. They are living statements, still communicating across the barriers of space and time that separate us from fourteenth-century Italy. They remind us of the continuity of the tradition we have inherited from Petrarch, and of our responsibility to this tradition during an age which seems at times almost as troubled, as violent, as hostile to the life of the spirit as the age which witnessed the exile of the Church to Avignon and the short-lived republic of Cola di Rienzo.

This exhibition would not have been possible without the generous cooperation of many institutions and of the curators and librarians who staff them. It is, in little, an illustration of the community of the intellect of which Petrarch dreamed, and we take special pleasure in expressing our gratitude here. The exhibition also illustrates the richness of American collections, a richness made possible not only by the work of curators and librarians, but also by the patrons and donors who have so generously

supported the effort to create a spiritual life in America as significant in its way as our economic and political accomplishments.

If the present volume honors Petrarch, it also commemorates the devoted work of Petrarch scholars throughout the world. A special debt of gratitude is owed to the memory of three American scholars without whose work it would have been impossible—to B. L. Ullman (1882–1965), to Ernest Hatch Wilkins (1880–1966), and to Morris Bishop (1893–1973). Dr. Bishop, in particular, offered many helpful suggestions about the catalogue and the World Petrarch Congress before his untimely death last November. Dr. Ullman's *Petrarch Manuscripts in the United States* (1962) was the indispensable basis for the present exhibition of manuscripts. In compiling the catalogue for the exhibition Professor Michael Jasenas, Bibliographer in the Humanities at SUNY, Binghamton, has examined all entries and has provided corrections, updatings, new locations, and additions as appropriate. We also acknowledge our debt to Dr. Aldo S. Bernardo, President of Verrazzano College and Co-Chairman of the World Petrarch Congress, and to Miss Adrienne Schwartz, Coordinator of the Congress, for their many and invaluable contributions to the production of this catalogue. The contribution of Dr. Jasenas, who wrote and edited the catalogue, is self-evident.

O. B. Hardison, Jr.
Director, The Folger Shakespeare Library

Charles Ryskamp
Director, The Pierpont Morgan Library

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PART I

Petrarch's Works and Their Manuscripts in American Libraries

BY MICHAEL JASENAS

SHORT CHRONOLOGY OF PETRARCH'S WRITINGS

1331–55	*Epistolae metricae*
1336–37	The original nucleus of the *Rime*
1338–42	*Africa*
1338*	*De viris illustribus*
1338–74	*Trionfi*
1342	The "first form" of the *Canzoniere*
1342–53	*Epistolae sine nomine*
1342–58	*Secretum*
1344*	*Liber rerum memorandarum*
1346–56	*De vita solitaria*
1346–57	*Bucolicum carmen*
1347	*De otio religioso*
1349	The first "edition" of the *Rime*
1351*	*Epistolae familiares*
1351–71	*Epistola ad posteros*
1354–66	*De remediis utriusque fortunae*
1355	*Invective contra medicum*
1358	*Itinerarium syriacum*
1358	The Chigi edition of the *Rime*
1361–74	*Epistolae seniles*
1367	*De sui ipsius et multorum ignorantia*

* Indicates unfinished work.

PETRARCH MANUSCRIPTS IN NORTH AMERICA

THE first census of Petrarch manuscripts in the United States was published by Berthold L. Ullman in 1962. Based primarily on the data included in Seymour de Ricci's *Census of Medieval and Renaissance Manuscripts in the United States and Canada*, Ullman's census, "Petrarch Manuscripts in the United States" (*Italia medioevale e umanistica*, V, 443–70),[1] records ninety-six Petrarch manuscripts located in American libraries or possessed by private collectors. Ullman also records three additional manuscripts, two of which were once on loan at Harvard, and the third, which, after a stay at Harvard, was sold, "possibly in Europe," by an American book dealer.

In 1971 Aldo Bernardo and Michael Jasenas were asked by the Italian publisher Antenore to undertake a project to update and revise the Ullman census. To this end, owners of Petrarch manuscripts known to Ullman were approached with a request to verify Ullman's descriptions of the manuscripts and to supply information on additional manuscripts, if any. Moreover, through advertisements in journals and inquiries to major American libraries, an attempt was made to locate any Petrarch manuscripts unknown to Ullman. These attempts yielded the following results: except for what Ullman classifies as "unknowns" (nos. 93–95), all Petrarch manuscripts recorded in the census were located, and several descriptions were emended, based on information received from American repositories. Six of the manuscripts had changed hands since the publication of Ullman's census, and eleven manuscripts, not recorded by Ullman, were located in the United States. A checklist is given at the end of this survey. No Petrarch manuscripts were found in Canada.

The total number of Petrarch manuscripts in this country, including those newly located, is 107, of which 71 are owned by college and university libraries, 30 by other libraries, and 6 by private individuals. Of the 30 manuscripts in non-university libraries, 24 are owned by large research libraries: Pierpont Morgan (8 MSS), Newberry (6 MSS), Huntington (3 MSS), The Free Library of Philadelphia (3 MSS), Boston

[1] Also issued separately: Berthold L. Ullman, *Petrarch Manuscripts in the United States*, Censimento dei Codici Petrarcheschi, a cura di Giuseppe Billanovich, No. 1 (Padova: Editrice Antenore, 1964).

Public Library (2 MSS), The Folger Shakespeare Library (1 MS), and New York Public Library (1 MS), and the remaining six manuscripts are in the possession of the Walters Art Gallery (5 MSS) and Saint John's Seminary at Camarillo, California (1 MS). Of the 71 manuscripts in academic libraries, 60 are owned by libraries of private universities and 11 by those of public institutions. The greatest number of Petrarch manuscripts, twenty-two, is found in the Fiske Petrarch Collection of the Cornell University Library, followed by the Beinecke Library at Yale with fifteen manuscripts, The Pierpont Morgan Library with eight manuscripts, and the Library of Wellesley College with seven manuscripts.

The distribution of Petrarch manuscripts (including those containing just partial texts or fragments) by titles of the works is as follows:

Trionfi	32
Canzoniere	27
Epistolae familiares	12
De remediis utriusque fortunae	5
De vita solitaria	5
De obedientia et fide uxoria (*Griselda*)	4
Epistolae seniles	3
Africa	2
De otio religioso	2
De viris illustribus	2
Epistolae metricae	2
Septem psalmi poenitentiales	2
Bucolicum carmen	1
Itinerarium syriacum	1
Liber rerum memorandarum	1
Rime disperse	1
Secretum	1

American libraries possess seven manuscripts which were once thought to have been owned by Petrarch himself. There is, however, one manuscript in America which Petrarch definitely had in his hands: the *Opera varia* of Horace at The Pierpont Morgan Library. It is written by three different hands and contains many interlinear and marginal notes written by the younger Petrarch.

The number of Petrarch manuscripts in the United States is only slightly more than half those in the Biblioteca Vaticana alone. Many, however, are of interest to Petrarch scholars, as may be shown by the frequent reference made to them by the greatest American Petrarch scholar, Ernest H. Wilkins.[2] Among American Petrarch

[2] Cf. his book *The Making of the "Canzoniere" and Other Petrarchan Studies* (Rome: Edizioni di Storia e Letteratura, 1951).

manuscripts are some unique items: the Verses to Mary Magdalen in the Walters Art Gallery; *Collatio facta inter Scipionem Romanum, etc.* located in the University of Pennsylvania Library; the above-mentioned *Opera varia* of Horace in The Pierpont Morgan Library; and, at Cornell University, Fulvio Pellegrino Moreto's *Sposizione del Petrarca*, the biography of Petrarch attributed to Antonio da Tempo which precedes a mid-fifteenth-century manuscript of the *Canzoniere e Trionfi*, the shortened form of the biography of Petrarch by Girolamo Squarciafico, and a spurious letter of Cino da Pistoia to Petrarch.

CHECKLIST OF PETRARCH MANUSCRIPTS NOT RECORDED BY ULLMAN

Arranged by cities

Binghamton, N.Y. State University of New York at Binghamton

1. MS (uncat.). Petrarch, *De remediis utriusque fortunae* (ff. 1r–158r); *De vita solitaria* (ff. 159r–216v). Parchment and paper. XV c. (early). Germany. 218 ff. 29 x 20 cm. (Bought from B. M. Rosenthal in 1972.)
2. MS (uncat.). Petrarch, *Canzoniere* (ff. 43, 42, 47, 46, in that order). Parchment. XV c. (middle). 20.5 x 14.5 cm. (Acquired from B. M. Rosenthal in 1972.)

Chicago, Ill. The Newberry Library

3. MS 6A 11. [Strozzi, House of. *Collection of Manuscripts.*] No. 1 "Canzonette e Miscellane Diverse" includes on leaf 108v: [Francesco Copetta] *Amor m'ha posto come scoglio a l'Onda.* At bottom of the page: Ad imitation' di quello di m. Franc° Petrarcha *Amor m'ha posto come segno a strale.* Paper. n.d., n.p. 22 x 15 cm. (Bought from Lib. Gonnelli, Florence, in 1970.)
4. MS (uncat.). Castelvetro, Ludovico. *Appunti autografi su Francesco Petrarca.* Paper. Ca. 1562. 2 pp. 16 x 10 cm. (Bought from Lib. Gonnelli, Florence, in 1968.)

Ithaca, N.Y. Cornell University

5. Pet z 106. Petrarch, *Canzoniere e Trionfi.* Parchment. Ca. 1460. Italy (probably Florence). 162 ff. 21 x 13 cm. (Bought from Charles Lucas, Saint-Cloud, France.)
6. Pet z 1a. Petrarch, attributed to. *De vera sapientia.* Paper. XV c. (middle). 12 pp. 21 x 14 cm. (Bought from Laurence Witten.)
7. Pet z 46. Petrarch, *Rime. Sonetto: Quando giugne per gli occhi al cor profondo. . . .* Paper. XVII c. 16 ff. 22 x 15 cm. (Provenance: unknown.)

New Haven, Conn. Yale University

8. Beinecke Library MS 438. Petrarch, *Trionfi.* Parchment. Ca. 1475. Verona. 38 ff. 19.5 x

13.5 cm. Six large miniatures within illuminated borders and with historiated initials; eight initials; other initials and headings in gold. (Bought from H. P. Kraus; gift of Edwin J. Beinecke.)

New York, N.Y. The Pierpont Morgan Library

9. MS 404. Horace, *Opera varia*. Text written in three different hands; marginal notations are of the younger Petrarch. XII–XIII c. Italy. 110 ff. (Bought from Alexandre Imbert in 1910.)

San Francisco, Cal. Bernard M. Rosenthal, Inc.

10. Manetti, Giannozzo. *Vita Francisci Petrarchae*. Paper. XV c. (middle). Italy. 3 ff. 20.9 x 14.2 cm.

Seattle, Wash. University of Washington

11. [Bible. New Testament. Gospels.] Parchment. XI c. Italy. 24 x 15 cm. Annotations wrongly(?) attributed to Petrarch. (Bought by Walter B. Beals from E. Scherling in 1935.)

MANUSCRIPTS WHICH HAVE CHANGED HANDS SINCE ULLMAN'S CENSUS

ULLMAN NUMBER	BRIEF TITLE AND DATE OF THE MANUSCRIPT	PRESENT OWNER
23	Petrarch, *Canzoniere, Trionfi*. Ca. 1480.	University of St. Louis Library, St. Louis, Missouri 63108.
61	Petrarch, *Libro degli huomini famosi*, translated by Donato degli Albanzani da Pratovecchio. First quarter of the fifteenth century.	The Glazier Collection, The Pierpont Morgan Library, 29 East 36th Street, New York, N.Y. 10016.
71	Petrarch, *Canzoniere, Trionfi*. Fifteenth century.	Mrs. Robert Fenix, 151 Crescent Road, Burlington, Vermont 05401.
72	Petrarch, *Trionfi*. Copied by Gherardo del Ciriago, 1446.	The Pierpont Morgan Library, 29 East 36th Street, New York, N.Y. 10016.
97	*Ars moriendi* (Italian), and religious poems and hymns, by Dante, Petrarch, etc. Ca. 1450.	The Newberry Library, 60 West Walton Street, Chicago, Illinois 60610.
99	Iohannes de Rupescissa, *De consideratione quintae essentiae*; Arnaldus de Villanova, *Epistola de maximo secreto medicinae*; Petrarch, *Epist. ad Ciceronem* (Fam. XXIV, 3), *Cicero ad Petrarcam*. Fifteenth century.	The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut 06520.

POETICAL WORKS

Manuscripts of Petrarch's poetical works in Italian, the *Canzoniere* and the *Trionfi*, are described below, in the Catalogue section of the present book. Of the poetical works in Latin, only the descriptions of the *Africa* and the *Bucolicum carmen* manuscripts are included, since the *Epistolae metricae* are represented by merely a short fragment in American libraries.

Canzoniere

Although Petrarch himself always referred to his Italian lyrics as the *Rerum vulgarium fragmenta* or *Rime sparse*, since the Renaissance in Italy they have been called the *Canzoniere*. As Wilkins tells us, the poems of the *Canzoniere* were written over the long years of Petrarch's life: "It is not a collection made toward the end of his life in a single editorial effort, nor is it a mere gradual accumulation of poems: it is a selective and ordered collection, the fashioning of which, begun in his youth, continued to the day of his death" (Ernest H. Wilkins, *The Making of the "Canzoniere,"* p. 145).

The definitive collection of the *Canzoniere*[1] consists of 366 poems—317 sonnets, 29 *canzoni*, 9 *sestine*, 7 ballads, and 4 madrigals—and is divided into two parts: "In vita di Madonna Laura" (Poems 1–266) and "In morte di Madonna Laura" (Poems 267–366). Most of the poems relate the Platonic and lifelong love of the poet for Laura, a woman of beauty and excellence. Only some thirty of the poems deal with various other subjects, especially morals and politics. The image of Laura differs completely from that of the *donna angelicata* of medieval minnesingers, Provençal troubadours, and the poets of the *dolce stil nuovo*; Petrarch's Laura is a real woman who, according to de Sanctis, is far more human in Petrarch's verse than she was in life (Francesco de Sanctis, *History of Italian Literature*, translated by Joan Redfern, I, 272ff.). From the *Canzoniere* there evolved many stereotyped expressions used in subsequent poetry to describe feminine beauty. A few examples may be mentioned. The poet's love for an imaginary woman called Olive is shown in the sonnets of the sixteenth-century

[1] Its authoritative version is Codex Vaticanus Latinus 3195, a facsimile of which has been secured for the exhibition at the World Petrarch Congress and is described below, in the Catalogue section.

French poet Joachim du Bellay. Chaucer's *Cantus Troili* is a close imitation of Petrarch's "S'amor non è." The most influential Petrarchist in the second half of sixteenth-century Spain, Fernando de Herrera, wrote love poems for Leonor de Millán. There are verses in praise of Petrarch and Laura in Tottel's famous *Miscellany* which contains many poems by the English Renaissance Petrarchists Thomas Wyatt and Henry Howard, Earl of Surrey. And we find even the French Romantic writers following the advice of Jean-Jacques Rousseau who, in *La Nouvelle Héloïse*, has Saint-Preux tell Julie that she should read Petrarch.

The central theme of the *Canzoniere* goes well beyond Petrarch's love for Laura; it is the expression of the eternal conflict between the human and the divine in man's nature. According to Aldo S. Bernardo:

> The essential nature of the famous love affair can be understood only through a firm grasp of the fusion between Petrarch's love lyrics and his many prose works in Latin. If one succeeds in achieving this, one will feel deeply the vibrations of profound, new insights into the Apollo-Daphne myth, insights that have spoken mysteriously to centuries of literary and artistic generations in an unforgettable manner. The poetry seems constantly to express the enchantment felt by a Christian Apollo for a Christian Daphne. But for a man of letters such as Petrarch the very terms were too contradictory. The Christian heaven could never admit of the purely humanistic dimensions of the pagan myth.
>
> Consequently the poet's vain and endless attempts to reconcile the two dimensions in the figure of Laura is what endows his book of songs with a poetic power that goes far beyond the mere singing of a passionate love for a beautiful lady. What we have in Petrarch's Laura is man's aspiration for intellectual fulfillment. The mere mention of her name evokes not only the universal appeal of soft breezes and lovely golden hair, but an almost mystical conjuring up of the laurel tree and the laurel crown with their myriad ramifications. The very essence of the Apollo-Daphne myth seems to have been plumbed by Petrarch as we hear echoes of the multiple meanings of Apollo in the classical and Christian worlds, the multiple meanings of his attempts to possess Daphne, the multiple meanings inherent in the transformation of Daphne into a laurel tree and its consequent adoption by the God of Beauty and Music and Art and Medicine, and the multiple meanings of the crown of laurel awarded on the Capitoline Hill with the attendant contrast with the Crown of Thorns on Mount Calvary. The classical Mount Parnassus and the Christian Mount Calvary are not necessarily contradictory. At the summit of each is something too beautifully human and too beautifully divine to be mutually exclusive. And this something is the power of creativity for which man is crowned with a crown of laurel and God with a crown of thorns. (Aldo S. Bernardo, "Petrarch's Laura: the Convolutions of a Humanistic Mind," *The Role of the Woman in the Middle Ages*, Papers of the Sixth Annual Conference of the Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, May 6–7, 1972, ed. by Rosmarie T. Morewedge [Albany: State University of New York Press, 1974])

MANUSCRIPTS OF THE *CANZONIERE* IN AMERICA

Of the 107 Petrarch manuscripts owned by American libraries and private collectors,

27 contain the full or partial text of the *Canzoniere*. More than two-thirds include the texts of both the *Canzoniere* and the *Trionfi*. The earliest manuscript (Marston MS 99 at Yale) dates from ca. 1390, the latest from ca. 1500. The biography of Petrarch is included in four *Canzoniere* manuscripts; in one of them, owned by the Cornell University Library and not recorded by Ullman, Petrarch's biography is attributed to Antonio da Tempo. Along with Codex Vaticanus Latinus 3195, fourteen of the *Canzoniere* manuscripts owned by American libraries are described below. Their descriptions occupy numbers 1–14 of the Catalogue. Some representative pages, reproduced in black and white, are given in the Plate section at the end of this book.

Trionfi

As with his *Canzoniere*, Petrarch worked on the *Trionfi* over the long years of his life, beginning in 1338 and completing them just about three months before his death in 1374. This long poem, an apotheosis of Laura, is written in *terza rima*, a form invented by Dante. Indeed, there is a certain resemblance between the *Trionfi* and the *Divine Comedy*, but there are distinctly Petrarchan contributions such as the insertion of "the poet's own sentimental biography into the 'plot' " (Thomas G. Bergin, *Petrarch*, TWAS, p. 147). The central theme of the *Canzoniere*—the progression from human, earthly passion to divine love—is achieved through the successive sections of the *Trionfi*: Triumphs of Love, Chastity, Death, Fame, Time, and Eternity. Initially Petrarch symbolically illustrates the triumphant power of Love by concentrating on famous lovers, such as Dante and Beatrice and himself and Laura. Then Chastity represented by Laura attacks Love and triumphs over it. Then comes Death which triumphs over Chastity, but Death is defeated by Fame which, in turn, is destroyed by Time. Finally comes Eternity which triumphs over everything forever.

> The six *Triumphs* of Petrarch constituted the most triumphant poem of the early Renaissance: for a hundred years and more they outshone both the *Divine Comedy* and Petrarch's own sonnets and *canzoni*. Their extraordinary immediate success came to them because to their first readers they seemed at once familiar and novel—familiar in their concern with love and in their visionary character, novel in their vivid evocation of dimly remembered persons and processions of the ancient world.
>
> The pictorial character of the *Triumphs* made them at once a welcome resource both for painters, who depicted them on *cassoni*, on panels, on canvasses, and in frescoes, and for workers in other media, who treated the Triumph theme in woodcuts, in engravings, in bas-reliefs, in bronze plaques, in stained glass, and in tapestries. (*The Triumphs of Petrarch*, translated by Ernest Hatch Wilkins [Chicago: University of Chicago Press, 1962], p. v)

MANUSCRIPTS OF THE *TRIONFI* IN AMERICA

The *Trionfi* manuscripts in American libraries and in the possession of private collectors are more numerous than the manuscripts of any other work of Petrarch. They number thirty-two, of which nineteen are included in the same volume with the *Canzoniere*. The earliest *Trionfi* manuscript in America is owned by a private collector, Mrs. Phyllis Goodhart Gordan of New York City; its date is 1432–34. The latest *Trionfi* manuscripts in this country were written in the sixteenth century. Five manuscripts are described below, in the Catalogue section; one of them, Yale MS 438, is not recorded in Ullman's census. Representative plates are also included in this book.

Africa

Written in Latin between 1338 and 1342, this epic poem was afterwards revised by Petrarch many times. The *Africa* was considered a masterwork by Petrarch himself and his contemporaries. In his *Letter to Posterity* Petrarch says of the *Africa*: ". . . the strong desire seized me to write an epic in a heroic strain, taking as my theme Scipio Africanus the Great who had, strange to say, been dear to me from my childhood. This poem was christened Africa from the name of its hero; and, either from its own fortune or from mine, it did not fail to arouse the interest of many before they had seen it."

The *Africa*, modeled for the most part on Livy, describes the Second Punic War beginning with Scipio's journey to Africa and ending with the defeat of Hannibal. It is perhaps the best example of Petrarch's praise of and admiration for ancient Rome. Although succeeding generations did not recognize the *Africa* as great poetry, it continued to remain a document of great historic and cultural importance, the first piece of humanistic poetry to synthesize successfully medieval Christian elements with the heritage of classical antiquity. As Aldo Bernardo states:

> Petrarch discovered in the figure of Scipio a kind of catalyst that would give him the prototype of classical virtue, defined as natural excellence but mysteriously serving the end of Christian providence. Scipio has in him something of Aeneas, of Dante's Virgil, of David, and of Godfrey of Bouillon.
>
> By depicting as he did the crowning of Scipio on the Capitoline in the last book of his *Africa*, Petrarch was not only glorifying human talent for its own sake but for the role that it could and perhaps should play in the unfurling of the Divine Will. By then introducing the crowning of Ennius at the same time, Petrarch adds the second distinctly humanistic dimension. If human glory is the natural reward of virtue, then poetry is the loftiest expression of human excellence. This is

> why the simultaneous crowning of Scipio and Ennius is a symbolic event of the highest significance. In the very heart of *alma Roma*, mother of two civilizations, we witness the ultimate reward for both human industry or talent and human learning. (Aldo S. Bernardo, *Petrarch, Scipio and the "Africa": the Birth of Humanism's Dream* [Baltimore: The Johns Hopkins Press, 1962], pp. 206–07)

MANUSCRIPTS OF THE *AFRICA* IN AMERICA

The only manuscript of the complete text of the *Africa* in this country is owned by the Harvard University Library. The Free Library of Philadelphia has one leaf of a fifteenth-century manuscript of the work. Both are described below, in the Catalogue section.

Bucolicum carmen

The *Bucolicum carmen*, or the Eclogues, a collection of Latin allegorical "pastoral" poems written by Petrarch from 1346 to 1357, contains a great many biographical elements. The first eclogue, a discussion between Silvius (Petrarch himself) with Monicus (Petrarch's brother Gherardo), contrasts the poetry of Virgil and the Psalms of David.

> Here [i.e., in the *Bucolicum carmen*], we have the completest fusion ever achieved between the mediaeval and the classical methods. The mediaeval doctrine that poetry is allegory is taken up by Petrarch, approved, and acted on. But the allegory takes a classical shape. Arcady, that migratory realm of poetic fancy, is transported to Provence; in the guise of the shepherds and nymphs who inhabit it we are introduced to Petrarch himself—usually designated Silvius or Silvanus, the lover of forest and hill—to his brother, to Socrates and Laura, to Popes and Cardinals, to personifications of the City of Avignon and of the Spirit of Religious Consolation, and to no less a personage than St. Peter himself. These all take part in "pastoral" dialogues, which thinly veil the expression of the poet's feelings or the discussion of contemporary events. It is all tiresomely artificial and unreal; but Petrarch was persuaded that Virgil had done just the same in the eclogues on which his own were modelled. Whatever we may think of them now, these "pastoral" poems hit the taste of the day and enjoyed an extraordinary vogue. (H. C. Hollway-Calthrop, *Petrarch: His Life and Times* [London: Methuen, 1907], pp. 223–24)

And in them one senses the true distance between the poetics of Petrarch and Dante.

THE MANUSCRIPT OF THE *BUCOLICUM CARMEN* IN AMERICA

Included below, in the Catalogue section, is the description of the only manuscript of the *Bucolicum carmen* in this country. The manuscript, in the Columbia University Library, contains only fragments of the *Carmen*.

LATIN PROSE WORKS

The six manuscripts of Petrarch's Latin prose works, which have been selected for inclusion in the Catalogue section of this book, represent Petrarch's philosophical or devotional writings, such as the *Secretum*, *De vita solitaria*, and *De remediis utriusque fortunae*; his historical work *De viris illustribus*; and his brief travel guide to the Holy Land, *Itinerarium syriacum*. Also included is a short essay, entitled *Collatio facta inter Scipionem Romanum, Alexandrum Macedonem, etc.*, which is a newly discovered work of Petrarch and believed by Professor Guido Martellotti to be genuine.

Secretum

The *Secretum*, also called *De secreto conflictu curarum mearum* or *De contemptu mundi*, was written in 1342–43, but the text in its final version was not completed until 1358. The *Secretum* presents a sincere confession which, in the form of a dialogue between Petrarch and Saint Augustine, reveals the inner conflict between Petrarch the worldly Renaissance man and Petrarch the religious man. According to Wilkins, the *Secretum* is the Petrarchan equivalent of St. Augustine's *Confessions*.

> It is the revelation of an abnormally sensitive mind in an emotional crisis, frustrated in love, in ambition, and in self-esteem, and trying to be utterly honest with itself. It is the indispensable gloss to the *Rime*; it lays bare the reality underlying the poetic fiction. It is the first great example of literary introspection, as opposed to the professional introspection of religious seers. As such it has its importance not only in the history of literary psychology, but in the history of the European concept of human character. And somehow the book seems to me outside of history, superior to time. Its picture of a tortured sensibility involved in a maze of doubts, struggling against its own impotence, is as modern as yesterday's best-seller. (Morris Bishop, *Petrarch and His World* [Bloomington: Indiana University Press, 1963], p. 213)

THE MANUSCRIPT OF THE *SECRETUM* IN AMERICA

The only manuscript of the *Secretum* in this country is in the Petrarch Collection of the Cornell University Library. In addition to the *Secretum*, the manuscript contains Petrarch's *De otio religioso*, *De vita solitaria*, and fragments of his *Epistolae familiares*

(XXIII, 5 and 12). The manuscript is described in the Catalogue section. A reproduction of the first page of the Cornell *Secretum* can be seen in the Plate section at the end of this book.

