

ITALIAN BOOKS OF POETRY

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ITALIAN BOOKS OF POETRY

Abstract

The aim of this Archival Research Guide is to provide the reader with a brief overview of the history of textual tradition of medieval Italian poets, which is connected to complex events that shaped the transcription of verses in manuscripts. The Italian lyric heritage, from the [Sicilian](#) and Siculo-Tuscan School to [Stilnovo](#) movement, survives in a small number of manuscripts, which preserve the entire corpus of 13th c. Italian poetry. Each of the main manuscript witnesses will be examined, stressing their characteristics and the organizational structures of the poetry collections, along with digital tools including databases and digital collections.

Introduction

Almost all early Italian vernacular poetry survives in small number of manuscripts. For a few specific authors there are many surviving manuscripts, but on the whole the manuscripts were designed to be anthological collections of texts. Many of these manuscripts have a clear organizational structure, in which the authors are arranged according their literary importance or their social authority and poems are classified by the poetic forms or in alphabetical order. Italian poetry of the 13th survives almostly entirely in three major lyric collections (canzonieri):

- Vatican, Bibliotheca Apostolica Vaticana, Vaticano latino 3793 (V)
- Florence, Biblioteca Medicea Laurenziana, Rediano 9 (L)
- Florence, Biblioteca Nazionale Centrale, Palatino 418 (P)

These manuscripts are books of poetry edited and copied by anonymous Tuscan scribes. They contain the works of 13th c. Sicilian and Tuscan authors who belong to the generation immediately prior to [Dante Alighieri](#). The diverse linguistic origins of the three manuscripts (Pistoia, Pisa and Florence) influence the authors' choice and selection, with connections to specific territorial areas. While each manuscript witness is different, they provided standardized traditions that remained as the reference point for all future transmission of poetry. Guittone d'Arezzo is an exception, as in L he is the major author, while in P his work both begins and closes the most important section of the manuscript dedicated to poetry (canzoni). The V manuscript, while focused on the work of Florentines, includes Guittone d'Arezzo's poems.

All these manuscripts share the subdivision by poetic forms (songs, [sonnets](#) in L and V; songs, sonnets and [ballads](#) in P), however the final selection and organisation of the poems is different. P is possibly the oldest, and focuses on the [courtly love](#) theme, which would be developed by the [Stilnovo](#) movement and find its full expression in the works of [Petrarch](#). The P manuscript is also notable due to its large illuminated letters and an unusual independent section on ballads, which is placed before the sonnets. In contrast, L, which was copied mostly by two scribes (along with other figures) is a very large manuscript based on the work of the poet Guittone d'Arezzo. Apart from his poems, his letters

are also quoted along with an anthology of predecessors and contemporaries. Codex V, containing about 1000 poems, was planned and copied by a merchant skilled in poetry. It is considered to be a supreme example of lay culture. V is organized chronologically, and offers a historiography of poetry, from the Sicilians to the Florentines Chiaro Davanzati and Monte Andrea, through to Guido Guinizzelli, Bonagiunta Orbicciani and Guittone.

The successive period, called *Dolce Stilnovo* according to Dante's definition, survives in collections of lyrical poems from early 14th century to mid-15th century. These manuscripts include both works in *Stilnovo* and the poems of contemporary authors, including comical-realistic sonnets and a few works from the earlier period. The oldest collection is from the Veneto region, dated around the first part of the 14th century, and compiled by the poet Nicolò de' Rossi's (Vatican, Biblioteca Apostolica Vaticana, Barb. lat. 3953 = B). Another manuscript of this type is the Escorial codex (El Escorial, e.III.23 = E). The most important manuscript of these collections is commonly named Chigiano (Vatican, Biblioteca Apostolica Vaticana, Chigi L.VIII.305 = Ch). It is from the Tuscan area, dates to the mid-14th century, and Dante is the principal author. Contemporary and independent from Ch is a lost Tuscan witness, whose text has been reconstructed from a sixteenth-century copy (1523) that [Giulio Camillo](#) had prepared for Pietro Bembo (Vatican, Biblioteca Apostolica Vaticana, Vat. lat. 3214 = V2). This last manuscript also contains the *Novellino*.

