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MS 881

Northern Italy (Venice), s. XVI¹

Rhyme concordance to Petrarch's vernacular poetry

Vol. 1, ff. 1r-298v A. Fra, 3, 6, 9, 30, 67. Pietà, 3, 4, 14, 19, 21. Ma, 3, 5, 6, 12, 16, 19 ... [f. 298r: -*ezzo*] ... Caprezzo, Disprezzo, 114. Lezzo, 125. Rezzo, Prezzo, Sezzo, 307. In mezzo, 374.

Vol. II, ff. 1r-222v I. Di, 3, 12, 15, 16, 17 ... Chi, 3, 12, 15, 17, 27 ... [f. 221v: -*utto*] ... Condotto, 221, 270, 331. Distrutto, 298. Al tutto, 376. -*uvido*. Ruvido, 152. -*vuolo*. Navolo, 20.

A rhyme concordance (*rimario*) to the vernacular poetical works of Francesco Petrarca (1304-1374). The rhymes are arranged in an approximate alphabetical order, with numbered references to the pages or folios of an unidentified edition of 374 pages or folios (this being the highest number to which references are made). It is curious that not only the final words of the verses are recorded, but all the words. For instance, all the words of Sonnet no. 1 are numbered 3 (R. Ramat, ed., Francesco Petrarca, *Rime e Trionfi*. I Classici Rizzoli [Milan, 1957], p. 43); similarly the words of Sonnet no. 96 are numbered 117, those of Sonnet no. 174 are numbered 219, etc. All the references to a given lemma do not necessarily occur together, but may appear in successive groups, thus pointing to the way the concordance was made: the word *pietà*, e.g., under the letter A, is repeated 16 times from f. 1r to f. 11r of vol. 1 and reference is made successively to numbers 3-21, 23-60, 69-83, 112-124, 135-163, etc. up to 374. Vol. 1 contains the rhymes beginning with "a" and "e", vol. 2 the rhymes beginning with "i", "o" and "u".

Paper, ff. II + 299 + I (v. 1) and II + 228 + III (v. 2), 155 x 105 mm. In-8° folding. Watermark: Anchor within a circle, Briquet 586-589.

Vol. 1: I-XIX⁸ (ff. 1-152), XX² (ff. 153-154), XXI-XVIII⁸ (ff. 155-298). Vol. 2: I-IX⁸ (ff. 1-72), X¹⁰ (ff. 73-82), XI-XXIII⁸ (ff. 83-186), XXIV⁸ (ff. 188-195 + the singleton f. 187), XXV-XXVII⁸ (ff. 196-219), XXVIII⁴ (ff. 220-223). Short horizontal catchwords at right. There is an original system of signatures, consisting of the numbers "1" to "8", (sometimes missing, or reduced to "1" to "4", or in other ways) at the top of the outer margins of the recto pages.

Written without any ruling in one column of some 16-18 lines.

Copied by one scribe in rapid Gothico-Humanistica Cursiva.

Venetian de luxe bindings s. XVI¹: brown morocco over pasteboard. The covers are bordered with blind-tooled and gold-tooled fillets; gold-tooled corner pieces and in the center gold-tooled coat of arms with two lilies of the Fugger family. On the front cover of vol. 1 are the gold-tooled

vowels “A” and “E”, on the front cover of vol. 2 the vowels “I”, “O” and “V”, referring to the content of both volumes. Gold- and blind-tooled spine with three raised bands. Red and green headbands. Gilt and gauffered edges. Marks of four pairs of ties. The corner pieces (“ferri a uncini”) are found in Venetian bindings of the early sixteenth century; see T. de Marinis, *La legatura artistica in Italia nei secoli XV e XVI*, v. 2 (Florence, 1960), pl. 319 (no. 1684).

Belonged in the sixteenth century to a member of the Fugger family, probably either Raimond (the Elder, 1489-1535) or his brother Anton (the Elder, 1493-1560). On both collectors, see P. Lehmann, *Eine Geschichte der alten Fuggerbibliotheken*, v. 1 (Tübingen, 1956), pp. 10-40. On the front flyleaves of both volumes r the pressmarks, respectively “VII-g-11” and “VII-g-12”.

R.10.01.12

Albert Derolez