De vita solitaria

The *De vita solitaria* was begun at Vaucluse, France, in 1346 and finished in Milan in 1356. The book, which consists of two contrasting parts, illustrates the satisfaction that may be derived from the kind of life that Petrarch pursued at Vaucluse. The first part describes the life of the *homo occupatus*, a man of affairs, overwhelmed by earthly worries, passions, and ambitions, the second the life of the *homo solitarius*, a hermit, who is entirely remote from all the pressures that besiege the man of affairs. As Paul Oskar Kristeller tells us:

> Admittedly the ideal of solitude had been embodied in the tradition of medieval monasticism, and Petrarch does in fact cite the example of monks and hermits. Yet his own ideal is not that of the monk, but that of the scholar and man of letters who withdraws to the countryside, away from the cities, their noise and turbulence, to live undisturbed, at liberty to read and meditate. The most we can say is that Petrarch transformed the monastic ideal of solitude into a secular and literary ideal, and in this form it has been dear to many poets, writers, and scholars to the present day, who still prefer meadows and forests and the shores of lakes and rivers to streets and highways, and even to ivory towers. (Paul Oskar Kristeller, *Eight Philosophers of the Italian Renaissance* [Stanford: Stanford University Press, 1964], p. 14)

MANUSCRIPTS OF THE *DE VITA SOLITARIA* IN AMERICA

All five manuscripts of the *De vita solitaria* in the United States are in the possession of academic and research libraries. One, not recorded in Ullman's census, is in the Library of the State University of New York at Binghamton. The work is bound together with the *De remediis utriusque fortunae*. The manuscript described below, in the Catalogue section, is located in the Newberry Library in Chicago; it also contains Petrarch's *De otio religioso* ("On the Leisure of the Monks").

De remediis utriusque fortunae

This treatise in moral philosophy, intended to give people advice in all situations of their life, was the most immediately popular of all Petrarch's works. The *De remediis*, written between 1354 and 1356, is in the form of 254 discussion-dialogues. In the

first 122 dialogues Reason demonstrates to Joy and Hope that earthly things may appear worth possessing but in the end are worthless. In the other 132 dialogues Reason shows Grief and Fear that there is no real misery in life because what men consider misery serves, in fact, to make them better and to lead them to God. No wonder the *De remediis* has been considered not only a thoroughly Christian but even a specifically medieval work and was an immediate success among the reading public of the time, the greater part of which had not yet severed ties with the ideals of medieval philosophy. As Thomas Bergin tells us:

> If one cannot call the dialogues vivacious, they are at least well planned and are characterized by a certain harmony of design and proportion which may explain their popularity in the following centuries. To read the book from end to end is more than we should have a right to expect of the twentieth-century man; monotony sets in and fairly soon. Yet the *Remedies* do contain in their approach a kind of astringent realism which is not out of keeping with our times; a judicious selection [such as the one of Conrad H. Rawski in his *Petrarch: Four Dialogues for Scholars*, 1967] might make a very readable book. (Thomas G. Bergin, *Petrarch*, Twayne's World Authors Series, 81 [New York: Twayne Publishers, 1970], pp. 133–34)

MANUSCRIPTS OF THE *DE REMEDIIS* IN AMERICA

There are two manuscripts of the complete text of this work in the United States: one at the Beinecke Rare Book and Manuscript Library of Yale University and the other at the Library of the State University of New York at Binghamton. The Binghamton manuscript, not recorded in Ullman's *Petrarch Manuscripts in the United States*, also contains Petrarch's treatise *De vita solitaria*. The Free Library of Philadelphia owns a fifteenth-century manuscript containing a fragment of the prologue to the *De remediis*, while The Folger Shakespeare Library possesses a sixteenth-century commonplace book with excerpts from the *De remediis*, and the Library of the University of Southern California has a fifteenth-century manuscript with quotations from the *De remediis*. The Yale manuscript is described below, in the Catalogue section.

De viris illustribus

This unfinished work begun in 1338 is a collection of biographies of famous Romans or personalities closely connected with Rome and is based primarily upon biographical data found in the work of Livy. By describing the accomplishments of these Roman celebrities, while simultaneously presenting them as private individuals with idiosyncrasies and personal problems, Petrarch obviously tries to alert his readers to

Roman virtues and to make them proud of their Roman heritage. The *De viris illustribus* is the first attempt in Renaissance historiography to portray accurately the lives of famous figures in Roman history from Romulus to Julius Caesar. Hollway-Calthrop makes the following evaluation of Petrarch's contribution to historiography:

> Considering the materials at Petrarch's disposal, this is a stupendous achievement; and the scale on which it is planned no less than the method of its execution marks it as the first of modern histories. . . . Its very excellence, indeed, probably hastened the day of its supersession; it must have kindled an interest in historical research fatal to its continued use as a textbook. (H. C. Hollway-Calthrop, *Petrarch: His Life and Times* [London: Methuen, 1907], p. 228)

MANUSCRIPTS OF THE *DE VIRIS ILLUSTRIBUS* IN AMERICA

The only two manuscripts of the *De viris illustribus* in the United States are Italian versions—*Libro degli huomini famosi* or *Vite degli uomini illustri*, both translated by Donato degli Albanzani da Pratovecchio. One of the manuscripts, containing incomplete extracts, is found in the Library of the University of North Carolina at Chapel Hill and the other in The Pierpont Morgan Library in New York City. A description of both manuscripts may be found below, in the Catalogue section.

Itinerarium syriacum

In 1358 Petrarch wrote this short Latin work, a sort of travel guide in literary form, at the request of his friend Giovannolo da Mandello who was planning a pilgrimage to the Holy Land. Petrarch himself never traveled to the Holy Land, and his descriptions of it and other distant places are based on second hand information. Instead, as Wilkins tells us, the descriptions of the various Italian cities through which the journey must proceed, such as Genoa, Rapallo, Pisa, and Rome, are the most successful pages in the book:

> Petrarch's directions and descriptions—based, for the west coast of Italy, on his own voyages—begin an account of Genoa and its southern *riviera*. He follows the coast southward, mentioning the mouths of the Arno and the Tiber and the islands (among them Caprera and Elba) that lie to the right, as far as the bay of Naples, which he describes in enthusiastic detail, referring to the many places of interest that he himself had visited there. In Naples, he says, you must not fail to see Giotto's frescoes in the Royal Chapel. His directions and descriptions for the rest of the journey are drawn from literary and Biblical sources, and from maps—in which he was greatly interested. (Ernest H. Wilkins, *Life of Petrarch* [Chicago: University of Chicago Press, 1961], pp. 159–60)

THE MANUSCRIPT OF THE *ITINERARIUM SYRIACUM* IN AMERICA

The only manuscript of the *Itinerarium* in the United States is located in the Beinecke Rare Book and Manuscript Library of Yale University. It is described below, in the Catalogue section.

Collatio facta inter Scipionem Romanum, Alexandrum Macedonem, etc.

While studying the *Collatio*, Professor Guido Martellotti, editor of the critical edition of Petrarch's *De viris illustribus*, came to the conclusion that this short essay is a genuine though unknown work by Petrarch. The *Collatio* makes use of all the sources we associate with Petrarch, and the style and manner of treatment of the subject are also typical of Petrarch. It was inspired by the discovery of new questions about old problems but was evidently not intended for incorporation in another work. The essay seems to be an offshoot of Petrarch's historical preoccupations between 1341 and 1343 and was perhaps written when the author was revising his study of Scipio's life. The *Collatio* is a brief sketch which attempts to evaluate the relation between the moral habits of Alexander the Great and Hannibal and their effectiveness as generals. As it stands, it is a clear example of Petrarch's basis for moral judgment between good and bad in the field of history and also illustrates his desire to glorify the Romans and to clear Alexander of the fables that the medieval period had attributed to him.

THE MANUSCRIPT OF THE *COLLATIO* IN AMERICA

The *Collatio* manuscript, located in the University of Pennsylvania Library in Philadelphia, is described below, in the Catalogue section.

Pasvalio Mariaus Katiliškio
Centrinė biblioteka
~~6-C 2398~~
08/9437(7)

PETRARCH THE BIBLIOPHILE

THE world-famous Petrarch scholar, Pierre de Nolhac, once said that the history of Petrarch's library, if one could record it in complete form, would be the history of his soul. From the earliest days of his youth, Petrarch was a remarkable bibliophile who seized every occasion to look for books wherever he might be—in libraries, in the homes of his numerous friends, in monasteries.

As a law student at Montpellier, the thirteen-year-old Francesco had already a collection of his favorite Roman writers—Cicero, Virgil, and several other Latin poets. Once his father paid him a surprise visit at Montpellier. Knowing his father's opposition to his interest in literature, Francesco attempted quickly to hide all his treasures. The father nevertheless discovered his collection and proceeded immediately to burn the books. Only Francesco's grievous laments and tears softened his father's heart, and two books, already scorched, were pulled out of the fire; they were Cicero's *Rhetoric* and Virgil. This incident did not lessen Petrarch's passion for books. On the contrary, it grew enormously with the years. After his father's death, Francesco used all means to enrich his collection of Latin authors. While in Avignon he was able to do this through his close contacts with bibliophiles at the Pontifical court.

In addition to receiving books as gifts from friends, Petrarch was an eager buyer of books. When they were not available for purchase, Petrarch would have them copied by scribes, or, when all other means failed, he would copy them himself. When foreign friends asked what they could bring him from their respective countries Petrarch always insisted that he wanted nothing but books. He sent money even to faraway places—to France, Germany, Spain, England—to purchase more books for his library. He maintained active correspondence with distant scholars, as, for instance, the famous English bibliophile Richard de Bury, whom he had met in Avignon in 1333.

In that same year Petrarch had the good fortune to find in Liège two unknown works of Cicero to add to his library. One of them, *Pro Archia*, Petrarch transcribed on the spot himself, while the other he had a friend copy for him. Petrarch's great discovery of Cicero's *Letters to Atticus* came a dozen years later. In this instance he did the entire transcription himself. According to Pierre de Nolhac, Cicero's works

which Petrarch acquired for his library constitute an almost complete collection of the Latin author as it is known to us today. In making newly discovered works of Cicero and other classical authors known to the men of learning of his time—even when those works contrasted with his own ideal of Cicero!—Petrarch contributed immensely to the revival of classical antiquity in the Renaissance.

Far from being a casual collector, Petrarch strove to build his library with a single purpose in mind—to have books available for his own reading. He wanted, as he says in his *De remediis utriusque fortunae*, to make books live not in a bookcase but in ones' head, in the memory. When copying books, he transcribed with the greatest care, in the best tradition of modern textual criticism. As a collector, Petrarch was concerned with the physical appearance of books as well, paying particular attention to the beauty of the illuminations and the bindings. All the books in his library were written on vellum, not paper.

"The founder of Humanism and the inaugurator of the Renaissance in Italy," as Petrarch is so often called, was obviously most enthusiastic about the collecting of Latin classical authors. Petrarch's autograph list of his favorite authors, found in the Bibliothèque Nationale in Paris in 1896 by Léopold Delisle, the famous French paleographer, clearly indicates that among Petrarch's favorite books were works in prose by Cicero, Seneca, Boethius, and Livy, and works in verse by Virgil and Horace. His letters to classical authors confirm his particular interest in the two poets; indeed the only Roman poets addressed are Virgil and Horace. And these are the poets most frequently cited in his own works. The very fact that he addressed personal letters to ancient writers as though still alive reflects Petrarch's truly humanistic conviction that books and ideas transcend time and place.

Petrarch's own copy of Virgil contains more of his interlinear and marginal notes than any other book in his library. As Pierre de Nolhac rightly points out, Petrarch's Virgil offers "the first *ébauche* of a *Virgilius illustratus*, a project which the philologists had attempted many times during and since the Renaissance" (Pierre de Nolhac, *Pétrarque et l'humanisme*, I, 161).

It may well be said, with Ullman, that Petrarch "was no mere book collector, nor was he an ordinary reader of the books he so eagerly gathered about him. Perhaps the secret of his humanism may be found in the fact that he read over and over again with intense zest these few favorite books" (B. L. Ullman, *Studies in the Italian Renaissance*, p. 137). And the great humanist and bibliophile was to die in his library, slumped over his writing table, with the ever-present book in hand.

BOOKS OWNED BY PETRARCH IN AMERICA

Of the eight manuscripts now in America which were formerly attributed to Petrarch's library, only the twelfth-century manuscript of the *Opera varia* of Horace, with marginal and interlinear notes by the younger Petrarch, is now proven to have been definitely in his possession. This manuscript, located in The Pierpont Morgan Library, and the famous Ambrosiana Virgil are described below, in the Catalogue section. A black-and-white plate of a page from the Horace may be found in the Plates section at the end of the book.

CATALOGUE

For the catalogue the manuscripts are arranged as follows: *Canzoniere*, numbers 1–14; *Trionfi*, 15–19; *Africa*, 20–21; *Bucolicum carmen*, 22; *Secretum*, 23; *De vita solitaria*, 24; *De remediis utriusque fortunae*, 25; *De viris illustribus*, 26–27; *Itinerarium syriacum*, 28; *Collatio facta inter Scipionem Romanum, Alexandrum Macedonem, etc.*, 29; the young Petrarch's Horace, 30. The descriptions of Codex Vaticanus Latinus 3195 and Petrarch's Virgil (exhibited in facsimile) occupy numbers 31–32 of the catalogue. In each section including several manuscripts of the same work, entries are in chronological order.

Because the order of the poems in the *Canzoniere* and the order of the *Trionfi* are of interest to Petrarch scholars, this information, insofar as available, has been included in the description of manuscripts not discussed in Wilkins' article on American Petrarch manuscripts reprinted in the present book.

ABBREVIATIONS OF FREQUENTLY CITED REFERENCES

de Ricci	Ricci, Seymour de. *Census of Medieval and Renaissance Manuscripts in the United States and Canada*. 3 vols. New York: H. W. Wilson, 1935–40.
de Ricci, suppl.	———. *Supplement*. Originated by C. U. Faye, continued and edited by W. H. Bond. New York: Bibliographical Society of America, 1962.
Ullman	Ullman, Berthold L. *Petrarch Manuscripts in the United States*. Censimento dei Codici Petrarcheschi, Vol. 1. Padua: Antenore, 1964. (Reprinted from *Italia medioevale e umanistica*, v, 443–70.)
Wilkins (1947)	Wilkins, Ernest H. "Manuscripts of the *Canzoniere* and the Triumphs of Petrarch in American Libraries," *Modern Philology*, 45 (August, 1947), 23–35.
Wilkins (1951)	———. *The Making of the "Canzoniere" and Other Petrarchan Studies*. Rome: Edizioni di Storia e Letteratura, 1951.

1

PLATE 1

PETRARCA *Canzoniere*, followed by Antonio Montalcino and other Italian poetry. Italy, ca. 1390. On paper. 145 leaves (21 x 14 cm.). One initial, with portrait of Petrarch.

Order of poems in *Canzoniere*: 1, 3, 2, 4–23, 27, 25–26, 24, 28–61, 66–67, 62–65, 68–72, 73 (lines 1–15, 73–93), 74–79, 81, 80, 83–210, 212–356 (lines 1–47) (3 folios missing, apparently containing 356 [lines 48–157], 357–60), 364–65, 361, 366.

PROVENANCE: Purchased from C. A. Stonehill in 1956.

REPOSITORY: The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

BIBLIOGRAPHY: de Ricci, suppl., p. 76; Ullman, p. 456, No. 47.

2

PLATE 2

PETRARCA *Canzoniere*. Northern Italy (probably Milan), late fourteenth century. On vellum. 65 leaves (30 x 22 cm.). Illuminated title page. The initial V of the opening sonnet contains a miniature of Petrarch writing.

PROVENANCE: Arms of Galeazzo II Visconti of Milan (d. 1378) painted over in the fifteenth century, but form of shield supported by two leopards (emblems of Galeazzo) is original, as are initial G and crown. Border changed when the manuscript was acquired by Lodovico Barbo, abbot of Santa Giustina of Padua (d. 1443); his initials on folio 1; owned by Bernardinus Barbus Francisci Petri filius (ca. 1500); Giovanni Hellman of Venice; Emilio de Tipaldo of Venice; Ambroise Firmin-Didot, Paris (*Cat. illustré*, 1881, pp. 61–62); purchased from L. S. Olschki in 1912.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: E. A. Cicogna, *Delle iscrizioni veneziane* (Venice, 1853), VI, 109; *Catalogue illustré des livres précieux manuscrits et imprimés faisant partie de la Bibliothèque de M. Ambroise Firmin-Didot* (Paris, 1881), pp. 61–62; Meta Harrsen and George K. Boyce, *Italian Manuscripts in The Pierpont Morgan Library* (New York, 1953), p. 23, No. 42; G. M. Malvezzi in *Petrarca e Venezia* (Venice, 1874), p. 177; de Ricci, p. 1462; Ullman, p. 461, No. 69; Wilkins (1947); Wilkins (1951), pp. 207, 210–11, 214, 218–19, 222, 236.

3

PETRARCA *Canzoniere*, *Trionfi*, preceded by the table of Incipits of the *Canzoniere*. Florence, 1440. On vellum. 186 leaves (24 x 17 cm.).

According to Ullman (pp. 448–49), this Petrarch manuscript may have been copied by Antonio di Mario,

as suggested to me by Professor E. H. Wilkins on the basis of comparison with Fig. 58 in my *Humanistic Script*, which gives a page of Vat. Urb. lat. 245, written in the same year (1440) as the Harvard manuscript. There are a number of similarities, especially in the capitals, but there are also some differences, especially the use in the Harvard manuscript of a bastarda long *s* (fat in the middle) and of the Tironian note for *et* (similar to our figure 7). But the 43 manuscripts of Antonio known to me are all in Latin, and Antonio may have used a slightly different script for the vernacular, as many others did.

On the last page of the table of Incipits of the *Canzoniere* there is Petrarch's note on the death of Laura, entered by another early hand.

Order of poems in *Canzoniere*: 1, 3, 2, 4–79, 81–82, 80, 83–120, 122, *Donna*, 123–242, 121, 243–336, 339–41, 344, 342, 362–63, 365, 364, 337–38, 355, 343, 345, 352, 346–51, 353–54, 356–61, 366.

Order of *Trionfi*: G H D A B C E F I J K L M (Y Z are omitted; B ends *appaga*; K ends *avante*).

PROVENANCE: Sold by E. P. Goldschmidt to William King Richardson in 1939; bequeathed to Harvard University Library in 1951.

REPOSITORY: The Houghton Library, Harvard University, Cambridge, Massachusetts.

BIBLIOGRAPHY: de Ricci, suppl., p. 248; Ullman, pp. 448–49, No. 14.

4

PETRARCA *Trionfi*, *Canzoniere*, *Nova belleza* (*Rime disperse* XI). Copied by Iacobus de Godis, 1450. On paper, except one vellum flyleaf. 1+10+166 leaves (28 x 18 cm.).

In this manuscript sonnets and *canzoni* are separated from each other. Therefore, according to Wilkins (1951), this manuscript is not, strictly speaking, a manuscript of the *Canzoniere* "since the separation of *canzoni* and sonnets destroys the character of the *Canzoniere* as a whole" (p. 208). Like six other *Canzoniere* manuscripts in the United States, this manuscript contains Petrarch's note on the death of Laura.

PROVENANCE: Owned by the later Card. Pietro Foscari (ca. 1470); Camaldulenses of San Michele, Murano (eighteenth century); acquired by the University of Chicago Library from Rev. Frank W. Gunsaulus.

REPOSITORY: Department of Special Collections, The Joseph Regenstein Library, University of Chicago, Chicago, Illinois.

BIBLIOGRAPHY: Giovanni Benedetto Mittarelli, *Bibliotheca codicum manuscriptorum Monasterii S. Michaelis Venetiarum prope Murianum* (Venetiis, 1779), No. 61; de Ricci, p. 596; Ullman, pp. 450–51, No. 22; Wilkins (1947); Wilkins (1951), pp. 206, 208, 214–15, 219, 228, 270, 272.

5

PLATE 3

PETRARCA *Canzoniere, Trionfi.* Italy, ca. 1450. On vellum. 147 leaves (20 x 15 cm.). One miniature. Some folios lacking or misplaced.

The large miniature on the first page of the *Canzoniere* depicts Petrarch and Laura facing each other and holding flowers in their hands. The sonnet on folio 147^{v} contains the name and acrostic of one of the scribes, Laurentio Segni. The manuscript also contains Petrarch's note on the death of Laura.

The *Trionfi* are preceded by a *canzone* entitled *Canzone composta per alberto orlando ad instantia del Magnifico signore berardo da Camarino sopra y triumphi.*

The *canzone*, which is quite uninspired, consists of nine long stanzas and a *commiato*. The first stanza is a personal address to Berardo; the second is introductory; the next two set forth the general idea of the Triumph of Love; the next four set forth the general ideas of the Triumphs of Chastity, Death, Fame, and Time, respectively; and the ninth is devoted to general moralizing. There is no indication that the poem as entered in this MS is not complete, yet it shows no knowledge of the existence of the Triumph of Eternity. (Wilkins, 1951, p. 218)

PROVENANCE: Arms (probably of the original owners of the manuscript) on the first page of the *Canzoniere*.

REPOSITORY: The Walters Art Gallery, Baltimore, Maryland.

BIBLIOGRAPHY: de Ricci, p. 492; Ullman, p. 446, No. 4; Wilkins (1947); Wilkins (1951), pp. 206, 208, 210, 214–15, 218–19, 235.

6

PETRARCA *Canzoniere*, preceded by *La vita del Petrarcha*, by Leonardo Bruni. Ca. 1460. On vellum. 155 leaves (19 x 12 cm.). One illuminated initial.

This manuscript is one of the four *Canzoniere* manuscripts in the United States containing a biography of Petrarch. The biography by Leonardo Bruni, beginning *Francesco Petrarca uomo di grande ingegno*, has been published by A. Solerti in *Le vite di Dante, Petrarca e Boccaccio* (Milan, 1904), pp. 288–93.

PROVENANCE: Abbate Matteo Canonici Collection, sold in 1835 to Rev. Walter Sneyd; his sale (1903, No. 603) to Leighton.

REPOSITORY: The Walters Art Gallery, Baltimore, Maryland.

BIBLIOGRAPHY: de Ricci, p. 493; Ullman, p. 445, No. 3; Wilkins (1947); Wilkins (1951), pp. 206, 208, 210, 216, 219, 235.

7

PLATE 4

PETRARCA *Canzoniere, Trionfi.* Italy, written by Carolus Palle Guadi for Franciscus de

Forestis della Foresta, 1464. On vellum. 182 leaves (25 x 15 cm.). One illuminated border, six illuminated initials.

Order of poems in *Canzoniere*: 1–366.

Order of *Trionfi*: A B C D E F G H I J K L M (Y Z are omitted; B ends *assensio*; K ends *avante*).

PROVENANCE: Carmelite monastery of Saint Paul, Florence; bookplate of "Caroli ac Mariae Lacaitae"; bookstamp CR in circle; purchased from H. P. Kraus in 1960.

REPOSITORY: The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

BIBLIOGRAPHY: de Ricci, suppl., p. 95; Ullman, pp. 456–57, No. 51.

8

PETRARCA *Canzoniere, Trionfi.* Italy, ca. 1470. On vellum. 226 leaves (14.1 x 8.5 cm.). Two illuminated initials and borders; small gold initials.

PROVENANCE: Arms (argent, crosses rouge, semé); this manuscript "is said to have belonged to Eustachio Confidati, but there is no signature, and the arms appear to have been executed in the fifteenth century" (Calkins, p. 77); obtained from the Willard Fiske bequest to Cornell University Library in 1904.

REPOSITORY: The Petrarch Collection, Department of Rare Books, John M. Olin Library, Cornell University, Ithaca, New York.

BIBLIOGRAPHY: Robert G. Calkins, "Medieval and Renaissance Illuminated Manuscripts in the Cornell University Library," *The Cornell Library Journal*, 13 (May, 1972), 77; Cornell University Library, *Catalogue of the Petrarch Collection Bequeathed by Willard Fiske*, comp. by Mary Fowler (London: Oxford University Press, 1916), p. 70; de Ricci, p. 1249; Ullman, p. 453, No. 32; Wilkins (1947); Wilkins (1951), pp. 207, 209, 214–15, 219, 236, 238–39, 244, 248–49.

9

PLATE 5

PETRARCA *Canzoniere, Trionfi.* Italy, 1476. On vellum. 180 leaves (19 x 12 cm.). Fifteen miniatures.

This manuscript

contains an extensive but incomplete series of miniatures in purple and gold, of which the largest and most interesting is a representation, on the first page of the *Canzoniere*, of Petrarch writing at a desk. The leaves of this MS are lined horizontally, and the scribe brought his pages out even, each page ending with the last line of a poem—except that *canzoni* and *sestine*, of course, run over. In several cases this plan resulted in leaving a space in the middle of a page: these spaces are filled with little miniatures. The very simple subjects are chosen

with reference to elements in the preceding or following poems. There are, in all, 15 miniatures, the last one appearing between 149 and 150; the spaces beyond that point are not filled. (Wilkins, 1951, p. 221)

The miniatures of this manuscript are reproduced and described in D. Ciàmpoli's *Il codice Orsini–Da Costa delle Rime e dei Trionfi di Francesco Petrarca* (Rome, 1904).

PROVENANCE: Orsini arms; Costantino Corvisieri sale, Rome, 1901 (II, No. 8, Pl. III), to Dr. José Augusto Ferreira da Costa of Brazil; purchased from A. Imbert in 1910.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: D. Ciàmpoli, *Il codice Orsini–Da Costa delle Rime e dei Trionfi di Francesco Petrarca* (Rome, 1904); de Ricci, p. 1446; Ullman, p. 460, No. 66; Wilkins (1947); Wilkins (1951), pp. 207, 209, 214–15, 219, 221, 236, 238, 249, 251.