An important lost anthology is the so-called *Raccolta Aragonese* (1476-1477), which has been reconstructed through later manuscripts (Florence, Biblioteca Medicea Laurenziana, Pluteo 90 inf. 37; Paris, Bibliothèque Nationale de France, It. 554; Florence, Biblioteca Nazionale Centrale, Palatino 204). It was compiled as a gift for Frederick of Aragon (at his request) by [Lorenzo de' Medici](#) and [Angelo Poliziano](#). It aimed to create a canon of Tuscan poetry from 13th c. Florentine lyrics to the work of Lorenzo himself.

The peak of the philological tradition was reached with the major printed anthologies. A fundamental example of this type is the *Giuntina* (*Sonetti e canzoni di diversi antichi autori toscani in dieci libri raccolte*, Firenze, Filippo di Giunta, 1527), which was prepared by a group of humanists advised by Bardo Segni. The oldest period of Italian poetry can be reconstructed, based on the *Raccolta Aragonese*. The canon of the *Giuntina* was increased by other anthologies, such as the manuscript collected and prepared by [Lorenzo Bartolini](#), called *Raccolta Bartoliniana* (Florence, Accademia della Crusca, ms. 53) or Lodovico Valeriani's anthology (*Poeti del primo secolo della lingua italiana in due volumi raccolti*, Florence, Gamba, 1816; vol. I, vol. II).

The *Raccolta Bartoliniana* is also important for reconstructing another lost manuscript which belonged to [Ludovico Beccadelli](#) in the early 16th century. This so-called 'Beccadelli's text' can be also partly reconstructed through excerpts that are found in the first section of Bologna, Biblioteca Universitaria, ms. 1289, which is an anthology of poetry collected by [Antonio Giganti](#) for Beccadelli.

MAJOR RESEARCH ISSUES

Origins of Books of Poetry (13th c.)

There was there a clear school of poetry among Sicilian authors, which focused on the theme of love, wrote in the vernacular and shared topics and style due to the presence of a leading figure, [Giacomo da Lentini](#), who reworked Provençal models. All of the Sicilian poets were civil servants (notably clerks, notaries diplomats), in service to the sovereign.

Sicilian poetic culture did not survive the end of Swabian dominion in southern Italy after the [Battle of Benevento](#) (1266). However it was not all lost, as both the subjects and the formal elaboration that characterized the Sicilian School were transplanted to Tuscany.

This created the Sicilian-Tuscan style, which took as themes love and political issues and, particularly in Umbria and Tuscany, developed playful and realistic poetry. Innovation included the adoption of a refined Tuscan vernacular and, for the first time in Italy, the introduction of the ballad, which had been unknown to the Sicilians.

The three songbooks collect works almost entirely this tradition, with some *Stilnovo* novelties, such two poems by Cavalcanti, which have decidedly archaic features, i.e. the ballad [Fresca rosa novella](#) (in P) and the sonnet [Biltà di donna e di saccente core](#) (in L). V also contains a song by Dante ([Donne ch'avete intelletto d'amore](#)) which was transcribed by another scribe at a later date, and without mentioning of the author.

Vatican *canzoniere*: Vatican, Bibliotheca Apostolica Vaticana, Vaticano latino 3793 (V)

This manuscript, formed of twenty four quires, preserves almost one thousand poems and is the richest manuscript of early Italian poetry, organised in historiographical format. The manuscript was written in Florence and it is dated between 1290-1310. It is formed of 190 parchment leaves (along with two paper flyleaves). It is divided in two main parts dedicated to different genres: the first to canzoni (numbered 1-317, quires II-XV) and the second to sonnets (quires XVIII-XXVI). Based on the gap in the quires's numbering sequence, from XV to XVIII, it is presumed that the collection's compiler originally planned two other quires.