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PLATE 6

PETRARCA *Canzoniere, Trionfi*. Italy, fifteenth century. On vellum. 179 leaves (20 x 12 cm.). One miniature, one border. Includes index of *Canzoniere* by later hand on fly-leaves at beginning and end.

The miniature representing Apollo and Daphne has been attributed to Francesco d'Antonio.

Order of poems in *Canzoniere*: 1, 3, 2, 4–79, 81–82, 80, 83–119, 122, 120, *Donna*, 123–211 (but 136 and 138 have been cut out), 213, 212, 214–42, 121, 243–336, 339–41, 344, 342 362–63, 365, 364, 337–38, 355, 343, 345, 346–51, 353–54, 356–61, 366.

Order of *Trionfi*: A B C D E F G H I J K L M (Y Z are omitted; B ends *lassentio*; K ends *avante*).

PROVENANCE: Strozzi family (Strozzi arms); clasp with six Medici balls; T. de Marinis (sale I, Hoepli, Milan, May, 1925, No. 287, Pl. 66); L'Art Ancien, Zurich (Cat. 26, 1941, No. 30, Pl. 5); purchased from Hoepli (Cat., 1953, No. 29) in 1953 (Josiah H. Benton Fund).

REPOSITORY: Department of Rare Books and Manuscripts, Boston Public Library, Boston, Massachusetts.

BIBLIOGRAPHY: Zoltán Haraszti, *Boston Public Library Bulletin*, 7 (1955), 76; de Ricci, suppl., p. 214; Ullman, p. 447, No. 10.

11

PETRARCA *Canzoniere*, followed by the epitaph of Petrarch (*Frigida*) and six other Italian poems. Italy, fifteenth century. On paper. 2+158 leaves (24 x 17 cm.).

The six early Italian poems included in this manuscript are copied not by the scribe of the

Canzoniere but by two other fifteenth-century hands. Although there is no indication as to the authorship of the poems, the authors of the four of them have been identified as follows: the first, a *canzone*, by Jacopo Sanguinacci; the third, *Le noie*, by Antonio Pucci; the fourth contains twenty-three lines of the *Credo* of Antonio Beccari; the fifth, the *lauda*, by Jacopone da Todi. The author of the second and sixth poems, a *litterina* and a *ballatina* respectively, is probably Leonardo Giustiniani.

PROVENANCE: Niccolini Collection of Florence (marked P. N. in a circle); bought ca. 1830 by Payne and Foss.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: Kenneth McKenzie, "Manuscripts of *Le noie* by Antonio Pucci," *Speculum*, 25 (1950), 159–77; de Ricci, p. 1425; Ullman, p. 460, No. 65; Wilkins (1947); Wilkins (1951), pp. 207, 209, 216, 219, 223, 236, 248, 251; E. H. Wilkins, "A Morgan Miscellany,' *Italica*, 24 (1947), 187–95.

12
PLATE 7

PETRARCA *Canzoniere, Trionfi*, followed by some other Italian verses; fragments from Sallust, Lucretius, and Virgil; note on Laura; and an inscription by Francescuolo da Brossano. Italy, fifteenth century. On paper, except the first two and the last two folios which are on vellum. 143 leaves (22 x 14.7 cm.). Two illuminated initials and decorative borders.

A miscellany which follows the *Trionfi* includes twenty-four poems by the following authors: Cino da Pistoia, Boccaccio, Sennuccio del Bene, Dante, Iacopo da Imola, Tommaso da Messina, Muzio Stramazzo da Perugia, and Petrarch (*Rime disp.* XIX, XXXVII). The fragment from Virgil is copied in a formal Gothic script, the remainder in a humanistic cursive script; everything in the same hand, except the note on Laura. On the last folio of this manuscript "(which does not contain the epitaph) there is an imperfect copy of the inscription beginning *Viro insigni francisco petrarce laureato Franciscolus de Borsano*, which was inscribed on the base of the structure supporting the sarcophagus" (Wilkins, 1951, p. 216).

PROVENANCE: Arms (f. 1r, f. 93r) of Eustachio Confidati; owned by D. Paolino Manciana Benedettino; "B.S. 6/84 mss."; the Willard Fiske bequest to Cornell University Library in 1904.

REPOSITORY: The Petrarch Collection, Department of Rare Books, John M. Olin Library, Cornell University, Ithaca, New York.

BIBLIOGRAPHY: Robert G. Calkins, "Medieval and Renaissance Illuminated Manuscripts in the Cornell University Library," *The Cornell Library Journal*, 13 (May, 1972), 83; Cornell University Library, *Catalogue of the Petrarch Collection Bequeathed by Willard Fiske*, comp. by Mary Fowler (London: Oxford University Press, 1916), p. 69; de Ricci, pp. 1248–49; Ullman, pp. 452–53, No. 30; Wilkins (1947); Wilkins (1951), pp. 207, 209, 211–12, 214–16, 219, 222, 235, 238, 246, 251.

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PLATE 8

PETRARCA *Trionfi*, followed by *Vita Petrarche*, and *Canzoniere*, followed by *Dicta quedam reperta in quodam Virgilio in Papiensi biblyotheca manu propria Francisci Petrarche scripta sub hac forma* (*Laurea propriis*) and *Haec etiam sunt verba in epistola quadam scripta ad Iacobum de Columna Bomboriensem episcopum* (*Fam.* II, 9, 18–19). Late fifteenth century. On vellum. 211 leaves (23 x 14 cm.). Eleven miniatures.

"The miniatures for the Triumphs, which have definite interest and value, illustrate the several Triumphs; that for the *Canzoniere* shows Petrarch standing near a laurel tree, attended by two Muses" (Wilkins, 1951, p. 221). In a bookdealer's catalogue the miniatures are attributed to Cosimo Tura, but Wilkins finds no basis for such attribution.

PROVENANCE: Owned in 1593 by Marchese Caraccioli of Sirino; Rev. Thomas Crofts sale (1783, No. 3482); bought in 1785 by Sir John Peachey; Westdean Library, 1813; Lord Selsey sale (London, June 20, 1872, No. 1726) to Quaritch (Cat., 1874, No. 18787); Lenox Collection, New York Public Library.

REPOSITORY: Manuscripts and Archives Division, New York Public Library, New York, New York.

BIBLIOGRAPHY: de Ricci, p. 1329; Ullman, p. 461, No. 70; Wilkins (1947); Wilkins (1951), pp. 207, 209, 212, 214–15, 219, 221, 236, 238, 240, 244, 246, 251.

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PLATE 9

PETRARCA *Canzoniere*. Probably Rome, ca. 1500. On vellum. 135 leaves (28 x 17 cm.). Illuminated frontispiece.

According to a description pasted in the volume, apparently from a dealer's catalogue, the miniature was painted by the Florentine miniaturist Attavante by order of Marco Antonio Altieri.

PROVENANCE: Eugène Piot sale (Paris, June 1, 1891, I, No. 511) to Baron Roger Portalis; Rudolphe Kann collection (Cat. I, 1907, No. 71); Quaritch; T. de Marinis; purchased from A. Imbert in 1911.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: de Ricci, p. 1456; Ullman, p. 461, No. 68; Wilkins (1947); Wilkins (1951), pp. 207, 209, 211, 236, 238, 251.

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PLATE 10

PETRARCA *Trionfi*. Florence, Italy, written by Gherardo del Ciriagio, March, 1447 (1446 Florentine style). On vellum. 47 leaves (14 x 15 cm.). Decorated title page and full-page arms.

Praised by Wilkins both for its beauty and for the textual excellence, this manuscript has, in addition to a decorated title page and full-page arms, small but beautifully illuminated initials at the beginning of each Triumph. Gherardo del Ciriagio, who copied this work of Petrarch, was a well-known Florentine scribe who produced many manuscripts for the Medici family. Ciriagio's beautiful humanistic script has been greatly admired by modern scholars as well.

PROVENANCE: Owned by Filippo and Lorenzo Strozzi and Clarissa de' Medici (Strozzi arms); W. Toscanini (Cat., 1929?, No. 76); Adrian Van Sinderen; gift of the Fellows of the Library to The Pierpont Morgan Library.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: The Pierpont Morgan Library, *Report of the Fellows of the Library, 1965/66*, pp. 21–22; de Ricci, p. 1204; B. L. Ullman, *The Origin and Development of Humanistic Script* (Rome, 1960), p. 111; Ullman, p. 462, No. 72; Wilkins (1947); Wilkins (1951), pp. 207, 212, 215, 224–25.

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PLATE 11

PETRARCA *Trionfi*, followed by *Canzoni* by, or attributed to, Dante. 1463 (February 14 and March 24). On vellum and paper. 90 leaves (20 x 14 cm.). One illuminated initial.

The Triumphs end on the reverse of the first leaf of the fifth quire, with the scribal date given in the text. On the following leaf the same scribe began the transcription of a collection of lyrics by, or attributed to, Dante. This collection, which fills most of four quires, was completed on March 24, 1463. The first five quires of this MS consist of six sheets (12 leaves) each, the inclosing sheet in each case being of vellum, while the five inclosed sheets are of paper. The three remaining quires are of five paper sheets each. (Wilkins, 1951, p. 206, n. 2)

PROVENANCE: Arms (Buondelmonti?); owned by Thomas Bernardinus Braccioli Cortinensis in 1552; gift of Charles Eliot Norton to Harvard University Library in 1885.

REPOSITORY: The Houghton Library, Harvard University, Cambridge, Massachusetts.

BIBLIOGRAPHY: de Ricci, p. 990; Ullman, p. 448, No. 12; Wilkins (1947); Wilkins (1951), pp. 206, 215.

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PLATE 12

PETRARCA *Trionfi*. Italy (Naples?), ca. 1470. On vellum. 52 leaves (19 x 12 cm.). Illuminated initials and one border.

The Triumph of Time in this manuscript is entitled *De senectute*.

PROVENANCE: B.S.H. (scribe or first owner); purchased from L. S. Olschki (Cat. 74, 1910, pp. 75–78, No. 54, facs.; Inv., No. 31414; List, ca. 1912, No. 65).

REPOSITORY: The Walters Art Gallery, Baltimore, Maryland.

BIBLIOGRAPHY: de Ricci, p. 843; Ullman, p. 446, No. 5; Wilkins (1947); Wilkins (1951), pp. 206, 213, 215.

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PLATE 13

PETRARCA *Trionfi*. Verona, Italy, ca. 1475. On vellum. 38 leaves (19.5 x 13.5 cm.). Six large miniatures with historiated initials; eight illuminated initials; other initials and headings in gold.

The miniatures in this exquisitely decorated manuscript are each within an illuminated border. The first miniature is within a large and elaborate white-vine full border with figures of birds and beasts. The five other miniatures are within floral borders open at the bottoms. The border of each miniature bears one letter of the name "Iacopo," suggesting the name of the illuminator. The miniatures resemble the Vienna manuscript of the *Trionfi* which has the following explicit: "Francisci Petrarci poetae clarissimi Triumphorum liber explicit per me Jacobum Veronensem die XVIII mensis Junii M CCCC LVIII." It is believed, therefore, that this manuscript is the work of Jacob of Verona in the third quarter of the fifteenth century.

PROVENANCE: From the collection (bookplate) of Henry Huth (his sale, July 16, 1917, Lot 5734); gift of Edwin J. Beinecke to the Yale University Library (purchased from H. P. Kraus in 1969).

REPOSITORY: The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

BIBLIOGRAPHY: Henry Huth, *Catalogue of the Famous Library of Printed Books, Illuminated Manuscripts . . . Collected by Henry Huth* ([London]: Dryden Press, J. Davy and Sons, [1917]), VI, Lot 5734.

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PLATE 14

PETRARCA *Trionfi*. Rome, written by Bartolomeo di San Vito, ca. 1480. On vellum. 70 leaves (21 x 14 cm.). Six full-page miniatures and six borders.

The fine and highly decorative miniatures of this manuscript are painted on separate leaves inserted as frontispieces to the six Triumphs, the first pages of which are decorated with historiated initials and historiated borders. The Triumph of Love and the Triumph of Chastity are illustrated by an unidentified Paduan artist, while the illuminations of the remaining four Triumphs were executed by a Florentine artist, Monte di Giovanni di Miniato.

Order of *Trionfi*: A B D C E F G H I J K L M (Y and Z are missing; B ends *lassentio*; K ends *avante*).

PROVENANCE: George Holford, his sale (Sotheby, July 29, 1929, Lot 6, Pls. II, III); Harvey Frost; purchased from him through Maggs in 1955.

REPOSITORY: The Walters Art Gallery, Baltimore, Maryland.

BIBLIOGRAPHY: Burlington Fine Arts Club, *Exhibition of Illuminated Manuscripts*, 1908, No. 194, Pl. 128; Dorothy Miner, "Since de Ricci—Western Illuminated Manuscripts Acquired since 1934 . . . Part II," *Journal of the Walters Art Gallery*, 31/32 (1968/1969), 99–115; Quaritch, *A Catalogue of Illuminated and Other Manuscripts* (London, 1931), pp. 98–99; de Ricci, suppl., p. 199; Ullman, p. 446, No. 6; Philippe Verdier, "Nielles de la renaissance italienne à Walters Art Gallery," *Arte in Europa . . . in onore di Edoardo Arslan*, 1966, p. 469, n. 12 and figs. 303–04; James Wardrop, *The Script of Humanism* (Oxford, 1963), pp. 32, 51, Pl. 35.

20

PLATE 15

PETRARCA [*Africa*] *De vita et gestis Scipionis primi Africani*. Chios, written by Iohannes Antonius de Collis, 1461. On paper. 153 leaves (22 x 15 cm.).

The colophon of this manuscript contains a long note by the scribe on current events. At first he says that the same year in which the manuscript was written the Emperor of Trebizond surrendered to the King of the Turks who took him prisoner. After having described the military strength of the Turks, the scribe admits that he himself saw the expedition of the King of the Turks who had "four thousand *cantaras* of powder for the bombards, which he did not need, since the enemies, laying down their arms, surrendered to him."

After a closer examination of this manuscript, Wilkins appraises it as follows:

(1) The general quality of the text is good: scribal errors are few and far between.
(2) This manuscript was not copied from any one of the manuscripts previously known.

(3) Thirteen of the manuscripts previously known are derived from a form of the text edited by Vergerio soon after Petrarch's death, while the other four are derived from an autograph manuscript in bad condition, through a copy made by Tedaldo della Casa: the Harvard manuscript belongs to the Vergerian group. My sampling, however, has not been sufficiently extensive to warrant the formation of an opinion as to the relation of the Harvard manuscript to the other manuscripts of the Vergerian group (Festa remarks that this group 'si presenta con un complicato intreccio di relazioni reciproche').

(4) This manuscript contains so many rare or unique readings that it ought certainly to be taken fully into account when the *Africa* is re-edited. (Ernest H. Wilkins, "The Harvard Manuscript of Petrarch's *Africa*," *Harvard Library Bulletin*, 12 [1958], 323)

PROVENANCE: Bought on November 29, 1474, in Caffa by the notary Antonius de Bozello from Michael Niger in the presence of Iohannes de Nigro and Leonardus Negrinus; obtained May 20, 1666, at Genoa by Antonius Maria Bottus; purchased from W. H. Schab in 1941.

REPOSITORY: The Houghton Library, Harvard University, Cambridge, Massachusetts.

BIBLIOGRAPHY: de Ricci, suppl., p. 252; Ullman, p. 449, No. 15; Ernest H. Wilkins, "The Harvard Manuscript of Petrarch's *Africa*," *Harvard Library Bulletin*, 12 (1958), 320–25.

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PLATE 16

PETRARCA *Africa*, IX, 1–64. Lombardy, Italy, fifteenth century. On vellum. 1 leaf (34 x 25 cm.). One historiated initial.

The historiated initial, capital S, represents Scipio in triumphal chariot.

PROVENANCE: Unknown.

REPOSITORY: Rare Book Department, The Free Library of Philadelphia, Logan Square, Philadelphia, Pennsylvania.

BIBLIOGRAPHY: de Ricci, suppl., p. 467; Ullman, p. 468, No. 98.

22

PETRARCA *Bucolicum carmen*, VIII, preceded by Homer's *Iliados epitome* (*Ilias Latina*). Italy (probably Venice), written by Mazola Gaius, ca. 1400. On paper. 28 leaves (28 x 19 cm.).

The Latin version of Homer's *Iliad* in this manuscript is the work of Baebius Italicus (Pindarus Thebanus). Folio 15v, which precedes Petrarch's work, contains a note in a different hand on the three continents, beginning *Orbem terrarum maiores*.

PROVENANCE: Leighton (Cat. II, May, 1921, No. 627; Cat. XIV, July, 1930, No. 706).

REPOSITORY: Special Collections, Rare Books and Manuscripts, Butler Library, Columbia University, New York, New York.

BIBLIOGRAPHY: de Ricci, p. 1755; Ullman, pp. 458–59, No. 59.

23
PLATE 17

PETRARCA *Secretum*, followed by other works of Petrarch and an essay by Alphonsus de Aragon. Northern France, written by three hands, ca. 1450. On paper. 142 leaves (28.5 x 21.5 cm.). Three large and three smaller initials.

In addition to the *Secretum*, this manuscript includes Petrarch's *Epistola de patientia* (Familiares, XXIII, 12; XXIII, 5), *De otio religioso*, and *De vita solitaria*, as well as *De morte non timenda* by Alphonsus de Aragon.

PROVENANCE: Purchased from E. P. Goldschmidt in 1953 (Cat. 23, ca. 1931, No. 274).

REPOSITORY: The Petrarch Collection, Department of Rare Books, John M. Olin Library, Cornell University, Ithaca, New York.

BIBLIOGRAPHY: Robert G. Calkins, "Medieval and Renaissance Illuminated Manuscripts in the Cornell University Library," *The Cornell Library Journal*, 13 (May, 1972), 27; de Ricci, suppl., p. 319; Ullman, p. 454, No. 41.

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PLATE 18

PETRARCA *De vita solitaria, De otio religioso*. Lombardy, Italy, written for one of the Visconti family, ca. 1460–70. On vellum. 159 leaves (28 x 19 cm.). One illuminated border and one illuminated initial with Petrarch's portrait.

PROVENANCE: Arms of Filippo Borromeo (d. 1464); initials CO FI (Conte Filippo); collection of Conte Archinto, Milan; purchased from L. S. Olschki by E. E. Ayer in 1901; gift of E. E. Ayer to The Newberry Library in 1920.

REPOSITORY: Department of Special Collections, The Newberry Library, Chicago, Illinois.

BIBLIOGRAPHY: de Ricci, p. 537; Ullman, p. 450, No. 21.

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PLATE 19

PETRARCA *De remediis utriusque fortunae*. France, written for E.N., ca. 1450. On vellum. 180 leaves but lacks leaves 48, 113, and 180 (31 x 22 cm.). Three illuminated initials; many other initials in gold.

Written in *bâtarde* script by at least two scribes, the text of this manuscript begins with a large illuminated E painted in blue upon a ground of floreated gold. The arms in the initial (perhaps of the original owner) are erased. Each of two other large illuminated initial E's contains two decorative initials E and N which are probably those of the person for whom the manuscript was written. There are many initial letters in gold; they appear on every page of the text.

PROVENANCE: Bookplate of Prince Odescalchi; owned by B. G. Odescalchi, Denver; purchased from C. A. Stonehill in 1953.

REPOSITORY: The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

BIBLIOGRAPHY: de Ricci, p. 152; Ullman, p. 458, No. 57.

26

PETRARCA *Le vite degli uomini illustri*, translated by Donato degli Albanzani da Pratovecchio (incomplete extracts). Italy, fourteenth century. On paper. 16 leaves, numbered 34–39, 151–60 (37 x 27 cm.).

The extracts correspond to Razzolini's edition pp. 267 (grosso oltre usanza)–315 (lodato) (ff. 34r–39v); pp. 637 (In questa)–659 (sepoltura); pp. 781–93; pp. 711–37; pp. 737–63 (impauriti) (ff. 151–60).

PROVENANCE: From the collection of Aaron Burtis Hunter, 1929.

REPOSITORY: Department of Rare Books, The University of North Carolina Library, Chapel Hill, North Carolina.

BIBLIOGRAPHY: de Ricci, suppl., p. 417; Ullman, p. 449, No. 18.

27

PLATE 20

PETRARCA *Libro degli huomini famosi*, translated from the Latin by Donato degli Albanzani da Pratovecchio. Northern Italy, first quarter of the fifteenth century. On vellum. 143 leaves (30 x 23 cm.). Four miniatures, eight historiated initials, many marginal decorations.

It has been said that the initials and the green monochrome miniatures were done at different times, that the initials may be of the fourth quarter of the fourteenth century and the miniatures of the middle of the fifteenth century. It is true that the miniatures seem more advanced, that the scribe did not leave room for them, and that they were done after the marginal decoration, which they overlap at least once. However, the initials were also done after the marginal decoration, and they are linked to the miniatures in many details—facial and figure types, as in the initial portrait of Julius Caesar, features of the armor, manner of drawing horses, buildings, and rivers, and some decorative elements (for example, a gold scrollwork on a blue ground which appears as the sky in one of the miniatures and as decoration in one initial). The difference may well stem from different media and models.

The miniatures follow freely the earlier illustrations of a Darmstadt manuscript of the same text (Landesbibliothek 101) which is thought, in turn, to derive from the now destroyed murals in the Palace at Padua. They belong generally to the "Lombard" style, and they resemble somewhat the works of certain anonymous followers of Giovannino de'Grassi, such as the unfinished miniatures of Paris, Bibliothèque Nationale Lat. 364, a manuscript done for Gian Galeazzo Visconti. (J. Plummer, *The Glazier Collection of Illuminated Manuscripts*, p. 40, No. 53)

PROVENANCE: Purchased by William S. Glazier from William H. Schab in 1955; placed in the custody of The Pierpont Morgan Library in 1963 by the Trustees of the Glazier Collection.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

BIBLIOGRAPHY: John Plummer, comp., *The Glazier Collection of Illuminated Manuscripts* (New York: The Pierpont Morgan Library, 1968), p. 40 ,No. 53; de Ricci, suppl., p. 397; Ullman, p. 459, No. 61.

28

PETRARCA *Itinerarium*, followed by Boccaccio's *De montibus, fluminibus, fontibus, silvis, lacibus et maribus liber*. Italy, "In Rocha Contrata . . . millesimo CCCCXXXIIII die XXVIII Iulii" (early fifteenth century). On vellum and paper. 70 leaves (29 x 21 cm.).

PROVENANCE: The Jesuit College at Agen; Phillips 1025; Rosenthal (Munich) 28278; purchased from C. A. Stonehill in 1949.

REPOSITORY: The Beinecke Rare Book and Manuscript Library, Yale University, New Haven, Connecticut.

BIBLIOGRAPHY: M. Morici in *Bibliofilia*, 6 (1904–05), 321; de Ricci, suppl., p. 66; Ullman p. 456, No. 46.

29

PLATE 21

PETRARCA *Collatio facta inter Scipionem Romanum, Alexandrum Macedonem, etc.*, preceded by an essay of Leonardo Bruni and a dialogue of Lucian and followed by a miscellany

of other short essays or fragments in Latin. Italy, ca. 1475. On paper. 105 leaves (23 x 17 cm.).

According to a study of Professor Guido Martellotti published in *The Library Chronicle* of the University of Pennsylvania in 1962 (Vol. 28, pp. 109–14), this manuscript is a genuine but unknown work by Petrarch. Its full title reads: *Francisci Petrarce clarissimi poete et hystorici singularis collatio facta inter Scipionem Romanum, Alexandrum Macedonem, Annibalem Penum et Pyrhum Epirotharum regem, quis eorum prestantior feurit. Ubi contentio magis dubia, Annibalis et Alexandri, contraria superiori sententie Luciani defensatur.* It occupies folios 14r–19r of the volume containing the following other items: Leonardo Aretino Bruni, *Laudatio Nanis Stroze*; Lucian, *Contentio de presidentia P. Scipionis*, etc., translated by Giovanni Aurispa; Pseudo-Lucian, *Libellus de virtute conquerente*, translated by Carlo Arentino; Poggio, *Comparatio P. Scipionis et C. Iulii Cesaris*; Guarino Veronese, Letter to Lionello d'Este and reply to Poggio; Poggio, *An seni sit uxor ducenda*; Leonardo Giustiniani, *Oratio in funere Caroli Zeno*; Poggio, Letters to Lionello d'Este and Francesco Barbaro, with his *Defensio contra Guarini oppugnationes*; Antonio Beccadelli, Correspondence with Filippo Maria Sforza and Luigi Crotto; Antonio Loschi, *Super Ciceronis orat. de lege Man.* and Cicero, *De lege Man.*; Distichs; Compilation of laws of the Roman Republic; Livy, XXXIV, 1–8, on *lex Oppia*; Antonio Cermisoni, Recipes for pills.

The *Collatio* text was published by Guido Martellotti as an appendix to his article "La *Collatio inter Scipionem, Alexandrum, Hanibalem et Pyrrum*; un inedito del Petrarca nella Biblioteca della University of Pennsylvania," *Classical, Mediaeval and Renaissance Studies in Honour of Berthold Louis Ullman*, ed. by Charles Henderson, Jr. (Roma: Edizioni di Storia e Letteratura, 1964), II, 146–68.

PROVENANCE: Lancinus Curtius, Milan, 1484; Dean P. Lockwood, Haverford, Pennsylvania, 1946; purchased from William H. Allen in 1947.

REPOSITORY: Rare Book Collection, The Charles Patterson Van Pelt Library, University of Pennsylvania, Philadelphia, Pennsylvania.

BIBLIOGRAPHY: Guido Martellotti, "An Unedited Petrarch Manuscript in the University of Pennsylvania Library," *Library Chronicle*, 28 (Spring 1962), 109–14; Guido Martellotti, "La *Collatio inter Scipionem, Alexandrum, Hanibalem et Pyrrum*; un inedito del Petrarca nella Biblioteca della University of Pennsylvania," *Classical, Mediaeval and Renaissance Studies in Honour of Berthold Louis Ullman*, ed. by Charles Henderson, Jr. (Roma: Edizioni di Storia e Letteratura, 1964), II, 146–68; Ullman, p. 463, No. 77; Norman P. Zacour and Rudolf Hirsch, *Catalogue of Manuscripts in the Libraries of the University of Pennsylvania to 1800* (Philadelphia: University of Pennsylvania Press, [1965]), pp. 2–3.

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PLATE 22

HORATIUS FLACCUS *Opera varia.* Italy, twelfth century. On vellum. 110 leaves (14 x 22 cm.). Initials in red.

In 1964, Professor Giuseppe Billanovich discovered in this manuscript many interlinear and marginal notes in the youthful hand of Petrarch. Billanovich

put beside it the facsimile of the Laurenziana Horace, and found enough correspondence in the notes to assure that the same intelligence had created them, albeit some twenty years apart. Then, opening the facsimile of the Ambrosiana Virgil to the four odes of Horace transcribed there, he scarcely dared to compare them with the same odes as they were set forth in the Morgan Horace. And here at last he found the decisive clue that he had long been seeking, for the texts and the annotations, both interlinear and marginal, of the odes in the Ambrosiana manuscript were copied with absolute fidelity, and obviously copied directly, from the Morgan Horace. So beyond any doubt it was the young Petrarch who put together in Avignon, probably in 1325, with the affectionate and financial support of his father, the famous Ambrosiana Virgil—thus establishing, in Professor Billanovich's words, 'a golden milestone in the history of Italian culture, and so of European culture'. (Frederick B. Adams, Jr., "The Youthful Petrarch's Horace," *Atti del quinto Congresso Internazionale di Bibliofili*, Venezia, 1–7 ottobre 1967, p. 47)

PROVENANCE: It is possible that, judging from the *probati pennae* and marginal scribblings, the manuscript may have belonged to Domenico d'Alessandro Falconieri and Camillo di Galgano. Bought by Pierpont Morgan from Alexandre Imbert in 1910.

REPOSITORY: The Pierpont Morgan Library, New York, New York.

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PLATE 23

PETRARCA *Francisci Petrarche laureati poete rerum vulgarium fragmenta.* Italy, ca. 1366–73. 3+73 leaves (27 x 20.3 cm.).

Partly in the hand of a scribe and partly in Petrarch's own, this is the authoritative text of the *Canzoniere*. The total number of poems copied by Petrarch is 123. According to the evidence gathered by the late Professor Wilkins, in his last years Petrarch

turned on the average once in every two or three months to the task of actual transcription, doing at a time usually two or three poems, but sometimes only one and sometimes several. . . . Between the periods of actual transcription Petrarch of course spent time, and evidently found interest and pleasure, in selecting poems for transcription, retouching them, and making them ready for the actual copying. In four cases . . . he erased poems already standing in the MS [Codex Vat. Lat. 3195] and substituted others for them. (Ernest H. Wilkins, "On the Transcription by Petrarch in V.L. 3195," *Modern Philology*, 24 [1926/27]; Wilkins [1951], p. 129)

A diplomatic edition of the Codex Vaticanus Latinus 3195, edited by Ettore Modigliani, was published in Rome in 1904. Already in 1886 the French Petrarch scholar, Pierre de Nolhac, had announced that this manuscript was "l'original sorti des mains de Pétrarque, celui-là même qui avait appartenu à Bembo." And ten years later Giovanni Mestica brought out a critical edition, the first edition of the *Canzoniere* based upon the rediscovered autograph in Codex Vaticanus Latinus 3195.

PROVENANCE: Cardinal Bembo, 1544; Fulvio Orsini, 1581; bequeathed to the Biblioteca Vaticana in 1600.

REPOSITORY: Biblioteca Vaticana, Vatican City, Rome.

BIBLIOGRAPHY: Introduction in *L'Originale del Canzoniere di Francesco Petrarca, Codice Vaticano latino 3195*, riprodotto in fototipia a cura della Biblioteca Vaticana) (Milano: U. Hoepli, 1905); Pierre de Nolhac, *Le Canzoniere autographe de Pétrarque* (Paris, 1886); Marco Vattasso, *I codici Petrarcheschi della Biblioteca Vaticana* (Roma: Tipografia poliglotta Vaticana, 1908), pp. 9–11, No. 15; Wilkins (1951), pp. 75–77, 107–44.

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PLATE 24

PUBLIUS VERGILIUS MARO *Mss. Petrarcae Codex Biblioth. Ambros., olim A, 49, inf.* Italy, early fourteenth century. On vellum. 269 leaves (40.5 x 26 cm.). Semigothic script. A small number of initials in gold.

Because of Petrarch's particular interest in and great admiration for Virgil's poetry, this famous manuscript is one of his most precious books. In his *Epistolae familiares* (XXII, 2) Petrarch writes: "I read Virgil, Horace, Livy, Cicero, not once but a thousand times, not hastily but dwelling on them. They are not only in my mind but in my marrow; they are a part of myself" (as tr. by Morris Bishop, *Petrarch and His World*, p. 273). Little wonder that Virgil was Petrarch's favorite author. It is his Virgil that he chose as his confidant upon the death of Laura, noting on its flyleaf as follows:

> Laura, illustrious for her own virtues and long celebrated in my poems, first appeared to my eyes in my early manhood, in the Church of St. Clare in Avignon, in the 1327th year of Our Lord, on the sixth of April, at the early morning service. And in the same city, in the same month of April, on the same sixth day, at the same first hour in the year 1348, her light was subtracted from that of the world, when I, by chance, was in Verona, ignorant, alas, of my fate. The sad news reached me in Parma, in a letter from my friend Ludovicus, on the 19th of May, in the morning. That very chaste and lovely body was laid to rest in the church of the Franciscan Brothers on the very day of her death, at evening. But her soul has, I am persuaded, returned to the heaven whence it came, as Seneca says of Scipio Africanus. As a memorial, afflicting yet mixed with a certain bitter sweetness, I have decided to make this record in this place of all places, which often falls under my eyes, that I may reflect that there can be no more pleasure for me in this life, and that, now that the chief bond is broken, I may be warned by frequently looking at these words and by the thought of the flying years that it is time to flee from Babylon. This, by God's grace, will be easy for me, when I think courageously and manfully of the past's vain concerns and empty hopes and unexpected outcomes. (Tr. by Morris Bishop, *Petrarch and His World* [Bloomington: Indiana University Press, 1963], pp. 62–63)

In addition to this note, the manuscript contains hundreds of other marginal and interlinear notations made by Petrarch. Commissioned by Petrarch's father, the volume was stolen in 1326 but was recovered in 1338, and thereafter Simone Martini, the Florentine artist and friend of Petrarch, painted a frontispiece for it, representing Virgil seated under a laurel tree with pen and book in his hands.

PROVENANCE: Petrarch's library until his death. After 1374: family of Petrarch's friend Dondi dall'Orologio; Visconti family; Prince Galeazzo-Maria Sforza; Antonio di Pirro; probably owned also by Cardinal Agostino Cusani in Rome until 1598; in possession of Abbate Maffa after whose death it was purchased by the Biblioteca Ambrosiana in Milan in 1600.

REPOSITORY: Biblioteca Ambrosiana, Milan, Italy.

BIBLIOGRAPHY: Pierre de Nolhac, *Pétrarque et l'humanisme* (Paris: Honoré Champion, 1907), I, 140–61; A. Ratti, "Ancora del celebre cod. ms. delle opere di Virgilio già di Francesco Petrarca ed ora della Biblioteca Ambrosiana," Societa Storica Lombarda, *F. Petrarca e la Lombardia* (Milano: U. Hoepli, 1904), pp. 217–42.

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This bibliography is obviously very selective, because a comprehensive Petrarch bibliography would occupy several volumes and would take many years of painstaking research. The Petrarch Collection at Cornell University alone numbers over five thousand volumes. Below are listed only the well-known English translations of Petrarch's major works and a limited number of the more recent studies in English about the poet. Except for the articles which appeared in Festschriften and other collected works, this bibliography lists only books on Petrarch. No attempt has been made to record items in Festschriften published before 1946, as most of them are expected to be listed in Harry F. Williams' *An Index of Mediaeval Studies Published in Festschriften, 1865–1946, With Special Reference to Romanic Material* (Berkeley and Los Angeles: University of California Press, 1951).

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PART II

Manuscripts of the Canzoniere *and the* Triumphs *in American Libraries*

BY ERNEST HATCH WILKINS

MANUSCRIPTS OF THE *CANZONIERE* AND THE *TRIUMPHS* IN AMERICAN LIBRARIES*

THE *Census of Medieval and Renaissance Manuscripts in the United States and Canada* lists 27 MSS which contain the *Canzoniere* and the *Triumphs*, or one or the other of these works. Four other such MSS, not listed in the *Census*, have come to my attention: these are listed below as 28–31.

In the present study I am reporting information about these MSS which I think may be of scholarly interest. Data given in the *Census* as to size, material, binding, and provenience are not repeated here.

I have myself examined 29 of the MSS. The MS listed below as 1 has been examined for me by Professor R. V. Merrill. For the MS listed below as 4 I have used a microfilm copy provided for me by the owner, Mr. Edward Alexander Parsons.

I desire to express my great gratitude to Professor Merrill, to Mr. Parsons, and to the other owners and the librarians who have most courteously enabled me to examine their MSS.

I. THE LIST

The 27 MSS listed in the *Census* are here listed in the order in which they appear in that work. The four additional MSS are listed thereafter. The initial numbers are those assigned to the several MSS in this present study. The notation "C" indicates that the MS in question contains the *Canzoniere* alone and the notation "T" that it contains the *Triumphs* alone; and the notations "CT" and "TC" indicate that it contains both works, in the order indicated. For each of the first 27 MSS there are given (1) the page of the *Census* on which it is listed and the number there assigned to it; (2) the name of the owner and (in parentheses) the number assigned to the MS by the owner if that number differs from the number used in the *Census*; (3) the date and place of the writing of the MS as reported in the *Census*; and (4) a reference to any scholarly printed description of the MS more detailed than that contained in the *Census*. Similar data are given for the last four MSS.

1. CT. 20: 3. The Estelle Doheny Collection in St. John's Seminary, Camarillo, California. About 1480: doubtless Florence. Described by Lucille V. Miller in her *Catalogue of books and manuscripts in the Estelle Doheny Collection*.[1]
2. CT. 153: 2. Marie W. Thomas, Denver. About 1480: probably Florence.

* First published in *MP*, XLV (1947), 23–25. Slightly revised, chiefly as a result of the inclusion of 29–31. Several of the original footnotes or portions of footnotes which dealt in detail with missing or displaced leaves in some of the MSS concerned or in MSS from which they were copied are here omitted. Reprinted here from Wilkins, *Making of the "Canzoniere" and Other Petrarchan Studies* (Rome, 1951).

[1] Los Angeles, 1940, p. 5 and Pl. XIII.

3. TC. 596: 706. University of Chicago (PQ 4477.A2A13. Gunsaulus Coll.). 1450.
4. CT. 748: 5. Edward Alexander Parsons, New Orleans. 15th cent.: Italy.

5–7. Walters Art Gallery, Baltimore.

5. CT. 843: 492. (410.) About 1450.
6. C. 843: 493. (409.) About 1460.
7. T. 843: 494. (411.) About 1470: Italy (Naples?).
8. CT. 922: 27. Boston Public Library (G31.78). 15th cent.
9. T. 990: Dn 1.2. Harvard University. 1463, February 14.[2]

10–13. Wellesley College. Described by Margaret H. Jackson in her *Catalogue of the Frances Taylor Pearsons Plimpton Collection of Italian books and manuscripts in the Library of Wellesley College*.[3]

10. CT. 1072: 485. Late 15th cent.: probably Venice.
11. T. 1073: 491. Late 15th cent.
12. T. 1073: 492. Late 15th cent.: probably Florence.[4]
13. T. 1077: 901. About 1480: probably Florence.
14. T. 1204: 1. Adrian Van Sinderen, Brooklyn. 1446: Florence.

15–21. Cornell University. Described in the *Cornell Catalogue*.

15. CT 1248: Pet Z 10. Late 15th cent.
16. CT. 1248: Pet Z 11. 15th cent.
17. TC. 1249: Pet Z 12. 15th cent.
18. CT. 1249: Pet Z 13. About 1470.
19. CT. 1249: Pet Z 14. 15th cent.
20. T. 1250: Pet Z 15. 15th cent.
21. T. 1250: Pet Z 16. Early 16th cent.
22. TC. 1329: 87. New York Public Library. Late 15th cent.

23–26. Pierpont Morgan Library.

23. C. 1427: 326. 15th cent.
24. CT. 1446: 427. 1476. Reproduced and described at length by Ciàmpoli.
25. C. 1456: 474. About 1500: probably Rome.
26. C. 1462: 502. About 1400: northern Italy. Described by E. A. Cicogna in his *Delle inscrizioni veneziane*;[5] by Malvezzi; and in the *Catalogue illustré des livres précieux manuscrits et imprimés faisant partie de la bibliothèque de M. Ambroise Firmin-Didot*.[6]

27. CT. 1676: 5. Howard L. Goodhart, New York City. 1432–34: Ferrara and Venice.[7]
28. CT. Cornell University. Pet Z 19. 15th cent.[8]
29. T. Philip Hofer, Cambridge. 15th cent.: Italy.

30–31. A private collection deposited in the Harvard University Library, Cambridge.

30. C. 386. 16th cent.: probably Padua.[9]
31. T. 531. 15th cent.: Italy.

Sixteen of these MSS contain both the *Canzoniere* and the *Triumphs*; five contain the *Canzoniere* alone; and ten contain the *Triumphs* alone.

II. THE ORDER OF THE POEMS IN THE "CANZONIERE"

The order of the poems in the several MSS that contain the *Canzoniere* is as follows (a notation of the type $53._{63}$ means line 63 of No. 53):

1. 1–50, 52, 51, 53–245, 121 (repeated), 246–365, *Donna*, 366.
2. 1, 3, 2, 4–79, 81–82, 80, 83–120, 122, *Donna*, 123–56, 158–90, 193–94, 191–92, 195–366. Nos. 121 and 157 are missing.
3. First the sonnets, together with 14 and 63 (*ballate*), in the standing order, except that the order of the last 27 is as follows: A, 337–38, C, D, 357–59, B, 360–61. Then all the other poems, in the standing order, except that 11 and 149 (*ballate*) stand just before 366, which is followed by XI.[10]
4. $1–146._2$, $144._5–46._2$ (repeated), $146._3–256$, 255–56 (repeated), 257–360, 362–65, 361, 366, *Molti volendo dir*.
5. 1–3, 5, 7, 9, 11, 13–16, 23, 4, 22, 17–21, 28, 72–79, 81–82, 80, 83–88, 130–39, 146–242, 121, 243–336, A, B, 337–38, 355, C, D, 356, E, 366. Nos. 6, 8, 10, 12, 24–27, 29–71, 89–120, 122–29, and 140–45 are missing.[11]
6. The standing order. The first leaf replaces a lost leaf and is written in a later hand.
8. $1–53._{63}$, $59._{10}–63._{10}$, $53._{64}–59._9$, $66._{33}–71._{23}$, $63._{11}–66._{32}$, $71._{24}–272$, 274–366. No. 273 is missing.
10. 1–24, 52, 25–51, 53–122. *Donna*, 123–225, 232–36, 226–31, 237–42, 121 (repeated), 243–48, 250–63, 269, 264–68, 270–330, 349, 331–36, A, 337, B, 338, 346–47, 355, C, 348, 350, 353–54, 351, CXXI, CXLVI, 257 (repeated), 249, 356, E, 366.
15. First, the sonnets of Part I of the *Canzoniere*, together with 11, 14, and 63 (*ballate*), in the following order:[12] 1–62,[13] 64–65, 63, 67–69, 76–77, 74–75, 79, 82, 85–86, 78, 81, 83–

[2] This is a Petrarch and Dante MS. The *Triumphs* end on the reverse of the first leaf of the fifth quire, with the scribal date given in the text. On the following leaf the same scribe began the transcription of a collection of lyrics by, or attributed to, Dante. This collection, which fills most of four quires, was completed on March 24, 1463. The first five quires of this MS consist of six sheets (12 leaves) each, the inclosing sheet in each case being of vellum, while the five inclosed sheets are of paper. The three remaining quires are of five paper sheets each.

The Dante portion of this MS contains 29 poems, which are—designating them by the numerals assigned to them by Barbi (in Dante, *Le Opere*, ed. by M. Barbi and others, Florence 1921)—the *canzoni* numbered CIII, XIV, XX, LXXIX, LXXXI, LXXXII, XC, XCI, CI (a *sestina*), CII, C, XXV, LXVII, LXXXIII, L, CIV, CVI, CXVI, *Rime dubbie* V, and XXVII; the sonnets and *ballate* numbered V, IX, XIII, XVI, XXX, XXXVI, XXXVII, and LXXXVII; and the *canzone* beginning *Io non posso celar lo mio dolore* (which is by Cino da Pistoia). The first 18 *canzoni* are the 15 included by Boccaccio in his collection of the *canzoni* of Dante (see the *Vita nuova*, ed. by Barvi [Florence, 1907], pp. liv–lv and clxxi–clxxvi), together with the three complete *canzoni* of the *Vita nuova* (XIV, XX, and XXV).

[3] (Cambridge, 1929), pp. 423–28 and plate facing p. 393.

[4] This MS is bound with other originally unrelated MSS (see Miss Jackson's *Catalogue* and the *Census*).

[5] Vol. VI (Venice, 1853), p. 109.

[6] (Paris, 1881), pp. 61–63.

[7] This MS was finished at Ferrara on October 14, 1432. It is bound with other MSS, most of which were written by the same scribe (see the *Census*).

[8] Recently given to the University by Professor T. G. Bergin.

[9] The text of the *Canzoniere*, in this MS, was copied from a printed edition of the sixteenth century.

[10] This MS and 15 are not, strictly speaking, MSS of the *Canzoniere*, since the separation of *canzoni* and sonnets destroys the character of the *Canzoniere* as a whole.

[11] The first two lines of 210 are inverted, thus regularizing the rhyme scheme. They read: "Ricerchando del mare ogni pendice / et da lyspano hybero allindo hydaspe."

[12] Regarding certain displaced leaves as restored to what was clearly their original position.

[13] This type of notation covers, for this MS, all sonnets (together with 11, 14, and 63) that fall within the range of numbers concerned (except those listed as missing).

84, 87–123, 131, 130, 124, 132–63, 166, 164–65, 167–87, 189–99, 201, 200, 202–13, 219, 215, 221, 216, 222, 217, 220, 218, 223–49, 251–60 (188, 250, and 261–63 are missing). Second, all poems of Part II, except 264 and 268, in the following order: 265–67, 269–336, A, B, 337–38, 355, 343, 346, 349–51, 345, 352, 347–48, 353–54, 356, E, 366. Third, the *canzoni*, *sestine*, *ballate* (except 11, 14, and 63) and *madrigali* of Part I, together with *Donna*, 264 and 268, in the following order: 22–23, 52, 28–30, 37, 106, 50, 53–55, *Donna*, 59, 66, 70–73, 80, 105, 119, 125–29, 135, 142, 207, 206, 214, 237, 264, 268 (121, 149, and 239 are missing).

16.[14] 1, 3, 2, 4–79, 81–82, 80, 83–85, 87, 86, 88–120, 122, *Donna*, 123–242, 121, 243–336, A, B, 337–38, 356, 346–47, 355, C, 348–51, 353–54, 357–59, 361, 360, 366.

17. 1, 3, 2, 4–79, 81–82, 80, 83–119, 122, 120, *Donna*, 123–208, 211–34, 209–10, 235–42, 121, 243–63, 266–336, A, B, 337–38, 355, C, D, 356, E, 264, 366. No. 265 is missing.

18. 1, 3, 2, 4–79, 81–82, 80, 83–119, 122, 120, *Donna*, 123–366. No. 121 is missing.

19. The standing order.[15] The first eleven leaves and the leaves now numbered 16 and 17 replace lost leaves and are written by a later hand.

22. 1–17, 16–17 (repeated), 18–79, 81–82, 80, 83–119, 122, 120, *Donna*, 123–242, 121, 243–338, A, B, 355, C, D, 356, E, 264 (repeated), 366.

23. 1–291, 293–94, 292, 295–366.

24. 1–120, 122, *Donna*, 123–242, 121, 243–63, 265–338, A, B, 355, C, D, 356, E, 264, 366.

25. 4–58, 60–65, 59, 66–79, 81–82, 80, 83–129, 135, 130–34, 136–237, 239, 238, 240–68, 270–73, 269, 274–323, 325, 324, 326–49, 352–65, 350–51, 366. Nos. 1–3 are missing.

26. 1–23.$_{128}$, 29.$_{36}$–120, *Donna*, 122–29, 121, 130–336, A, 337–38, C, D, 355–66, Nos. 23.$_{129}$–29.$_{35}$ are missing.

27. 1–366, CXXVII, XI.

28. 129–279, 331–56, 362–65, E, 366. Nos. 1–128 and 280–330 are missing.

III. THE DIVISION OF THE "CANZONIERE"

The majority of the MSS containing the *Canzoniere* show no evidence of original division.[16] The facts as to the MSS that do show such evidence are as follows:

4. No. 263 ends at the middle of a page; 264 begins at the top of the following page.
5. No. 263 ends at the middle of a page; 264 begins at the middle of the following page.
6. Extra space is left for a large initial for 264.
8. Extra space was left between 263 and 264; and in the center of that space the original scribe wrote the rubric *Secunda pars de obitu*.
10. No. 269 intervenes between 263 and 264. This shows that extra space was left between 263 and 264 in a MS from which 10 was derived.
26. No. 263 is followed by this entry: *Francisci petrarce poete laureati de dilecte Laure sue uita quam uigintiuno annis laudando decantauit liber primus uulgarium carminum explicit.* No. 264 is preceded by this entry: *Rerum uulgarium laureati poete Francisci petrarce liber secundus de recessu a uita presenti amate sue Laure incipit.*
27. The space between 263 and 264 is greater than the space usually left between poems.

[14] Regarding certain displaced leaves, as restored to what was clearly their original position; and regarding 155–62 (which were originally omitted by the scribe but were added by him after 366) as being in their proper place.

[15] Regarding certain displaced leaves as restored to what was clearly their original position.

[16] I judge the words *Post mortem d. l.* which appear in 16 between 263 and 264 to have been entered not by the original scribe, but by an early owner of the MS.

IV. THE "BABYLONIAN" SONNETS

All four of the so-called "Babylonian" sonnets, 114 and 136–38—diatribes against the corruption of the papal court in Avignon—were obliterated in 3. Nos. 136–38, but not 114, were obliterated in 2, 10, 16, 25, and 27. In some cases the obliteration has been partially removed.

V. *INCIPITS* AND *EXPLICITS*

The following *incipits* and *explicits* are of interest:

1. FOR THE "CANZONIERE"

2. After 366. τέλόσ.
3. At the end of the sonnets: *Francisci petrarce laureati poete Sonetui amenissimi finiunt.* After 366: *Francisci petrarce laureati poete devotissima laus eiusque cantilene suaves Expliciunt.*
8. After 366: *Expliciunt fragmenta rerum uulgarium francisci petrarce poete laureati.*
16. Before 1: *Francisci Petrarcae poetae lepidissimi carmen rithimonos elegicum in Lauram amicam feliciter incipit.*
19. After 366: τελος αμιν—θεο χαριν.
26. Before 1: *Francisci petrarce laureati poete rerum uulgarium fragmenta incipiunt.*
27. After 366: *et sic finiunt hic vulgaria petrarche, assumpta ab exemplari quod ut dicebatur assumptum et ascultatum fuerat ab originali. Scripta per me petrum de Carbonibus. Ferrarie 1432. et die martis xiiij. Octobris. Et die sequenti factum fuit duellum.*

2. FOR THE "TRIUMPHS"

2. At the end: τέλωσ.
16. At the beginning: *Francisci Petrarcae poetae lepiddissimi triumpha VI, incipiunt.*
19. At the end: τελοs.
31. At the end: *Fine detriomphi dello laureato primo dopo gli antichi messere Francesco petrarcha poeta Fiorentino.*

VI. THE NAMES OF THE *TRIUMPHS*

Petrarch never gave final form to the *Triumphs* as a whole. He certainly thought of the poem as consisting of six individual *Triumphs*, those of Love, Chastity, Death, Fame, Time, and Eternity; and he probably intended them to be entitled, respectively, *Triumphus Cupidinis*, *Triumphus Pudicitie*, *Triumphus Mortis*, *Triumphus Fame*, *Triumphus Temporis*, and *Triumphus Eternitatis*.

In the majority of the American MSS the *Triumphs* are not named, but one or more of them are named in 2, 7, 12, 13, 14, 16, 17, 19, 21, 22, 24, 29, and 31. The names used are, in general, in Latin; but in 2, 19, 22, and 31 they are in Italian; and in 17 the first is in Italian, and the rest are in Latin. The names used to correspond, in general, to those given above except that the noun used in the name of the Triumph of Love is, in all cases, *Amor* or

Amore. The other variations are as follows: in 2, 17, and 24 the nouns used in the names of the Triumphs of Chastity and Eternity are *Castitas* or *Castitate* and *Divinitas* or *Divinitate* respectively; in 14 the Triumph of Chastity is entitled *De domina laura*; in 21 the Triumphs of Chastity and Death are entitled, respectively, *Qualiter domina Laura triumphauit de cupidine* and *Qualiter mors triumphauit de domina Laura*; and in 7 the Triumph of Time is entitled *De senectute*.

TABLE I

Reference table for the Capitoli

REFERENCE LETTER		OPENING WORDS
A	Love	*Al tempo*
B	"	*Era sí pieno*
C	"	*Poscia che*
D	"	*Stanco già*
E	Chastity	*Quando ad un giogo*
F	Death	*Quella leggiadra*
G	"	*La notte*
Y	"	*Quanti già (21 lines)*
H	Fame	*Nel cor*
I	"	*Da poi che Morte*
J	"	*Pien d'infinita*
K	"	*Io non sapea*
Z	"	*Poi che la bella*
L	Time	*De l'aureo*
M	Eternity	*Da poi che sotto*

VII. THE POSITIONS OF THE "CAPITOLI"

Each of the individual *Triumphs* consists of one or more *capitoli*. There exist 14 such *capitoli*, together with one fragment. The letters[17] by which they will be referred to, the *Triumphs* to which they belong, and their opening words, are as given in Table I.