Each quire has an organizational function and represents a unit devoted to either single authors or groups of poets belonging to the same school.

The principal scribe used the merchant script and wrote ff. 1r-98r (nn. 1-305) and ff. 111r-172v (nn. 326-934), accompanied by an index. A second scribe uses minuscule chancery (bastard) script and transcribed ff. 99v-101r and ff. 173r-179r. None of the two have been identified, but they were both Florentines non-professional scribes. Almost a century ago Giulio Salvadori suggested that this second scribe could be Dante Alighieri, whose hand is unknown. This hypothesis has not been adopted by scholars. These two main scribes are joined by many other secondary scribes, bringing the total to fifteen, according to Armando Petrucci's analysis (Petrucci "Le mani e le scritture del canzoniere Vaticano").

The manuscript, owing to both the script and the complete absence of rubrics and miniatures, can be considered was likely compiled for the 'personal use' of a middle class owner, which is also confirmed by an ownership notes (f. 9r: «Nuccio di Beninchasa alberghatore»). This is in contrast to the two other manuscripts, which were courtly books or anthology books in progress.

After the first quire, unusually reserved for index, the section starts where the canzoni are gathered. It opens with the work of Giacomo da Lentini, considered the prime poet of Frederick the II's court, and continues on with some authors from Messina (I). Next is a quire that starts with poems by Rinaldo d'Aquino and continues with the work of Pier delle Vigne and Iacopo Mostacci (III), among authors. The fourth quire begins with the *Contrast* by Cielo d'Alcamo and then Giacomino Pugliese, followed by many anonymous texts (IV). The text continues with Mazzeo di Ricco, King Enzo, Percivalle Doria, Compagnetto da Prato, Neri de' Visdomini (V) and the sixth quire, which includes poems by Guinizzelli and Bonagiunta, demonstrates the relocation of the Sicilian tradition to Bologna and Tuscany. Another two quires follow, which are dedicated to Guittone (VII-VIII), and subsequently there are another five quires dedicated to Florentine poets: Carnino Ghiberti, Bondie Dietaiuti, Pacino di ser Filippo, Brunetto Latini and Chiaro Davanzati (whose poems occupy two and a half quires, X-XII) and Monte Andrea (XIII). Finally the last quire (XIV) collects, perhaps from a different source, a dozen lyrics by authors whose works are present in earlier quires, with room for further additions.

This manuscript has a highly detailed organization (absent in L and P) of the works of pre-stilnovistic authors up to Florentine contemporaries. Each quire (or groups of quires) is organized firstly by genre and then by a hierarchy of authors, finishing with anonymous texts.

It is not always easy to distinguish Sicilian poets from post-Sicilian authors, especially regarding anonymous texts and minor authors, but assistance is offered by the chronological organization of V. In the absence of external sources, much of the dating or attributions often depend on the placement of the poems in the manuscript. In the part dedicated to the sonnets, the sorting is not as clear as for the first part, but the same basic criteria used for the songs section can be applied. In fact the first quire opens with the *Notaio* but also includes some Tuscan authors, such as Chiaro, and a large amount of anonymous texts (XVIII). Guittone follows (XIX) and then some minor Florentine authors and Monte (XX), Chiaro and Monte (XXI). Another two and a half quires are dedicated to the *tenzoni* of Tuscan poets (XXII-XXIV). The section is interrupted by the absence of a bifolium (ff. 159 e 160), in the middle of quire XXIV, and it is probably that the two folios were blank and marked the start of a third section (canzoni, sonetti, tenzoni) following the model of many troubadour anthologies.