It is now generally agreed that the several *capitoli* are to be assigned to the several *Triumphs* as indicated in Table I; that A, F, and I figured in Petrarch's final thought as the

[17] So chosen as to reflect groupings prevalent in the MSS—except that the letter Y designates a fragment.

opening *capitoli* of their respective *Triumphs*; and that Y had been rejected. Z, an incomplete draft of a new version of K, exists only in one MS, now in London.[18]

It is probable that in Petrarch's final thought the order of the first four *capitoli* was ABCD; that J and K, in that order, followed I; and that H and Z had been rejected. It is uncertain whether in his final thought G was retained or had been rejected, and what its position was if it had been retained.

The positions of the *capitoli* in the American MSS are reported in Table II.

VIII. VARIANT FORMS FOR CERTAIN "CAPITOLI"

E exists in a longer form, containing 193 lines, and in a shorter form, containing 99 lines, and beginning

Quando vidi in un tempo et in un luogo.

The only American MSS having the shorter form are 3 and 8.

B exists with two different endings, the two final words being, respectively, *assenzio* and *appaga*. The only American MSS having the *appaga* ending are 4, 10, and 27.

K, also, exists with different endings, the two final words being, respectively, *avante* and *opinione*. The only American MSS having the *opinione* ending are 8, 10, and 27.

IX. OTHER PETRARCHAN MATERIAL

There are here reported all instances of the inclusion, in these MSS, of Petrarchan material —that is, material by Petrarch, ascribed to him, or related to him—other than the *Canzoniere* and the *Triumphs*.

1. LYRICS

As indicated above, certain poems not included by Petrarch in the final form of the *Canzoniere* are included in the *Canzoniere* as transcribed in some of these MSS: *Donna* in 1, 2, 10, 15, 18, 22, 24, and 26; and CXXI and CXLVI in 10.

The other items referred to in Section IX of this study appear as addenda—some of them in the hand of the original scribe, some of them in a hand or hands somewhat later than that of the original scribe.

No. XI appears in 3 and 27; and No. CXXVII appears in 27.

Nos. XIX and XXXVII appear in 16, in a miscellany to which reference will be made in Section XII of this study. This same miscellany contains also the two *proposte* concerned, as well as the *proposta* to which 24 is the *risposta*.

2. "EP. FAM." II 9

The passage on the reality of Laura, beginning *Quid ergo ais?* and ending *Tibi pallor, tibi labor meus notus est* appears in 8 and 22.

3. LAUREA PROPRIIS VIRTUTIBUS ILLUSTRIS

The note beginning thus appears in 3, 5, 6 (in which the Latin text is followed by an Italian translation), 8, 15, 16, and 22. Some of the *incipits* and *explicits* are of interest:

[18] See Weiss.

3. *Poete laureati francisci petrarce Ratiocinatio talis esse asseritur.*
5. *Epistola domini francisci petrarce in comemorationem mortis domine Laure.*
6. *Comincia una epistola la quale fu trovata in casa dell habitatione di messer francesco petrarcha in uno suo studiolo scripta di sua propria mano* and *La soprascripta epistola o uero commemoratione tradocta in uolgare.*
22. *Incipiunt dicta quedam reperta in quodam Virgilio in Papiensi Biblyotheca manu propria Francisci petrarche scripta sub hac forma.*

TABLE II

The positions of the Capitoli

*Manuscripts**	*Positions* 1	2	3	4	5	6	7	8	9	10	11	12	13	14	*Missing*
1, 2, 7, 12, 14, 17, 19	A	B	C	D	E	F	G	H	I	J	K	L	M		Y
31	A	B		D		F	G	H	I	J	K	L	M		C, E, Y
28	A		C	D	E	F	G	H	I	J	K	L			B, M, Y
5	A	B	C	E	D	F	G	H	I	J	K	L	M	Y	
21	A	B	C	D	E	F	Y	G	H	I	J	K	L	M	M
4, 11, 15, 16, 18, 22, 29	A	B	C	D	E	Y	F	G	H	I	J	K	L	M	
9	A	B	C	D	E	Y	F	G	I	H	J	K	L	M	
13	A	B	C	D	E	Y	F	G	I	J	K	H	L	M	
24	A	B	D	C	E	Y	F	G	H	I	J	K	L	M	
27	A	B	C	E	Y	F	G	H	D	I	J	K	L	M	
3	G	H	A	D	B	C	E	F	I	J	K	L	M		Y
8	G	H	D	A	B	C	E	F	I	J	K	L	M		Y
20	G	H	D	A	B	C	E	F	I	J	K	L	M	Y	
10	G	H	D	A	B	C	E	Y	F	I	J	K	L	M	

* In 7, 12, 14, 17, 21, and 22 H is assigned to the Triumph of Death; and in 22 Y is assigned to the Triumph of Chastity.

In 4 and 16 Y and F are run together by substituting for line 20 of Y a linking line, which is followed by line 21 of Y, which is followed by line 4 and the rest of F. In 4 the linking line is "Che oggi ignudo spirto e pocha terra." In 16 it is: "Che gli uolse nudo spirto e poca terra."

In 20 Y is entered, by the original scribe, on the page following the *explicit*, with the heading *Proemio apartenente a triumphy*.

There are displacements of leaves in 19, 28, and 31; it is however demonstrable that the original order was as indicated in the table.

4. THE EPITAPH

The three-line metrical epitaph, beginning *Frigida francisci lapis hic tegit ossa petrarce*, appears in 2, 6, 13, 20, and 23. In 2 it appears in capitals in a large circle and is introduced thus: *Glinfrascripti versi sono in la sepvltvra didecto M.F. adarqva inlombadia dove sendo chanonico mori in vita fv laureato.* In 6 it is introduced thus: *Il decto poeta e sepellito ad arquate in lombardia el suo epitaphio e questo scripto.* In 20 it is introduced by the words *Questi sono iversi della sepultura dello eximio poeta messer francesco petrarcha* and is followed by the words *mori a di 17 di marzo 1374. Sotterrato el detto nel castel darqua in lonbardia.*

5. INSCRIPTION BY FRANCESCUOLO DA BROSSANO

On the last leaf of 16 (which does not contain the epitaph) there is an imperfect copy of the inscription beginning *Viro insigni francisco petrarce laureato Franciscolus de Borsano*, which was inscribed on the base of the structure supporting the sarcophagus.[19]

6. STATEMENT ATTRIBUTED TO LOMBARDO DELLA SETA ON THE DEATH OF PETRARCH

This statement, beginning *Anno millesimo tercentesimo septuagesimo quarto*,[20] appears (without attribution) in 15.

7. BIOGRAPHIES

Biographies of Petrarch appear in 6 and 8. That contained in 6 is the life by Leonardo Bruni, beginning *Francesco Petrarca, uomo di grande ingegno*.[21] That contained in 8 is the life, of uncertain authorship, beginning *Petracco, il figliuolo di Parenzo*.[22]

8. OTHER MATERIAL

In 1, after the *explicit* of the *Triumphs*, there stands, in capital letters, in a hand other than that of the original scribe, this entry:

Die XXVI. martii. MCCCLXX hodie competvm michi tradidit poetam stephanus canossa miracvlosvs artifex qui litteris novioribus et stilo venvstissimo cvm CCCL septem figvris avreis parvlis et dvobvs oppido maioribvs ornavit in pellvcida membranvm meo ivssv dvlcissimvm petrarcam cvm qvo edere et cvbare cvm qvo vivere et mori volo ego franciscvs antonii petri bartoli de florentia.

This entry, a very interesting expression of early Petrarchistic enthusiasm, was not written for this MS but was copied into it from an earlier MS. This is proved by the date (which, as will presently appear, is not reliable); by the errors in transcription (*competvm* for *completum*, *parvlis* for *parvulis*, *dvobus* for *duabus*, and *membranvm* for, apparently, *membranula*: see below); by the fact that this MS has not 357 initials but 378 (366 for the

[19] Quoted in several early biographies: see Solerti 2, *passim*.

[20] Printed by G. B. Baldelli in his *Del Petrarca e delle sue opere* (Florence, 1797), p. 157, and by Fracassetti 2, vol. II, 347–48.

[21] Printed in Solerti 2, pp. 288–93.

[22] Printed in Solerti 2, pp. 335–38.

Canzoniere and 12 for the *Triumphs*), not counting the first initial of the *Canzoniere* and the first of the *Triumphs*; and by the fact that this MS has no illuminations that could be termed *oppido maiores*.

The MS for which this entry was originally written may have been either a MS of the *Canzoniere* only or a MS of both the *Canzoniere* and the *Triumphs*. In the former case the two large initials must have been for the two parts of the *Canzoniere*; and the total number of initials, 359, would indicate, prima facie, that the MS contained 359 of the 366 poems. In the latter case the two large initials must have been one for the *Canzoniere* and one for the *Triumphs*, and the total number, 359, would presumably include 13 or 14 for the *Triumphs*, leaving 345 or 346 for the *Canzoniere*, which would mean that either 20 or 21 of the poems of the *Canzoniere* were missing.

But neither the date, 1370, nor the number 357 can be regarded as reliable. In 1370 the *Canzoniere* contained only 310 poems; and there is, I believe, no evidence that any copies of the *Triumphs*, on which Petrarch was working even in 1374, were released during his lifetime.

Fr. Santi Mattei reports this entry—without identifying the MS concerned—in a slightly different form.[23] The date is given as *Die XXVI Madii MCCCLXV*; the words *completum*, *parvulis*, *duabus*, and *membranula* appear correctly; and the line *Cvm qvo edere et cvbare* does not appear. Fr. Mattei notes that the number of figured initials in the MS concerned is *alquanto maggiore* than 357.

In 5, between the *Canzoniere* and the *Triumphs*, there stands a *canzone* headed thus: *canzone composta per alberto orlando ad instantia del Magnifico signore berardo da Camarino sopra y triumphi*. The *canzone*, which is quite uninspired, consists of nine long stanzas and a *commiato*. The first stanza is a personal address to Berardo; the second is introductory; the next two set forth the general idea of the Triumph of Love; the next four set forth the general ideas of the Triumphs of Chastity, Death, Fame, and Time, respectively; and the ninth is devoted to general moralizing. There is no indication that the poem as entered in this MS is not complete, yet it shows no knowledge of the existence of the Triumph of Eternity.[24]

In 26 an enthusiastic early owner penned—over an erasure—this entry:

Petrarcei Carminis dulcedine captus bernardinus barbus francisci Petri filius Musarum emulator. Volumen hoc Diuorum Auribus non indignum, sibi posterisque atque optimorum tamen amicorum gratuito usui. peculiari sumptu studuit Comparandum: ne computetur in Assem.

X. CLASSIFICATION OF THE MANUSCRIPTS

The MSS of the *Canzoniere* fall into four families, corresponding to the Chigi, Malatesta, Quiriniano, and final (or Vatican) forms of the *Canzoniere*.

No one of the American MSS belongs to the Chigi family. In the other three families the American MSS hold membership as follows:

[23] "Un miniatore del secolo XIV," *Il Bibliofilo*, V–VI (1885), 152. A brief notice of this article, by X. Barbier de Montault, entitled, "Un miniaturiste italien en 1365," appears in the *Revue de l'art chrétien*, N. S. V (1887), 90: I owe this latter reference to the kindness of Dr. Campana.

[24] This poem exists in several European MSS; see, for instance, C. and L. Frati, "Indice delle carte di Pietro Bilancioni," *Il Propugnatore*, N. S. V (1892), Part II, 237; and Vattasso 2, pp. 50–53 and 105.

In the Malatesta family: 5, 15, 16, 17, 22, and 24 certainly; 2, 3, 18, and 26 probably.

In the Quiriniano family: 10 probably.

In the Vatican family: 4, 6, 8, 19, 23, and 27 certainly; 1 and 25 probably.

The incomplete MS 28 is of uncertain affiliation.

There are a few instances in which an American MS is related with a special degree of closeness to some MS or MSS within the family of which it is a member. These instances are as follows: 8 is closely related to the Ambrosian MS I 116 *sup.*; 10 to the Hamilton (Berlin) MSS 498 and 500; 16 to the Riccardian MS 1145 and to the Vatican MSS Urbin. 684 and Regin. 1110; 17 to the Vatican MSS Vat. 5154 and Ottob. 1219; and 22 and 24 to each other and to the *editio princeps* of the *Canzoniere*, published in 1470.

For MSS of the *Triumphs* no corresponding division into families is feasible; but any scholar who may wish to compare the contents of the American and the European MSS of the *Triumphs* may do so by using the data given in Sections VII and VIII of the present study and the data given in Appel's critical edition of the *Triumphs*.

XI. MINIATURES

Many of the MSS have decorative initials; and in several cases the first page of the *Canzoniere* and the first page of the *Triumphs* have elaborate borders. Nos. 1, 2, 5, 11, 17, 22, 24, and 26 contain miniatures also.

In 1 the first page of the *Canzoniere* has, between the *incipit* and the text of the first sonnet, a miniature showing a winged Apollo pursuing a fleeing Daphne, with a river, plain, and hills in the background. Within the elaborate border there are nine tiny portraits (real or imaginary), one in the upper border and four on each side. The second portrait in the right border shows the head and upper body of a man wearing a wreath and holding a book—obviously Petrarch. The portrait below that of Petrarch shows the head and upper body of a woman wearing a light headdress—obviously Laura. The portrait in the upper border shows the head and upper body of a bearded man. The other portraits show heads only, some of men and some of women. Similar tiny portraits appear in the initials of the six *Triumphs*. That for the Triumph of Love shows a man wearing a wreath—obviously Petrarch.[25] That for the Triumph of Chastity shows the head of a woman with downcast eyes—obviously Laura. That for the Triumph of Death shows a death's head. That for the Triumph of Fame shows the head and shoulders (which appear to be winged) of a youth. That for the Triumph of Time shows the head and shoulders of an old man. That for the Triumph of Eternity represents God the Father, whitehaired and bearded, aureoled, and with his right hand raised in benediction.

In 2 the initial *V* of the opening sonnet contains a miniature of Petrarch holding a closed book in his hand.

In 5 the upper half of the first page of the *Canzoniere* has a large miniature which shows Petrarch and Laura standing on a plain, with a wood in the background and what seems to be a river in the foreground: they are facing each other, and each is holding a flower or flowers. The lower border of the same page has a smaller miniature, which shows, to the left and right of the owner's coat of arms, a seated man and a seated woman, who are presumably the original owners of the MS.

[25] This page is reproduced in Miss Miller's Pl. XIII.

In 11 the first page has a miniature of Petrarch writing.

In 17 the first page of the *Triumphs* has a miniature which shows Petrarch sleeping, with Time, as a winged old man on crutches, moving away from him;[26] and the first page of the *Canzoniere* has a miniature which shows Petrarch holding an open book, of which the left-hand page bears most of the first line of No. 1, and the right-hand page part of the second line of the same poem.

In 22 each Triumph begins on a right-hand page, as does the *Canzoniere*. The upper half of the page, in each of the seven cases, was filled by an elaborate miniature; and the whole page facing it was covered with a decorative design bearing a brief motto in Italian verse, written as an inscription, in capital letters. The leaves preceding the Triumphs of Love and of Time and the first leaf of the Triumph of Time are missing. The miniatures for the *Triumphs*, which have definite interest and value, illustrate the several *Triumphs*; that for the *Canzoniere* shows Petrarch standing near a laurel tree, attended by two Muses.[27] The five inscriptions that still remain are as follows. For the Triumph of Chastity: *he pace inimicizia Che fa la pvdicicia*; for the Triumph of Death: *Ognaltro morte anegra Sol consiensia integra*; for the Triumph of Fame: *Sola virtv se chiama Che fa perpetva fama*; for the Triumph of Eternity: *Sola virtv superna Da vita in celo eterna*; and for the *Canzoniere: Ypolito podico fa Petrarcha cupido de honeste fianme amico*.

No. 24 contains an extensive but incomplete series of miniatures in purple and gold, of which the largest and most interesting is a representation, on the first page of the *Canzoniere*, of Petrarch writing at a desk. The leaves of this MS are lined horizontally, and the scribe brought his pages out even, each page ending with the last line of a poem—except that *canzoni* and *sestine*, of course, run over. In several cases this plan resulted in leaving a space in the middle of a page: these spaces are filled with little miniatures. The very simple subjects are chosen with reference to elements in the preceding or following poems. There are, in all, 15 miniatures, the last one appearing between 149 and 150; the spaces beyond that point are not filled. All the miniatures are well reproduced in Ciàmpoli's facsimile edition and are described in his Preface.[28]

In 26 the initial *V* of the opening sonnet contains a miniature of Petrarch writing.

In 29 the first page has a large miniature which shows Petrarch standing behind a desk and writing in a book that rests thereon, all in a landscape setting, with two trees, one to the left and one at the right, presumably intended to represent a palm and a laurel.

In 31, the initial *N* of the first *capitolo* contains a notable miniature of the Triumph of Love. Within the elaborate border of the first page, there are seven tiny heads, four at the corners and one each in the middle of the upper, left, and right borders. The one in the middle of the left border is obviously intended to represent Petrarch; and the one in the middle of the right border is obviously intended to represent Laura.

XII. MISCELLANIES

In 16 the *Triumphs* are followed by a miscellany, in the hand of the original scribe, which contains the 24 following poems, with attributions as indicated:

[26] This page is reproduced in the plate facing p. 69 in the *Cornell Catalogue*.

[27] A cutting from a bookseller's catalogue attributes these miniatures to Cosimo Tura; but there is no basis for such attribution.

[28] Ciàmpoli introduced and described eight other illustrations derived from other sources.

(1) Cino: *Era nell'ora che la dolce stella*. (2) Cino: *Con ciò sia cosa ch'al mio nascimento*. (3) Cino: *I' maladico*. (4) Boccaccio: *Il folgor*. (5) Cino: *Non v'accorgete*. (6) Cino: *Li atti vostri*. (7) Sennuccio to Petrarch: *La santa fama, de la qual son prive*. (8) Cino to Dante: *Cercando di trovar*. (9) Dante to Cino: *Degno fa voi*. (10) Dante: *Così nel mio parlar*. (11) Jacopo da Imola to Petrarch: *O novella tarpea, in cui s'asconde*. (12) *Petrarch to Jacopo*: XIX. (13) Dante to Cino: *Io mi credea*. (14) Cino to Dante: *Poi ch' i' fu', Dante*. (15) Tommaso (da Messina) to Petrarch: *Messer Francesco, sì come ognun dice*. (16) Petrarch to Tommaso: XXXVII. (17) Dante: *Per quella via*. (18) Dante: *Ne li occhi porta*. (19) Dante: *Tanto gentile*. (20) Dante: *Era venuta*.[29] (21) Dante: *Videro li occhi miei*. (22) Dante: *Amore e 'l cor gentil*. (23) Dante: *Molti volendo dir*. (24) *Donna mi prega*. (25=7) Muzio Stramazzo da Perugia: *La santa fama*.[30]

In 23 the Petrarchan material is followed by a miscellany, in two fifteenth-century hands later than that of the original scribe, consisting of the six following items (all without name of author, except that the fourth is attributed to Dante): (1) a *canzone* by Jacopo Sanguinacci; (2) a so-called *litterina*, perhaps by Leonardo Giustinian, beginning

O misera mia vita o cor mio afflicto;

(3) the *Noie* of Antonio Pucci; (4) 23 lines from the *Credo* or *Professione di fede* of Antonio Beccari; (5) the *lauda* by Jacopone da Todi, beginning

Quando t'alegri homo de altura;

and (6) a *ballatina*, perhaps by Giustinian, beginning

O fior de primavera.[31]

[29] Ff. 123–31, which interrupt this poem, do not belong to the miscellany, but are displaced from the *Canzoniere*.

[30] No. 1 is by Sennuccio (see Carducci, *Rime di M. Cino e d'altri del secolo XIV* [Florence, 1862], pp. 237–38). No. 7 (= No. 25) is by Andrea Stramazzo da Perugia (see Chiòrboli 1, p. 292). No. 11 is probably by Antonio da Ferrara (see Solerti 1, p. 88). The authorship of Nos. 5 and 23 is uncertain. No. 1 is printed by Carducci (*loc. cit.*). Nos. 7, 11, and 12 are printed in Chiòrboli 1, pp. 285, 292, and 298. Nos. 11, 12, 15, and 16 are printed in Solerti 1, pp. 88, 89, 122, and 123. The other poems are printed in the standard editions of the authors concerned.

[31] This miscellany is discussed, and the *litterina* and the *ballatina* are published, in my article, "A Morgan Miscellany," in *Italica*, XXIV (1947), 187–95. Professor Kenneth McKenzie had discussed this text of the *Noie* in his "Manuscripts of *Le noie* by Antonio Pucci," in *Speculum*, XXV (1950), 159–77. Since "A Morgan Miscellany" does not deal with Petrarch it was not included in my book in 1951; but I take this occasion to make certain supplementary statements, all of which I owe, directly or indirectly, to Professor Billanovich. For Sanguinacci see B. C. Cestaro, *Rimatori padovani del sec. XV*, in *Ateneo veneto*, XXXVI (1913), vol. II, 112–24. The *litterina* exists in three Italian MSS: see Billanovich, "Per edizione critica delle canzonette di Leonardo Giustinian," in *GSLI*, CX (1937), 228, n. 1 and 243, and "Alla scoperta di Leonardo Giustinian," in "R. Scuola Normale Superiore di Pisa, *Annali*, S. II, VIII (1939), 153, n. 2. It was attributed in one MS to Giustinian and in one to Sanguinacci. The *litterina* was published (in a form slightly less complete than the Morgan form) by N. Wiese, in his *Einige Dichtungen Leonardo Giustiniani's*, in *Miscellanea di philologia e linguistica (in memoria di Napoleone Caix e Ugo Angelo Canello)* (Florence, 1886), pp. 195–96.

XIII. OTHER MATTERS OF INTEREST

In 2, on folio 42r, beside the first four lines of 78 (the sonnet *Quando giunse a Simon*) there stands this triangular note, in the hand of the original scribe:

Maiestro simone dasiena dipin
se Laura in lantiporto di stā
mr. diuigne et e don
zella distō giorgio
doue uccide il
dragho.iperp
etua m
emor
ia

That is to say:

Maestro Simone da Siena dipinse Laura nell'antiporto di Santa Maria d'Avignone, ed è donzella di San Giorgio dove uccide il drago. In perpetua memoria.

The earliest previously known reference to the tradition that the head of the princess in Simone Martini's fresco (long since destroyed) represented Laura dates from 1472, when Bernardo Bembo visited Avignon and in a note which he then made spoke of the *puelle exposite faucibus draconis sub facie Do. Lareu.*[32] De Ricci dates 2 as of "about 1480"; it is then virtually contemporary with Bembo's note, and may be earlier.

At the very end of 5 there stands, in the hand of the scribe, a sonnet, now partly illegible, beginning

Laureo segno tanto triumphale,

in which the initials of the 14 lines form the scribe's name, Laurentio Segni, which is referred to also in the first two words of the sonnet. Despite Laurentio's devotion to the laurel, he was a better scribe than poet. Reference to his writing of this particular MS appears in the line

se scrivendo questa opera crebbe il foco.

The *explicit* of 14 is as follows: *Scripti fvervnt per me gherardvm florentinvm de anno domini · M · cccc⁰ · XLVI⁰ · indictione decima de mense martii · deo gratias.*

This beautifully written and decorated MS was prepared for, or purchased by, a member or members of the Strozzi family: the Strozzi coat of arms is centered in the lower illuminated border of the first page of the text and the last page of the MS is covered by an elaborate nonheraldic design which features the three crescents of the Strozzi. The front inside cover bears, in a fifteenth-century hand, the words *Philippi strozi et amicorum*, and below them, in a late fifteenth-century or early sixteenth-century hand, the words *Lorenzo strozi et amicorum*. The page facing this inside bears, in an early sixteenth-century hand, the words *Philippus strozza vir magnificentissimus viuat*, and below them, in the same hand, the words *Illustrissima Clarice medices de strozzis viuat.*

The writer of the first entry was clearly the senior Filippo Strozzi (1428–91)—the man who commissioned the Strozzi palace. The writer of the second entry was clearly Filippo's elder son and biographer, Lorenzo (1482–1549). The persons named in the third and fourth entries were clearly Filippo's younger son, Filippo (1488–1538), and the younger Filippo's wife, Clarice de' Medici (1493–1528)—the daughter of Lorenzo's son Piero—whom he married in 1508. The *vivat* inscriptions are curious: I surmise that the MS was given to Filippo and Clarice as a wedding gift by Lorenzo Strozzi and that he wrote their names in it on that occasion.

The *explicit* of 27, quoted in full above, is signed and dated thus: *Scripta per me petrum de Carbonibus. Ferrarie 1432. et dic martis xiiij. Octobris. Et die sequenti factum fuit duellum.* The story of this delightful duel is told thus by Antonio Frizzi in his *Memorie per la storia di Ferrara*:

> Capitarono in quell'anno a Ferrara li 15 di Ottobre due Nobili Aragonesi, i quali per una di quelle questioni che il barbaro pregiudizio della cavalleria rimette al giudizio della spada, s'erano sfidati a duello, e venuti in Italia, avendo chiesto a varj Principi, che loro il negarono, un campo franco per battersi, l'ottennero dall'Estense in questa città nella piazza del Duomo. Ivi dunque comparvero in quel giorno armati in isteccato, condotti l'uno da Alberto Dal Sale, e Feltrin Bojardo, l'altro da Gio. Lamberto Malatesti di Rimini, e dal Governator di Saluzzo. . . . Preser posto l'uno verso il palazzo della Ragione, l'altro all'opposto ov'era l'ufficio delle bollette. Si diede fiato alle trombe, ed eglino inchinaron l'aste, e si spiccarono da' loro posti. Quando d'improvviso *Niccolò* presente fe' cenno che si arrestassero, indi li chiamò a se, fece deputarsi giudice loro, li separò e in pochi giorni le rese amici.[33]

After the reconciliation, Guarino of Verona addressed to Niccolò a *Gratulatio pro revocatis ab eo in gratiam Hispanis*, which was published by G. D. Mansi in his edition of the *Miscellanea* of Étienne Baluze.[34]

[32] P. de Nolhac, *La Bibliothèque de Fulvio Orsini* ("*Bibliothèque de l'École des Hautes-Études*, Sciences philologiques et historiques," fasc. 74) (Paris, 1887), p. 93. On this fresco see Masséna, pp. 13–16, 76; G. de Nicola, *L'affresco di Simone Martini ad Avignone*, in *L'Arte*, IX (1906), 336–44; and A. de Rinaldis, *Simone Martini*, Rome, 1926, pp. 60–61. The portrait of Laura which Simone painted for Petrarch was undoubtedly a miniature.