The selection of authors and their texts shows an attempt to create an entirely lay collection as shown by the selection of Guittone's works that excludes his texts on religious topics. Probably V, unlike the other two manuscripts, did not remain long in Florence, which would explain why in the 14th and 15th centuries it was not used for the *Raccolta Aragonesa* or for the *Giuntina*. However, when Angelo Colocci owned the manuscript in the 16th c., he commented in the margins of the manuscript and identified relationships with

other witnesses and *De vulgari eloquentia* and that Dante used a cognate copy of V for the Sicilian School and the pre-stilnovistic tradition. There is a copy of V: Vatican, Biblioteca Apostolica Vaticana, [Vat. lat 4823](#) (Va), is composed of 479 paper sheets, partly copied by [Angelo Colocci](#) and partly by a scribe, dated to c. 1525 and 1535. Another copy of V is Florence, Biblioteca Nazionale Centrale, [II.III.492](#).

Laurentian *canzoniere*: Florence, Biblioteca Medicea Laurenziana, Rediano 9 (L) Codex Redi 9, kept at the Biblioteca Laurenziana of Florence and usually dated to the end of the 13th century, is composed of 144 parchment leaves (238 x 177 mm) plus three fly-sheets at the beginning and another three at the end. On the recto there is numbering in ink, probably added in the last decades of the 17th century (1-144) in Arabic numerals (apart from Roman numerals of the second quire, ff. 9-16), that correct the errors of the previous 16th c. numbering, from 1 to 143, which repeats 41. Finally a third numbering (1-144) is added to the lower outer margins by [Enrico Rostagno](#) in 1899. Manuscript illumination consists of six decorated watermark initials, identifying the main textual and codicological sections of the manuscript, and several plain initials in red ink. The rubrics to sections and poems are in red.

Unlike the other two *canzonieri*, this manuscript is an 'authorial' poetry book, focused on the figure of Guittone d'Arezzo and structured around the work of a single poet. Guittone is the author of the majority of the texts (232 out of 434) and the manuscript opens with his epistles, mostly in prose (first five quires). Like the Vatican manuscript, it is divided into two parts by genre: the first devoted to songs, the second to sonnets. Both sections begin with Guittone's poems, followed by the two anthological sections, with a preference for the most faithful of 'Guittonian' poets (songs in quires X-XIII and sonnets in quires XVII and XVIII). For songs the order in the quires, begins with Sicilians (Giacomo da Lentini), followed by 'Guittonian' authors (Dotto Reali, Meo Abbracciavacca), and ending with Florentines (Monte Andrea and Chiaro Davanzati).

There is no similar antecedent to this structure around one author, along with both courtly and religious texts. Presumably an *opera omnia* prepared by Guittone was in circulation, although L is not a collection organized by the author, or a copy of such a text. The compiler of L was clearly a connoisseur of Guittone and aimed to create a *corpus* structured on the palinode of the repertoire on love.

The manuscript is the product of two successive and independent phases of composition: one from Pisa (La) and another from Florence (Lb). The two main Pisan scribes adopted a uniform and structured plan. Along with an overall tripartite structure for genres (letters, songs, sonnets), there were Guittone's texts used at the opening of each part, followed by an anthology of other authors. There are also two different *mises en page*: the first 13 quires (letters and songs) are transcribed in *scriptio continua* on two columns, while in the other five quires sonnets are transcribed single column. The initial rubric: "Qui cominciano le lettere e le [can]sone | [scripte da fra]te Guittone d'Aresso" is a clear indication of the two sections, along with the epistles of Guittone, including eight of 35 in verse (Leonardi, "Il canzoniere laurenziano," 162-5). The Florentine scribes added new texts at the end of 'guittonian' sections. These are contemporary to the Pisan ones, however they derive from different manuscript sources, close to V for the songs.

The chosen authors are arranged without any order, with many repetition. Fourteen sonnets by Giacomo da Lentini (of which twelve in unique attestation) are included, along with seven sonnets by Bonagiunta and repetition of the *tenzone* with Guinizelli. The Florentine authors are scarce, and include the three sonnets by Lapo Saltarelli. There are many from the Bologna area: Guido Guinizelli, Polo Zoppo, Tomaso da Faenza, Onesto da Bologna or Fabruzzo Lambertazzi. L's authority has made this manuscript one of the most widely cited, from its use by the first Florentine humanist philologists. The compilers of the *Raccolta Aragonese* used the codex for the earliest texts, from the Sicilians to Guittone.

During the following centuries the manuscript was in Florence, and by the end of the 16th century were owned by Giovanni di Simone Berti (ownership note: ff. IIR and 9r). It then passed to [Francesco Redi](#), who bought it in 1670 (ownership note: ff. IIV, 37v, 144r) and added several annotations during the compilation of *Vocabolario della lingua italiana* for the Accademia della Crusca (third edition, 1691). His heirs later entrusted the manuscript to the Biblioteca Laurenziana.

Palatine *canzoniere*: Florence, Biblioteca Nazionale Centrale, Banco Rari 217 (P)

The 'Palatine codex' 418, now shelfmarked Banco Rari 217, is probably the oldest of the three manuscripts. It is a parchment manuscript, bound in leather. It is formed of III + 78 + III' leaves, but the two external flyleaves, namely I and III', are made of paper and are modern, having been added during a new binding in 1980. There is a 16th c. ink numbering, possibly by Pietro del Nero, from 1 to 78 and that also includes the two posterior flyleaves (79-80). In many leaves there is an earlier numbering in Arabic numerals, done by a 15th c. scribe, which is supplemented, particularly in the last section, by a modern foliation in pencil. The codex is composed of ten quaternions (numbered in pencil on the first sheet) and the original structure has remained intact for the quires I-VII and IX-X, whilst the VIII (ff. 57-62) lost the third bifolium and is composed only of six sheets. This loss occurred before the 16th c. foliation.

The manuscript is distinguished from the other two for its historiated illuminated initials (ff. 2-61) and small and not historiated initials (ff. 63-70), that extend over 8 quires in total, opening each song, and are absent in the last 8 leaves, which are dedicated to ballads and sonnets.

The organization of the collection is not very straightforward, especially in the section on songs which is also the largest. It opens with Guittone, which occupies almost the entire first quire, followed by a central part organised not by author, but by *incipit* in alphabetical order (ff. 8v-36r), an approach familiar to the French and Provençal tradition. Sicilian authors as Giacomo da Lentini, Guido delle Colonne, Pier delle Vigne, Rinaldo d'Aquino and Mazzeo di Ricco are concentrated in this part; the next series, until the end of the sixth quire, has a larger number of anonymous texts and is focused on Tuscan authors, as Bonagiunta, Pucciardone and Inghilfredi. The section dedicated to songs is enclosed, in a circular manner, by a second series of Guittone's poems, which occupy the seventh quire and part of the eighth, with the text ending with anonymous songs. In general, excluding the pre-eminence of Guittone, a significant number of authors from Lucca can be observed, such as Bonagiunta Orbicciani and Inghilfredi, along with sonnets by Gonella degli Anterminelli, Bonodico and Bartolomeo. Moreover one of the manuscript sources of P is

assigned to the area of Lucca (see Caix, *Le origini della lingua poetica italiana*), although the manuscript's language has been clearly identified as being from Pistoia.

The ninth quire is entirely dedicated to ballads, an innovative genre in 13th c. Tuscany, especially in Florence. The tripartite structure of the manuscripts recalls the hierarchy of *De vulgari eloquentia*, and all of the authors of the ballads are Florentines.

The last quire, containing sonnets, is composed almost exclusively of Florentine authors. It is presumed that the last two sections were added later.

The trustworthiness of the P text has been re-evaluated, as the scribe admits significant oversights and therefore his version is often preferred to the suspect readings of V and L, which were probably altered by their more careful scribes. In addition, at the end of the 16th century, the manuscript belonged to Piero del Nero, who used it as a source for the compilation of the *Vocabolario della lingua italiana* on behalf of Accademia della Crusca, adding marginal notes and an authors' table, and Francesco Redi reused it for the vocabulary of 1691.