[33] Vol. III (Ferrara, 1793), pp. 421–22.

[34] Vol. III (Lucca, 1762), pp. 196–98.

PART III

Plates

vhs

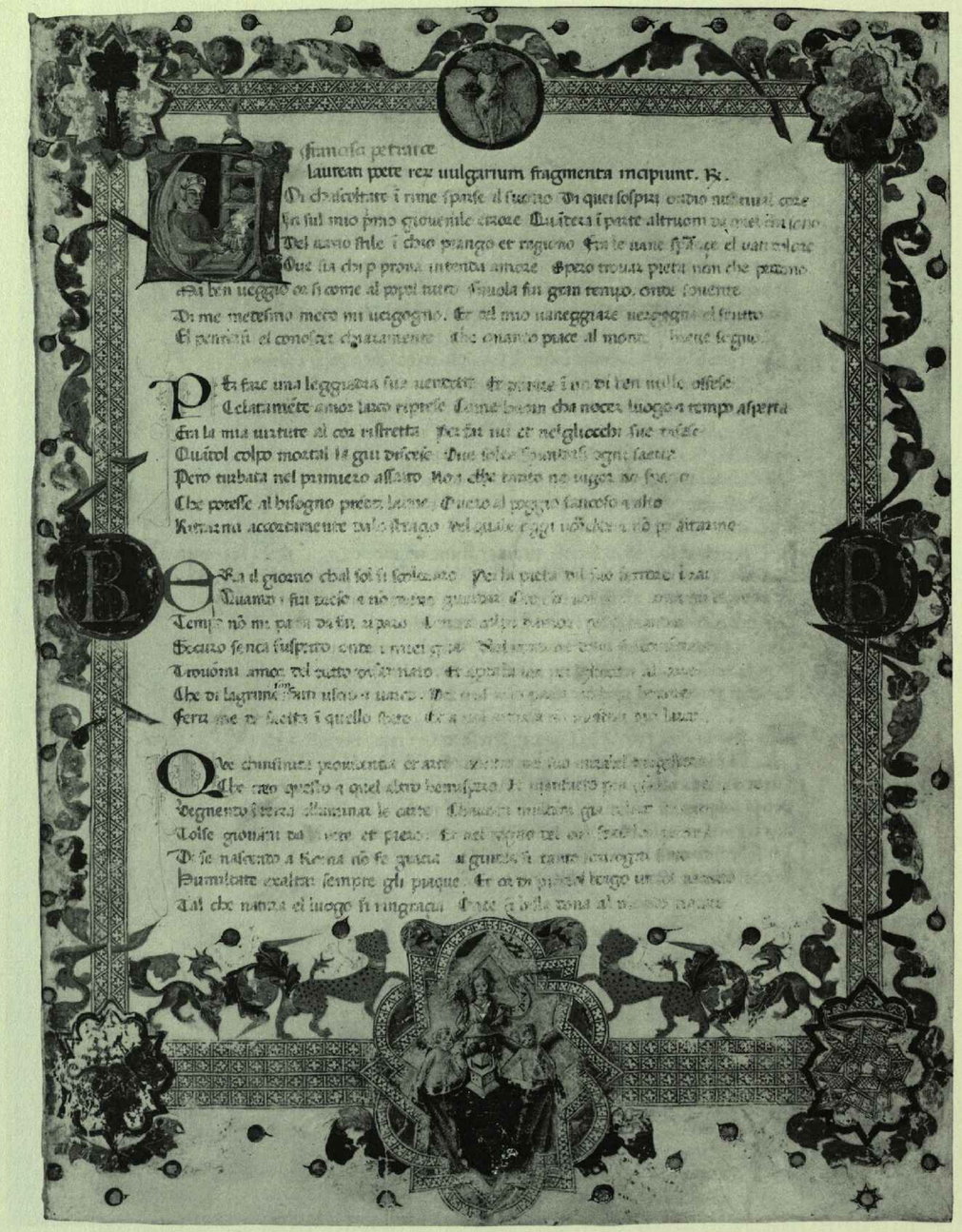
1

Di che Ascoltate Jnrime sparse elsuono
Di quei suspire ondio nudriua elcore
Jnsul mio primo giouinil errore
Quando era in parte Altrohom dquel chiosono
Deluario stile fnchio piango Tragiono
Fraleuane speranc in dolore
Sueggia chi p proua Jntenda Amore
Spero troüar pieta Nonche pdono
Dabem ueggio or sicome Atpopul tucto
Fauola fiui gram tpo Onde souente
Jme medesmo mecco me nedogno
E delmio uanegiar Vergogna elsuicto
Ipentirse elcognoscia chiara mente
Se quando piace almonde e Breue sogno

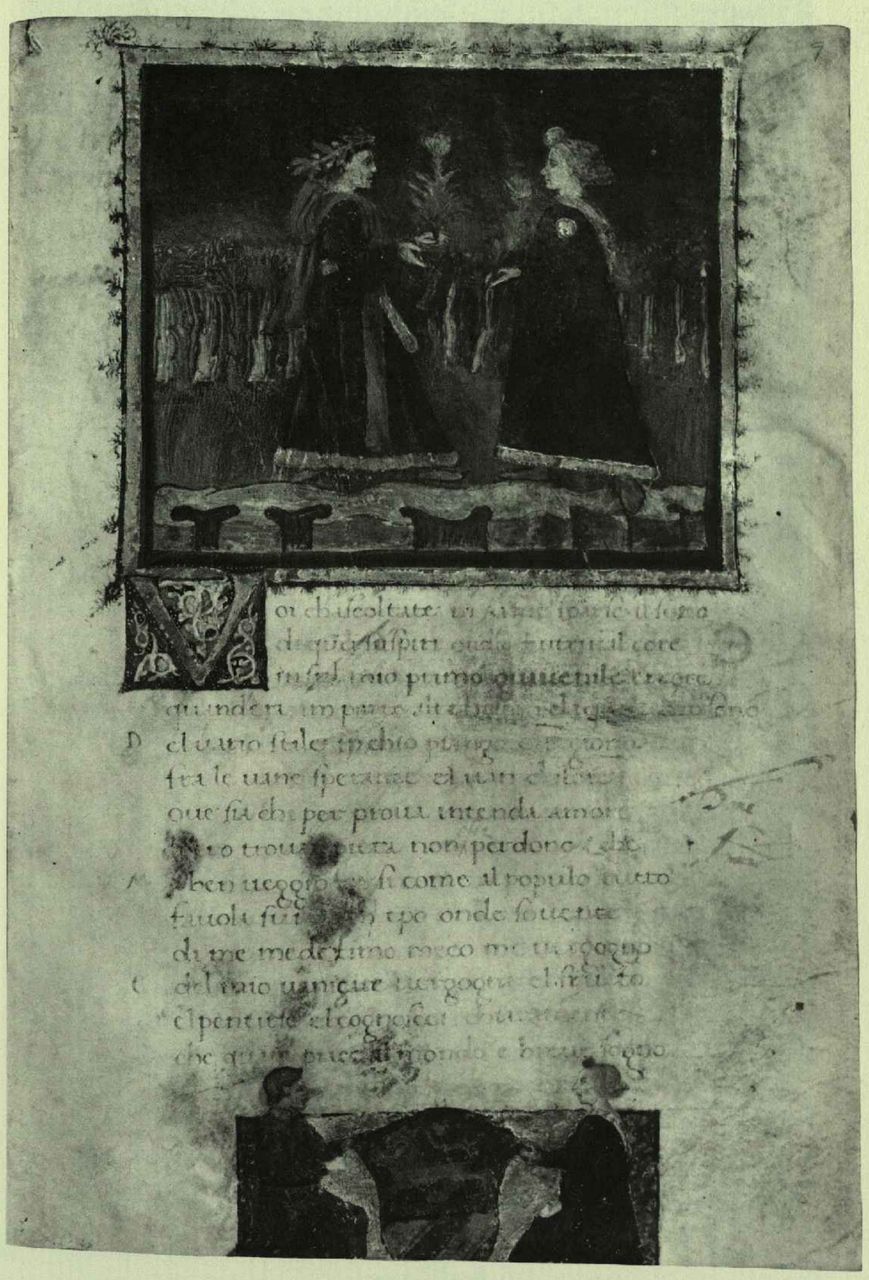
2

Ra ilgiorno chasol fisscholorato
Perlapieta delsuo factor Jrai
Quando io fui preso E nomene guardai
Che lei uostri occhie dona miligiadro
Enpo nomi paria dasse riparo
Contra colpi damor perho nandai
Ecun sença sussetto ondie Jmie guai
El comunne dolor sincominciaro
Rotuomi amor deltucto disarmato
E aperta lauia pglio chie alcore
Che dilacrime sonfacto uscio E uaco
Ero almio paer nonli fui errore
Erimi desaecta inquello stato
E annui armata non mistrai purtroco

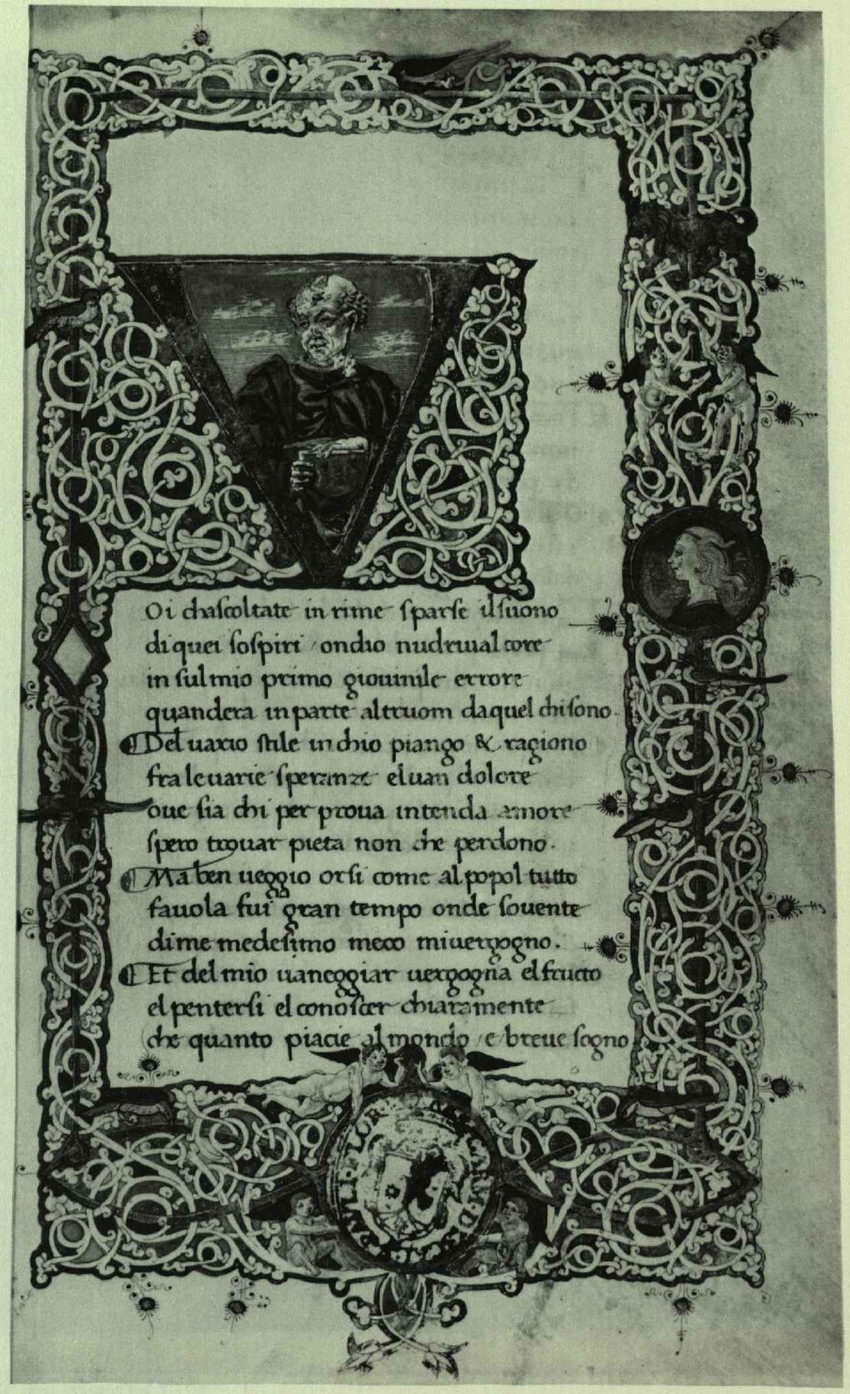
1. *Canzoniere*, ca. 1390
Yale University



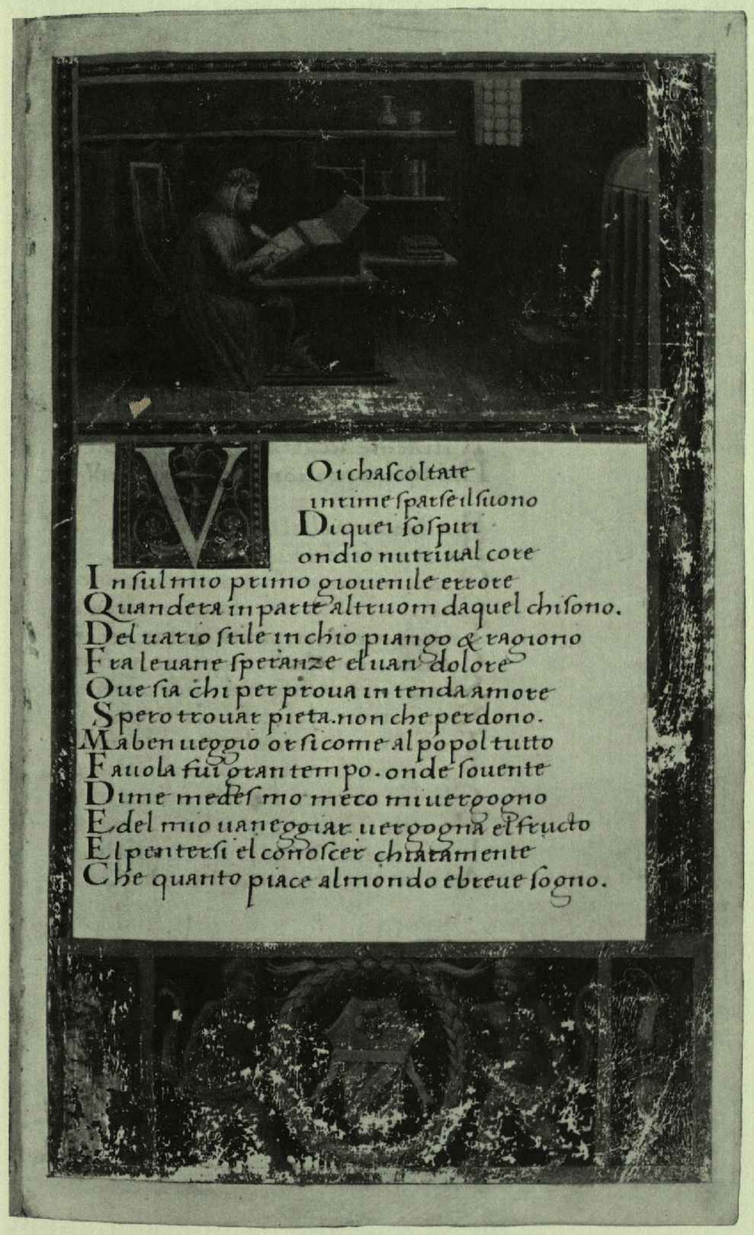
2. *Canzoniere*, late 14th century
The Pierpont Morgan Library



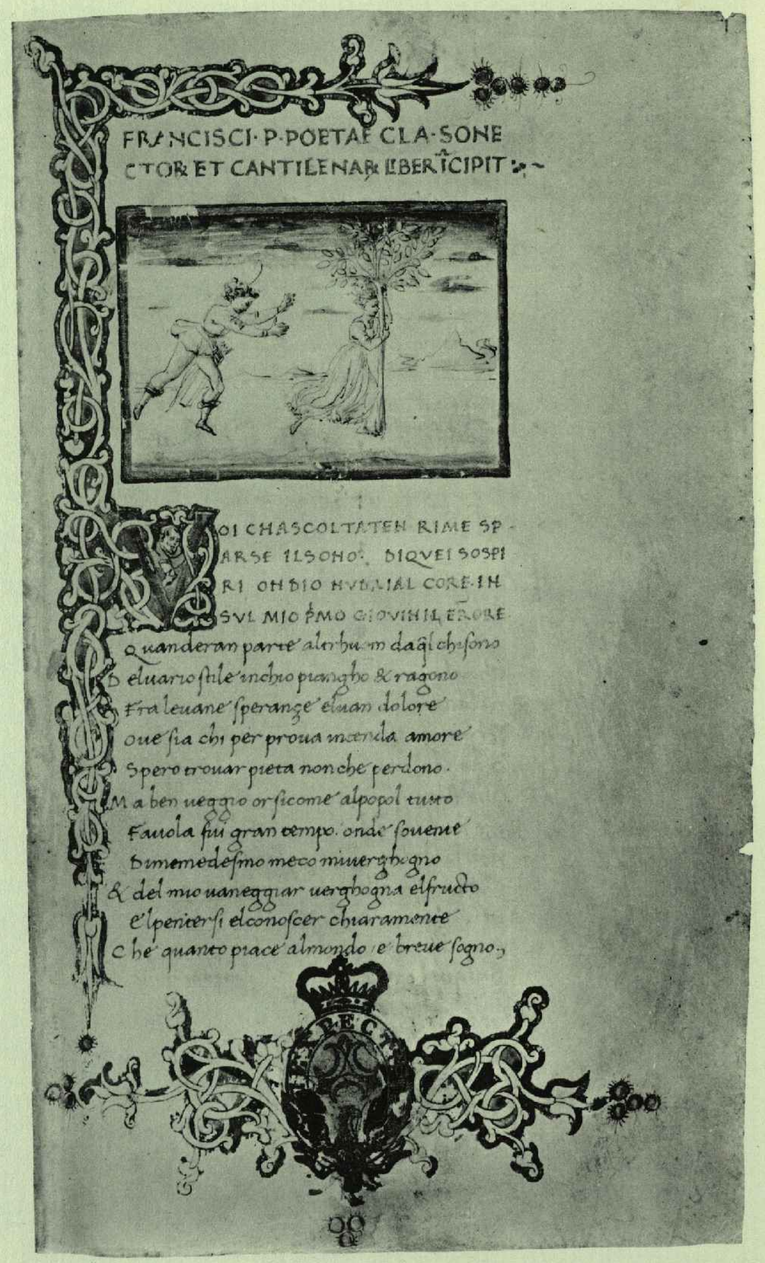
3. *Canzoniere*, ca. 1450
Walters Art Gallery



4. *Canzoniere*, 1464
Yale University



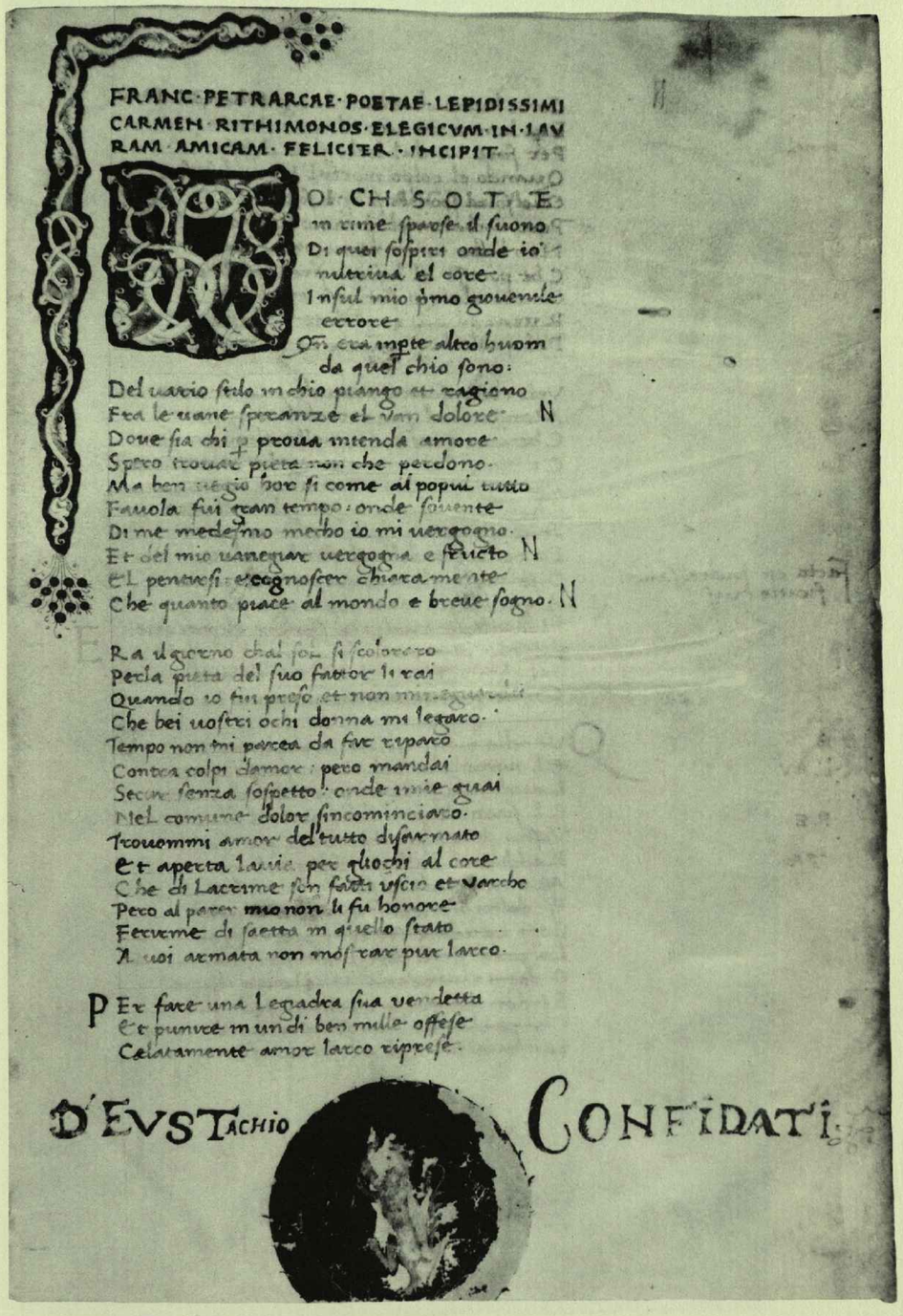
5. *Canzoniere*, 1476
The Pierpont Morgan Library



FRANCISCI·P·POETAE CLA·SONE
CTOR ET CANTILENAR LIBER INCIPIT

VOI CHASCOLTATEN RIME SP-
ARSE ILSONO· DIQVEI SOSPI
RI ONDIO NVDRIAL CORE·IN
SVL MIO PMO GIOVINIL ERORE
Quanderan parte altrhuom daq̃l chisono
Deluario stile inchio piangho & ragono
Fra leuane sperançe eluan dolore
oue sia chi per proua intenda amore
Spero trouar pieta nonche perdono·
Ma ben ueggio or sicome alpopol tutto
Fauola fui gran tempo· onde souente
Dimemedesmo meco miuerghogno
& del mio uaneggiar uerghogna elfructo
Elpentersi elconoscer chiaramente
Che quanto piace almondo e breue sogno·

6. *Canzoniere*, 15th century
Boston Public Library



FRANC·PETRARCAE·POETAE·LEPIDISSIMI
CARMEN·RITHIMONOS·ELEGICVM·IN·LAV
RAM·AMICAM·FELICITER·INCIPIT

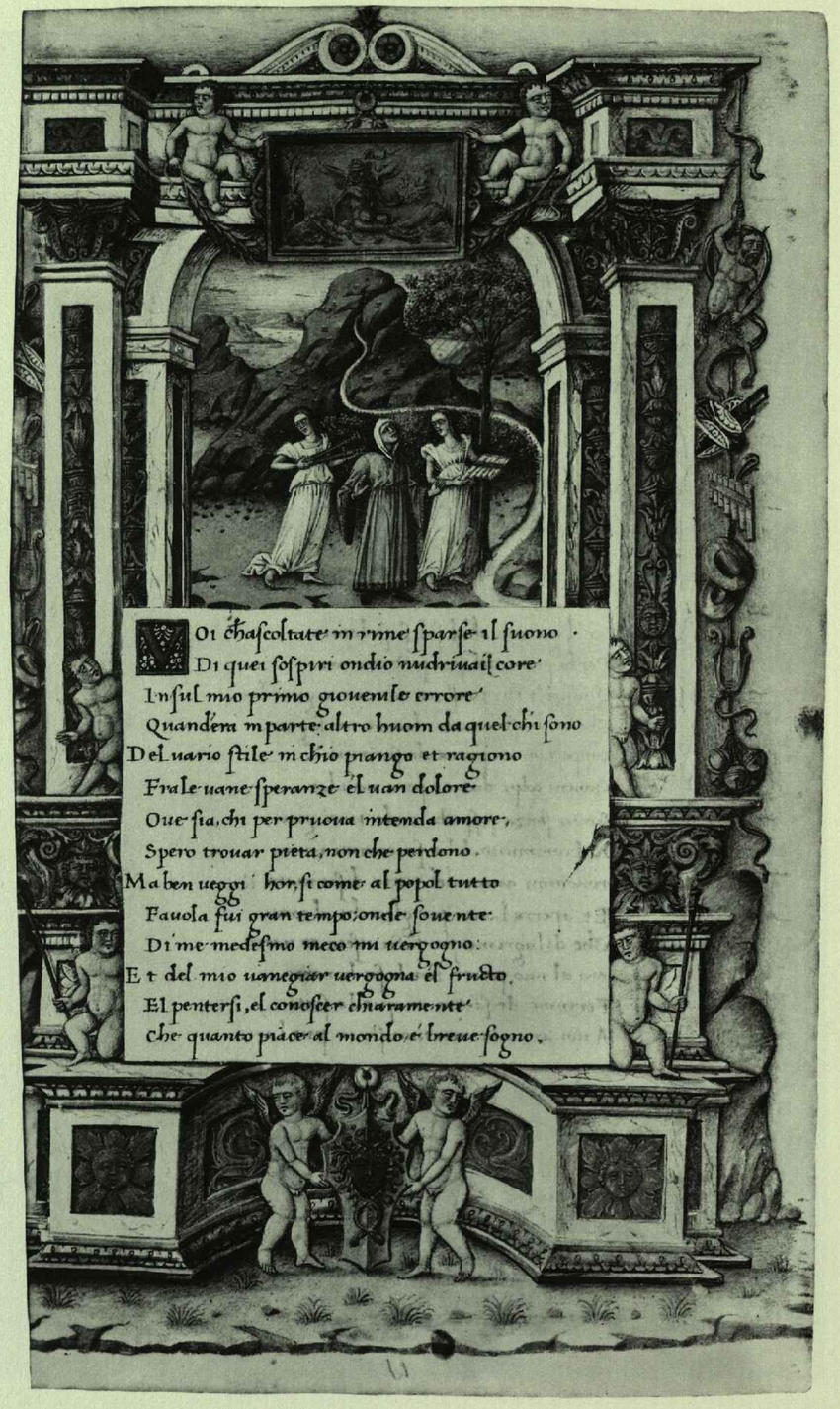
VOI CHASCOLTATE
in rime sparse il suono
Di quei sospiri onde io
nutriua el core
Insul mio pmo giouenile
errore
Qn̄ era inpte altro huom
da quel chio sono:
Del uario stilo in chio piango et ragiono
Fra le uane speranze el van dolore N
Doue sia chi p proua intenda amore
Spero trouar pieta non che perdono·
Ma ben uegio hor si come al popul tutto
Fauola fui gran tempo: onde souente
Di me medesmo mecho io mi uergogno·
Et del mio uanegiar uergogna e fructo N
El pentirsi e cognoscer chiaramente
Che quanto piace al mondo e breue sogno· N

Ra il giorno chal sol si scolorero
Perla pieta del suo fattor li rai
Quando io fui preso et non mi [illegible]
Che bei uostri ochi donna mi legaro·
Tempo non mi parea da far riparo
Contra colpi damor: pero mandai
Secur senza sospetto: onde imie guai
Nel comune dolor sincominciaro·
Trouommi amor del tutto disarmato
Et aperta lauia per gliochi al core
Che di Lacrime son fatti uscio et varcho
Pero al parer mio non li fu honore
Ferirme di saetta in quello stato
A uoi armata non mostrar pur larco·

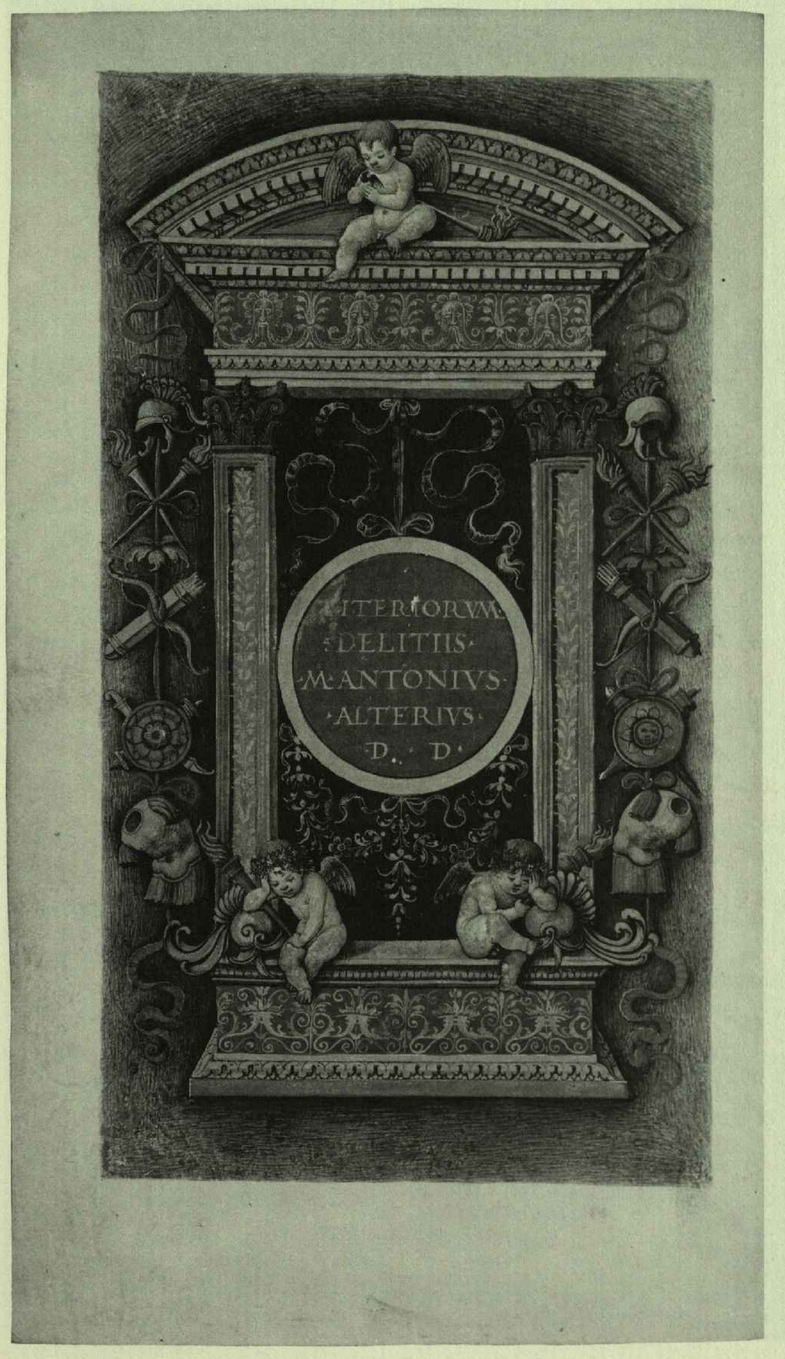
PEr fare una Legiadra sua uendetta
Et punire in un di ben mille offese
Celatamente amor larco riprese·

D'EVSTACHIO CONFIDATI

7. *Canzoniere*, 15th century
Cornell University



8. *Canzoniere*, late 15th century
New York Public Library



9. *Canzoniere*, ca. 1500
The Pierpont Morgan Library

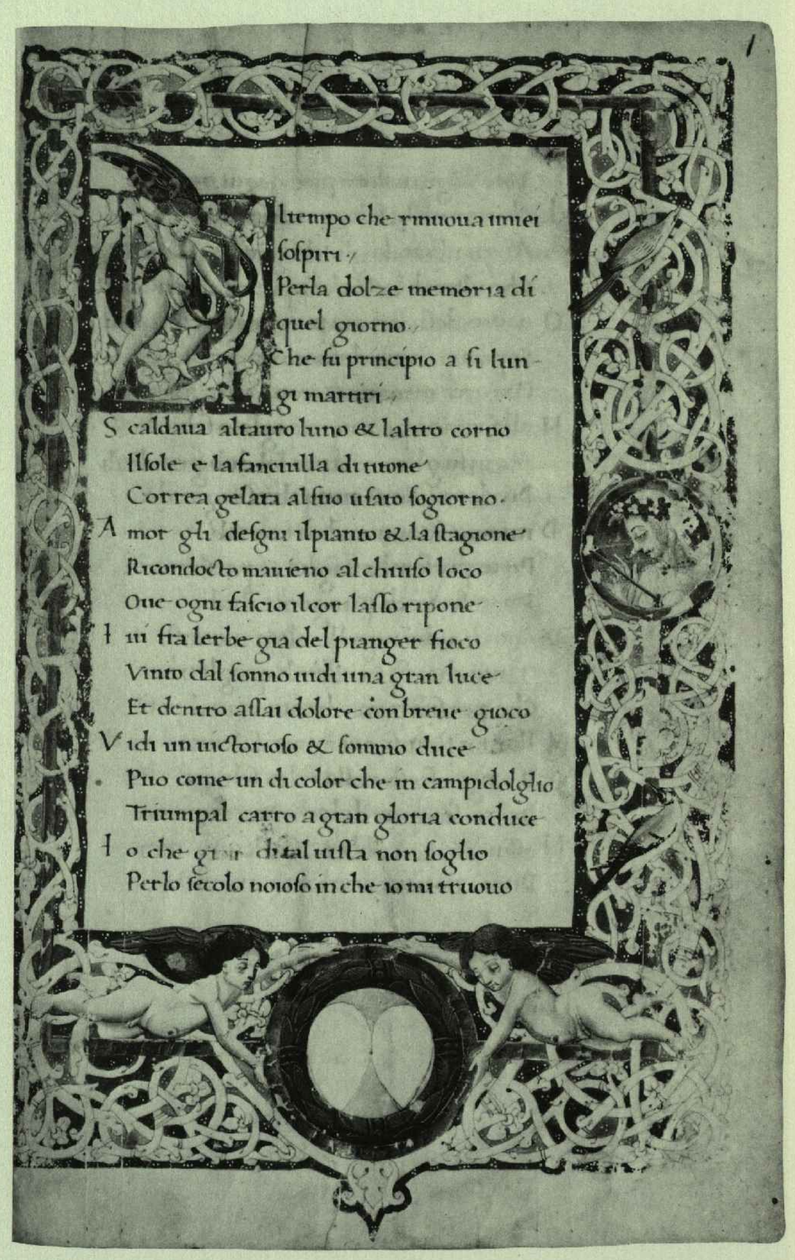
FRANCISCI PETRARCHE POETE LAU
RISSIMI FLORENTINI DE AMORE TRI
UMPHUS PRIMUS INCIPIT FELICITER

NEL TEMPO CHE RINOVA
i miei sospiri Perla dolce me
moria di quel giorno che
fu principio asi lunghi martiri
Gia il sole altauro luno & lal
tro corno Scaldaua & lafan
ciulla ditythone Correa
gelata alsuo usato soggiorno
Amore glisdegni ilpianto & lastagione
richondocto mauieno alchiuso loco
oue ogni fascio ilcor lasso ripone
Ui fra lerbe gia delpianger floco
vinto dalsomno uidi una gran luce
Et dentro assai dolore con breue loco
Vidi un uictorioso & sommo duce
Pur comun dicoloro che in campidoglio
Triumphal carro a gran gloria conduce
o che gioire dital uista non soglio
Perlo secol noioso inchio mitruouo
Voto dogni ualore pien dogni orgoglio
Labito inuista si leggiadro & nouo

10. *Trionfi*, 1447
The Pierpont Morgan Library

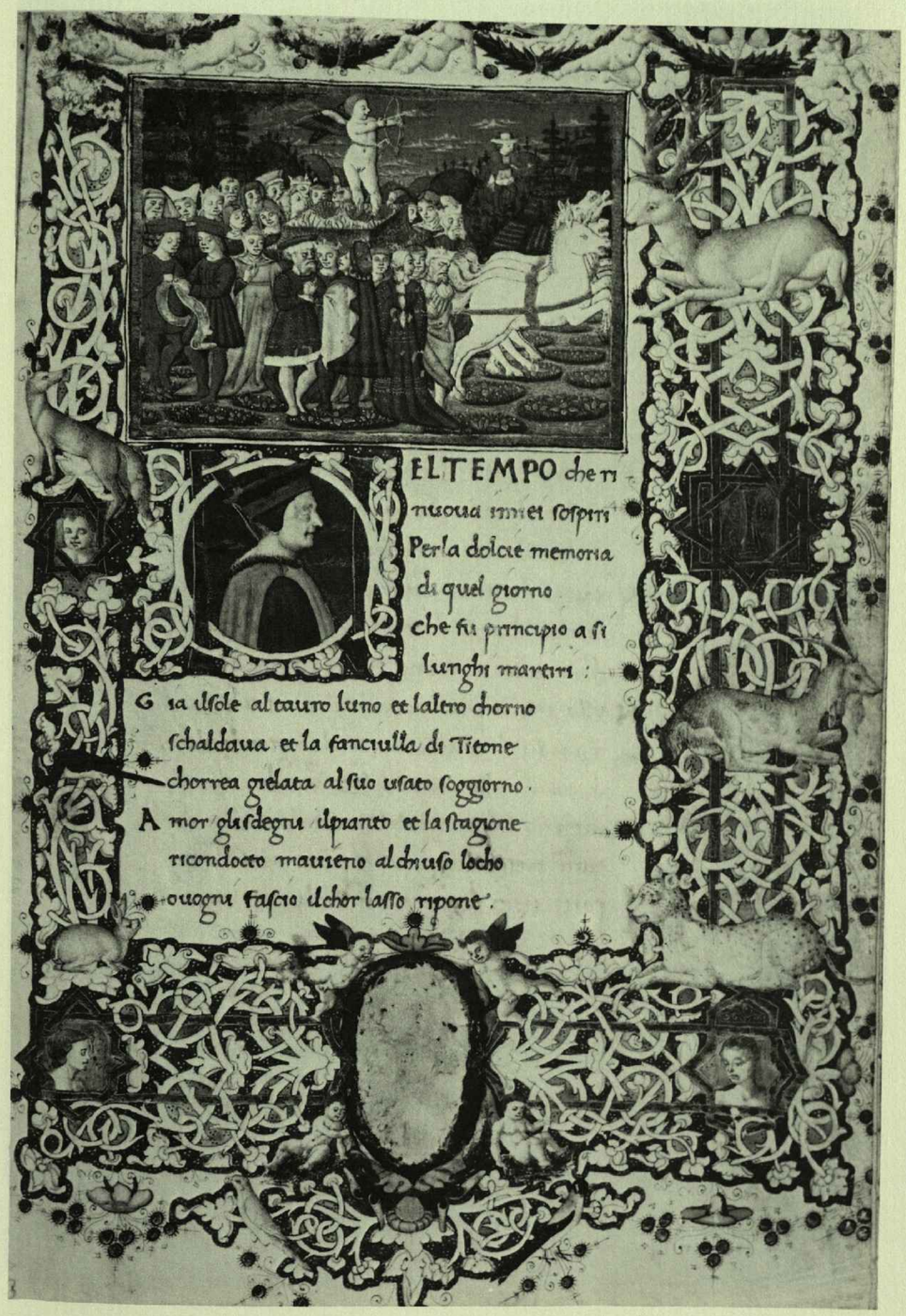
NEl tempo che rinuoua imiei sospiri
Pezla dolce memoria diquel giozno
Che fu principio asi lunghi mazturi
Gia ilsole altozo luno et laltro cozno
Scaldaua et lafanciulla di tytone
Gelata stana alsuo antichzo giozno
Amoz glisdegni ilpianto et lastagione
Ricondocti mauieno alchiuso loco
Ouc ogni fascio ilcoz lasso ripone
Ui fra lezba gia delpiangez fiochzo
Vinto dalsonno uidi una gran luce
Et drento assai dolore con breue giochzo
Vidi un uectorioso et sommo duce
Pur come un dicoloz che in campidoglio
Triumphal carzo adgran glozia conduce
O che giozi dital uista non soglio
Perlo secol noioso inchio mitruouo
Voto dogni ualoz pien dogni ozgoglo
Labito muista si leggiadzo et nuouo
Miai alçando gliocchi graui et stanchi
Chaltro dilecto che imparaz nō pruouo
Quattro destrezi uie piu che neue bianchi
Sopza un carzo disuacho un gazçon cruco
Con azco inmano et cōsaecte afianchi

11. *Trionfi*, 1463
Harvard University



l tempo che rinnoua imiei
sospiri
Per la dolze memoria di
quel giorno
Che fu principio a si lun
gi martiri
S caldaua altauro luno & laltro corno
Il sole e la fanciulla di titone
Correa gelata al suo usato sogiorno
A mor gli desgni ilpianto & la stagione
Ricondocto maueno al chiuso loco
Oue ogni fascio il cor lasso ripone
I ui fra lerbe gia del pianger fioco
Vinto dal sonno udi una gran luce
Et dentro assai dolore con breue gioco
V idi un victorioso & sommo duce
Puo come un di color che in campidoglio
Triumpal carro a gran gloria conduce
I o che gia di tal usta non soglio
Per lo secolo noioso in che io mi truouo

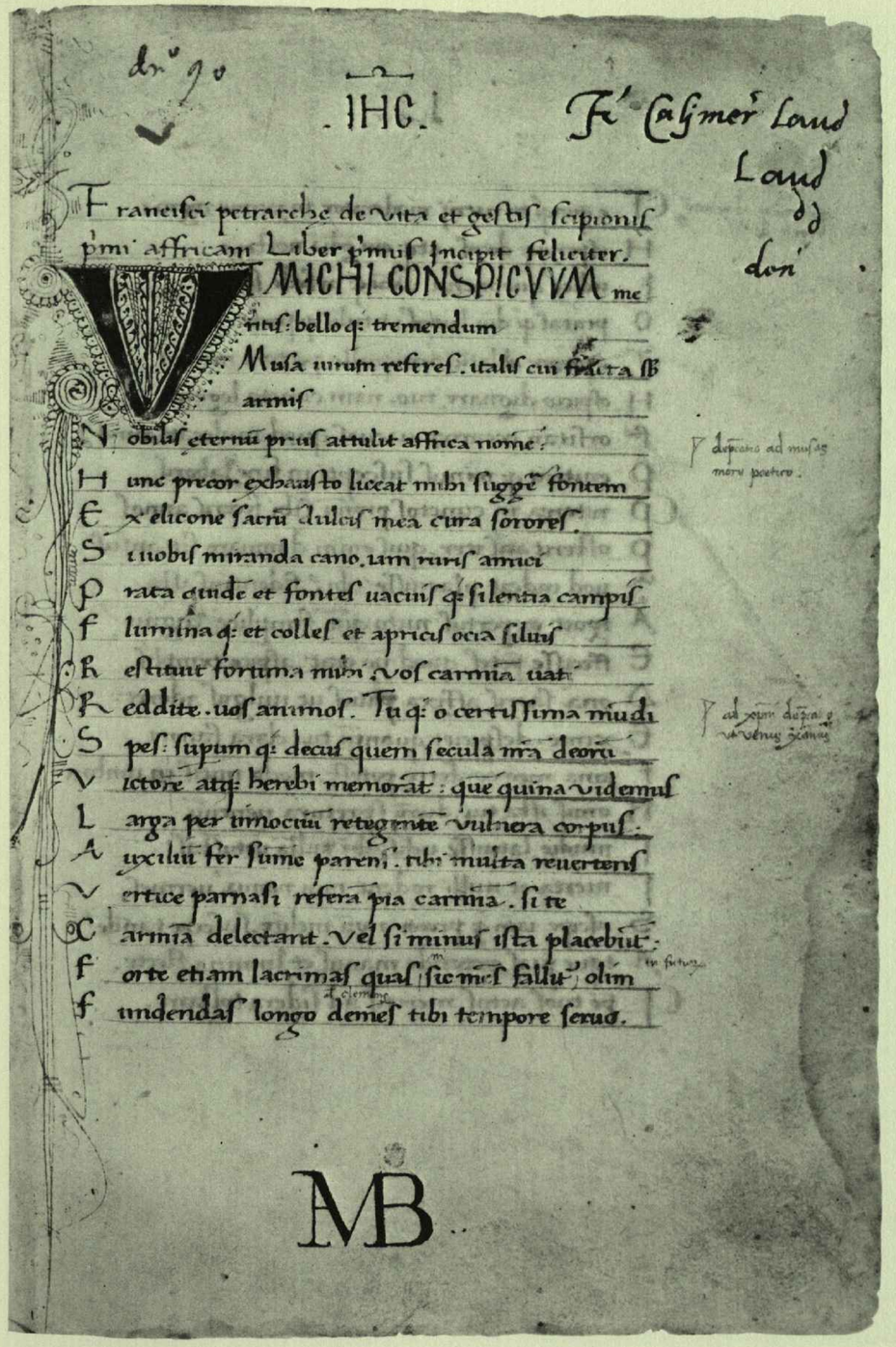
12. *Trionfi*, ca. 1470
Walters Art Gallery



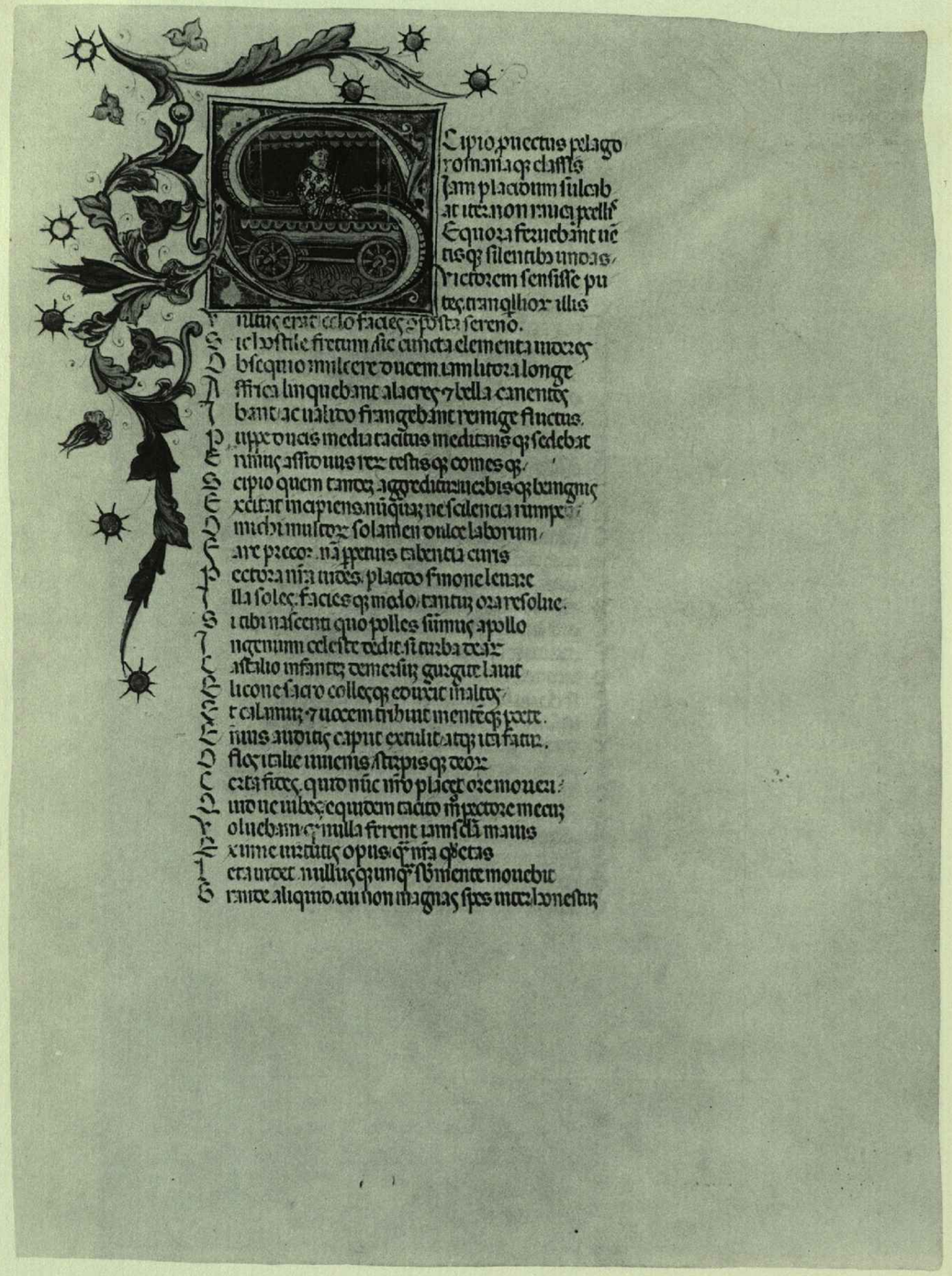
EL TEMPO che ri
nnoua imiei sospiri
Per la dolce memoria
di quel giorno
che fu principio a si
lunghi martiri :
G ia il sole al tauro luno et laltro chorno
schaldaua et la fanciulla di Titone
chorrea gielata al suo usato soggiorno.
A mor gli sdegni dpianto et la stagione
ricondocto maueno al chiuso locho
ouogni fascio dchor lasso ripone.

13. *Trionfi*, ca. 1475
Yale University

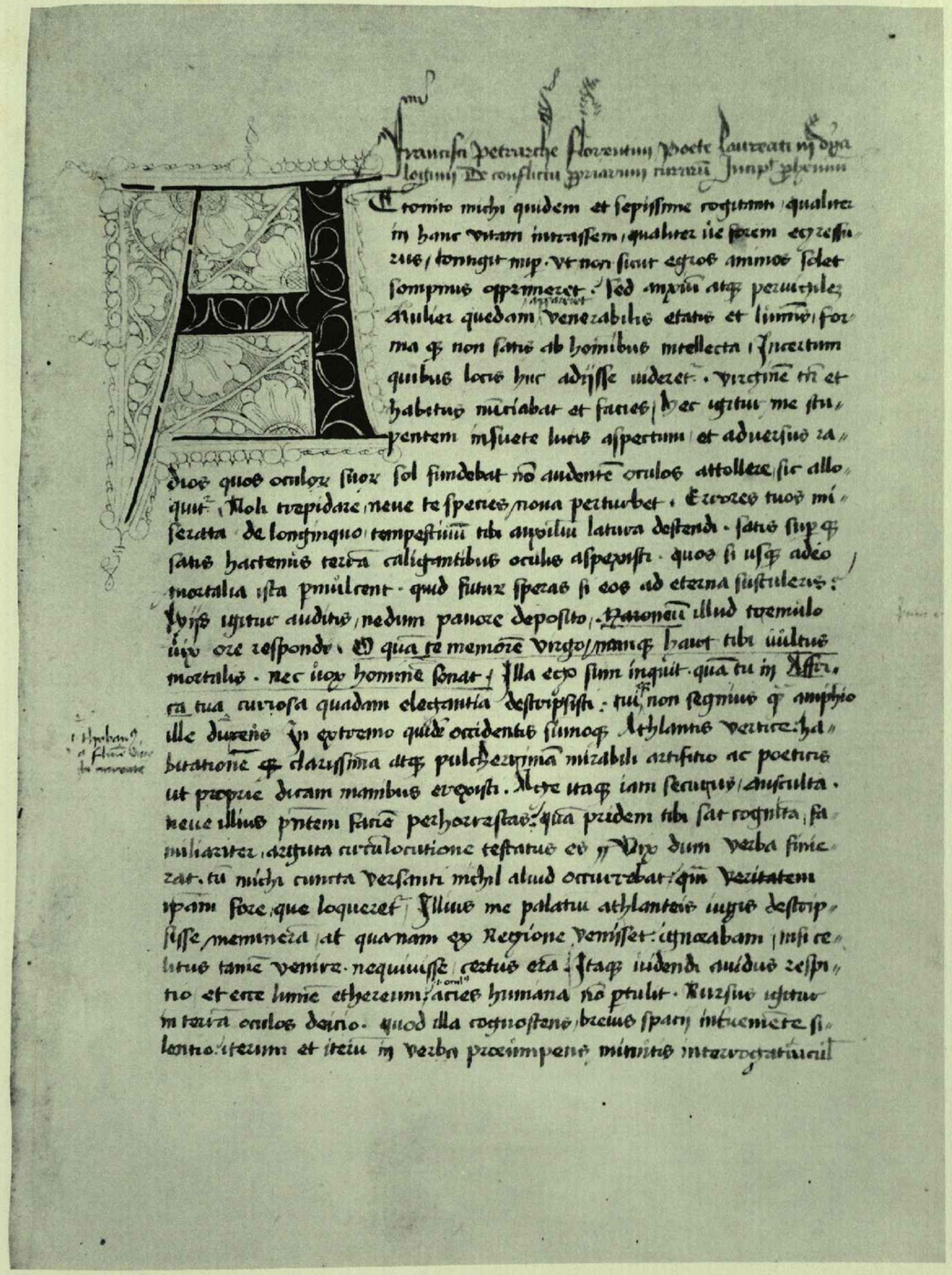
14. *Trionfi*, ca. 1480
Walters Art Gallery



15. *Africa*, 1461
Harvard University



16. *Africa*, 15th century
Free Library of Philadelphia



17. *Secretum*, ca. 1450
Cornell University

CLARISSIMI POETAE LAVREATI
FRANCISCI PETRARCAE DE VITA
SOLITARIA LIBER PRIMVS

PAVCOS HOMINES NO
VI QVIBVS OPVSCVLORV
MEORVM TANTA DIGNA
tio. tantusq; sit amor quantus tibi
fidentissime non uidetur esse sed
est. dixerim. Nam neque de sincero & niueo candore tui pectoris fictum fu
catumq; aliquid suspicor: neque fictione
si qua ess& tam diu tegi potuisse arbitror.
Vt enim est immortalis ueritas. sic fictio
et mendacium non durant. Simulata
illico patescunt: & magno studio compta
caesaries uento turbatur. exiguo. & ope
rose licet impressus ficus leui sudore
diluitur: & argutum quoque mendacium uero cedit
rerumq; principium intuenti diaphanum est. Operti
omne retegitur: Abeunt umbrae. natiuusq; color ma
net. & Latere diutius magnum est labor. Nemo sub
aquis diu uiuit. erumpat oportet. et frontem quam ce
labat aperiat. His argumentis inducor ut credam
quod ualde cupio. sumus autem faciles ad credendum
id delectat. posse tibi res meas pater optime placere.
quae ut paucis placeant. laboro. Quoniam ut uides
saepe res nouas tracto. duraque & rigidas peregrinasq;
sententias. & ab omnibus moderantis uulgi sensibus
atq; auribus abhorrentes. Si indoctis ergo non placeo.
nihil est quod querar. habeo quod optaui. bonam de-

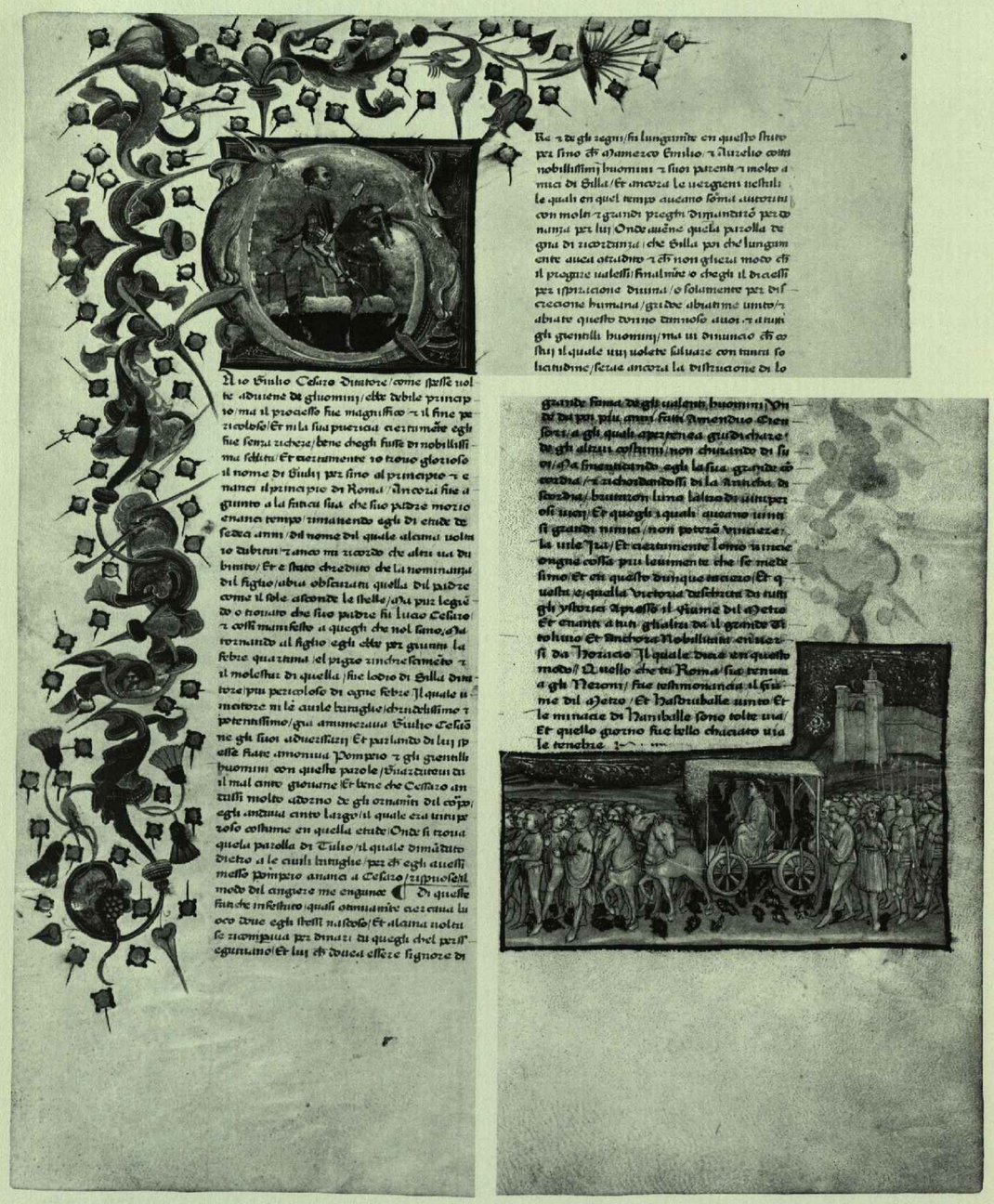
18. *De vita solitaria*, ca. 1460–70
The Newberry Library

Prologus secundi libri de remedijs
vtriusq; fortune. Incipiunt feliciter.

Ex omnibus que
vel michi lecta
placuerunt vel
audita michi ve
ne vel nisi dixi
ssimus. vel tena
tus milchi. vel arbitros ad memo
riam venit q̄ illud seruauit. Oma
secundā littera fuit. Sic est enim
et sic ce prope modū vniuersa testā
tur. Rapido stelle obuiāt firmamē
to. Contraria mutuē elementa co
figunt. terre turmant. maria
fluctuant. aer quatitur. ecrumpit
flamme. bellū immortale geruntur
venti. tempora temporibus contrā
tant. secum singula. nobiscū oia
Ver humidū estas aridū. mollis
autumpnus. hyems hispidū et que
uis setus. Iactatur. vnima cū. sic
ipsa mutatur quibus misissimus. ob
aruinfonemur et humanis que tot
illecebris blandiuntur. que si ma
la experimur sunt fugienda. minitant
terre motus et concussissimi furi
nes. minitant naufragia. mer
cimonia. seu celo. seu terre seu ce
tera. Quis insanus mundum. q̄
que nam illis vte pmittā. qui fu
mantis tentorium. qui flumina per
tus. que mbres precellas. qui ter
qui murmur. pelagi qui tonitrui
fremor. qui fluminū cursus. qui
nubū concursus. cui sus et ruinas
Vlam ipse pter aptam ac imperdam

Vmbrentorū atq; alnetos fluctuum
tumores mentis nimbus alternantes
certos statutosq; fluxus atq; reflu
xus. cū multis mi scelestis conspectus
mortalium que res Dñi manifesti mot
latens causa queritur. non minorem
plorum in scelos q̄ fluctuū impetū irrita
go lutem mouit. Quid quod millium
annal bellis vocat: Pisces. feras. ser
uare. serpentes. homines. Vna frē
alteram trucidat. miscet omnia que
dam. sed lupū. lupus canem. canis
deinde sequitur. Est et canū strepitus
dorum. non lupis modo resistere. sed
ones apros. prudes vrsos insectari soli
ta atq; audendi. Quorundam vero
tam tenera ferocia et tam nobilis
fertur elatio. vt vrsos apros q; fabri
diant. nisi solos decipiantes aut leo
nes. Truncentur unices. quale vni
alicundo regi missum. contemptu
q; tali male exanito cōtemptū. eundi
q; iussum sentimus. missumq; inde
alterū probatum q; quia Arnut. Ille
tumq; rem vnice atq; nobilem. Ve
tum. Nam ipsum cornus cerua soli
cu fertur cornua simum. q̄ta sit cor
tas insi conciliat spes libri. pter mo
sus ac latratus impudentes. non
tu mirabere fabula. sed Discerptus
deus prohibuit cum pides. Vulpina fal
lacia vna quide ex multis audetur
Piscatores cū adurbes prie. Referunt.
q̄ estate libenter natu faciunt. alii
vel peculā ceu cunctis calle medio
tum fuerant hausse. qua capturam
Accepta ex commodo cū supra fecit
nam procassent illam vbi sepe sab-

19. *De remediis utriusque fortunae*, ca. 1450
Yale University



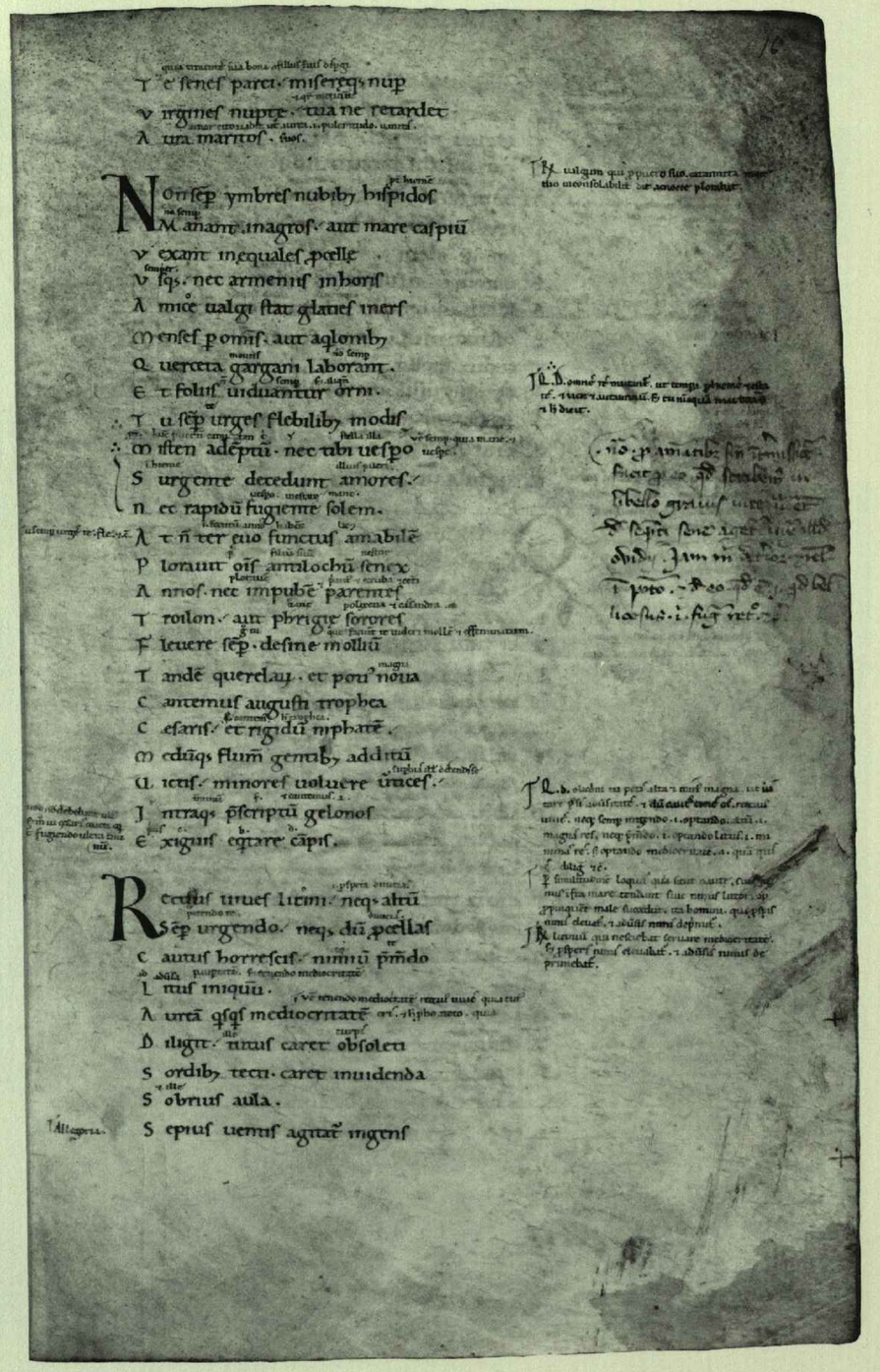
20. *De viris illustribus*, early 15th century
The Glazier Collection, The Pierpont Morgan Library

reuersus triumphum egit. Censorq factus Egiptum. Syriam. Asiam
Graeciamq pacauit. Itaq absens consul electus bellum max-
fecit, et humanitatem exuit. Atq hec aliaq peregit. nisq in pspera
ne elauante fortuna, aut in aduersis premente. Q. cum tanta animi
libertate usus fuit, ut cum grandes aun domenus esse potuerit
moriens quatuor et uigenti solum argenti libras reliquerit. Illud
non tacebo. nonq me aut mustium fuisse, aut crudelem, aut
alicuius generis uoluptate corruptum. Et hec ut sapiens dixi
non ea ratione, ut preferri uelim retuli o Minos. Sed graue erat
non monstrare ut est. Romanos uirtutum omnium genere
ceteras gentes superasse. Itaq ut unus pro patria pugnam
patriaq pietatem mihi et rebus ceteris preuli. Sit ne o Minos
apud te pro patria hec dicta sine. Minos. Per Iouem o
Sapio. et recte. et ut Romanum decet loquutus es. Itaq cum
disciplina militari rebusq bellicis, aut hisce equalem, aut te
prestantiorem scamus, pietate uero ceteris q animi uirtutibz
maxime hos superasse, et prefrendum censeo. et Alexander
secundus fuit. et tertius si uidet. Annibal. Nec hic quidem
spernendus est. Q. inus.

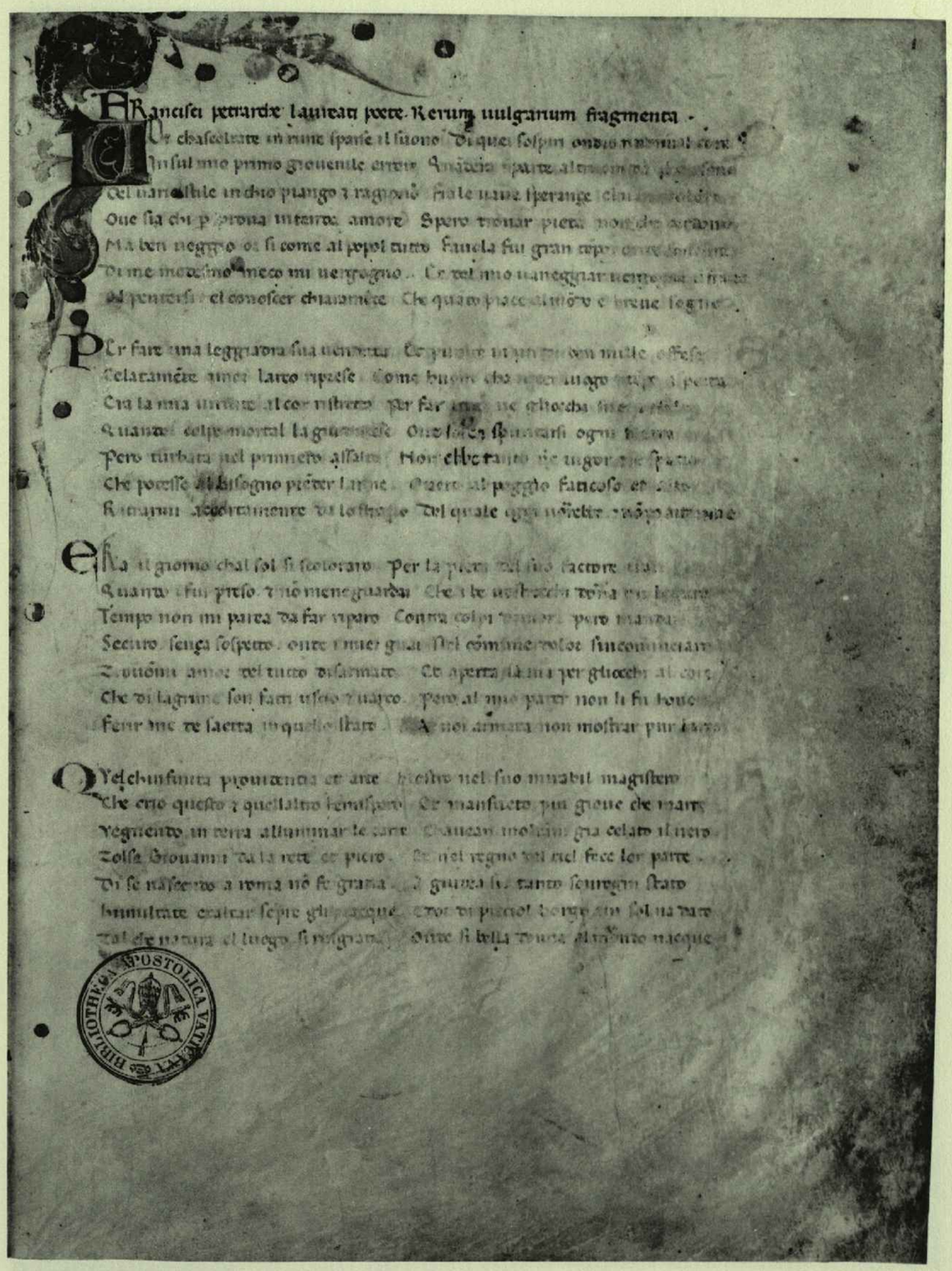
Francisci petrarce clarissimi poete et hystorici singularis collatio
facta inter Scipionem Romanum, Alexandrum macedonem,
Annibalem penum, et Pyrhum, et Pirotharo regem, quis eor
prestantior fuerit. Vbi contentio magis dubia Annibalis et
Alex contra Scipionem sentie Lucium defensatrice.

Dum Annibal victus ex affrica inde abysset ad Anthiocu
Regem, ut eum impelleret ad bellum contra Romanos.
Oratores ad Regem Romani misere. ex quorum nro tradum
fuisse Scipionem Affricanu. tuncq cum Annibale colloquiu
habuisse. Speciosa res fuit. et relatu dignissima duos clarissimos

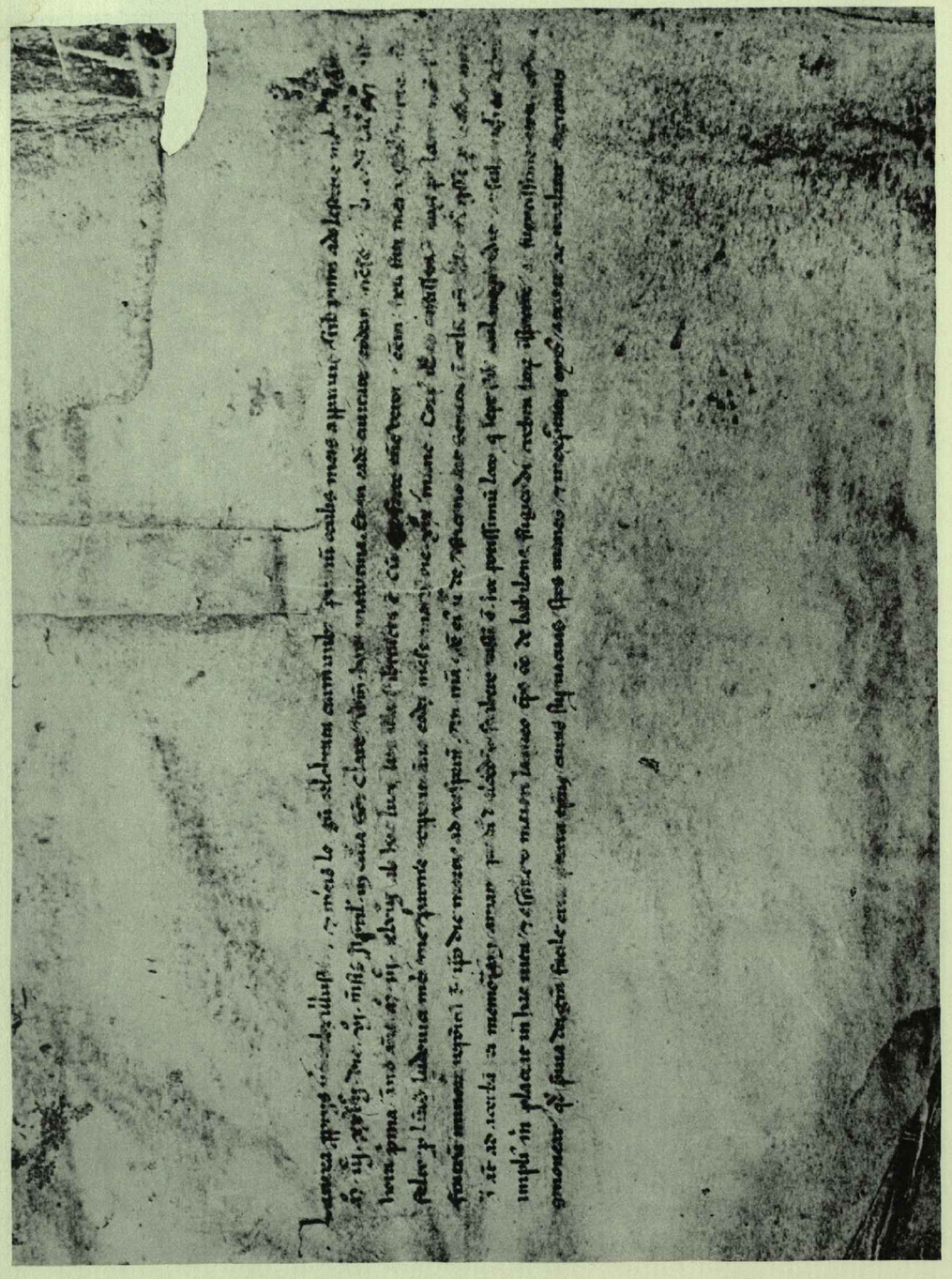
21. *Collatio facta inter Scipionem Romanum, etc.*, ca. 1475
University of Pennsylvania



22. Horace, *Opera varia*, 12th century; Petrarch's copy
The Pierpont Morgan Library



23. *Canzoniere*, ca. 1366–73
Biblioteca Vaticana



24. Virgil, *Aeneis, etc.*, early 14th century; Petrarch's copy
Biblioteca Ambrosiana

Front Cover

BUST OF PETRARCH Probably by Gian Marco Cavalli, born ca. 1450. Worked at Mantua.

This life-size bronze bust (height 14½ inches) shows Petrarch almost in full face. When Wilhelm Bode, then Director General of the Royal Museum, Berlin, wrote the two large volumes describing the Renaissance bronzes in the collection of J. Pierpont Morgan (1910), he considered it "one of the most valuable bronzes in the Collection." He compared it to the only busts of similar quality known to him: those of Mantegna in S. Andrea at Mantua, of the poet Spagnoli in the Kaiser Friedrich Museum, and of Dante in the Museo Nazionale, Naples. The bust was produced more than a hundred years after Petrarch's death, but, according to Bode, "the likeness is a faithful reproduction from certain miniatures and other portraits, which were executed at a period not far removed from the great poet's own day. As in all those portraits, Petrarch is represented in this bronze bust wearing a monk's cowl, and with powerful expressive features, markedly individual in treatment yet of great breadth and refinement in conception." The bust was once in the Ducal Palace, Urbino, and afterwards in Prince Barberini's collection in Rome. It was purchased by Morgan from Durlacher's in 1909. The bust is mounted on a modern bracket of Florentine design of white marble and porphyry. For many decades it has been in the North Room (Director's office) of The Pierpont Morgan Library.

Frontispiece

PETRARCH *Trionfi*, Triumph of Time, ca. 1480. Walters Art Gallery.

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