Manuscripts of *Stilnovo* and Dante's Era (14th c.)

The *Battle of Campaldino* (11 June 1289) altered the cultural axis of Italy, from Pisa and Arezzo to Florence and Bologna. It caused an ideological and concrete displacement of writers, copyists and manuscript production. The Florentine Guelph culture needed a new kind of poetry, without the traits of the courtly lyric.

The escorialense codex: El Escorial, Biblioteca Real de San Lorenzo, e. III. 23 (E)

The oldest surviving collection of Tuscan poetry from the medieval Veneto is the fragment of fifteen leaves, forming the sixth and final part of the composite manuscript El Escorial, Biblioteca Real de San Lorenzo, e. III. 23 (ff. 73-87). The manuscript, dated between 1290 and 1320, is composed of five different sections, of different sizes and bound together at an early date, forming a total of III + 87 + II' sheets. The manuscript consist of four Latin treatises (ff. 1-34: *Marsilii Ficini de voluptate*; cc. 35-54: *Emanuelis filii Jacob tabulae de conjunctionibus et oppositionibus lunarium*; ff. 55-64: *Jacobi de Dondis palnetarium*; ff. 65-72: *Hildeberti Cenomanensis de vetere et novo Testamento* (Antolín, *Catálogo de los códices latinos*; De Robertis, "Descrizione e storia del Canzoniere Escorialense," 12-13).

The section of interest is foliated 73-87 by a modern hand, correcting an earlier ink foliation. The manuscript was copied by five notaial scribes, from different regions. The two oldest are dated to last years of the 13th century, the others to the first half of the 14th century. The first part, copied by α, contains sonnets (129). The second, transcribed by β, holds monostrophic ballads (44, in contrast with the pluristrophic section of P), interspersed by a song stanza, an anonymous sonnet, a song by Cino da Pistoia and Matteo de' Tolomei's *Caribetto*. The interpolations of γ and δ are rather limited (two sonnets, f. 80v) and the final scribe, named ε, transcribes the sonnets of Nicolò de' Rossi (f. 81v).

Unlike the other manuscripts, it has been debated if this collection is an organic book of poetry of merely a fragment (Capelli, *Sull'Escorialense*, 13-26). The text does not have a quire organisation, and the current structure appears to be the result of a random compilation of sheets, a quinion (73-82) and a binion (83-87) with a centre strip (85). Furthermore the two main scribes use different *modus operandi*, that, according to Roberta Capelli, results in a book that cannot be defined as a *canzoniere*.

The manuscript appears to have had the dual function of collecting of texts and serving as a model for the compilation of the following codices. There are a series of marginal alphabetical signs, attached later to the *Stilnovo* texts, possibly scribal indications for a new collection started by Dante (*Amore e 'l cor gentil sono una cosa*). This new sequence would place Cino's sonnets in a similar order similar to two manuscripts in Venice, Biblioteca Marciana (It. IX. 191 and It. IX. 364).

Several poems by Dante, Guido Cavalcanti and Cino da Pistoia and numerous comic or playful contemporary poets, such as Cecco Angiolieri or Nicolò de' Rossi are included in the collection. In addition, there are other minor Florentine authors like Girardo da Castelfiorentino, Giovanni di Senno degli Ubaldini, Nuccio Piacente, Meo de' Tolomei, or from Emilia-Romagna (f. ex. Botrico da Reggio and Guido Novello da Polenta) and some anonymous texts. Guittone d'Arezzo (f. 74r e sgg. *Trattato d'amore*) is included with the first *Stilnovo* authors on thematic grounds, although there are no works by Sicilian authors.

Guittone d'Arezzo's *Trattato d'amore* is part of a small collection of 13 texts on the theme of carnal love. This unique collection has both a macrotextual structure and an a didactical nature. After his spiritual conversion in 1265, Guittone retracted his secular works. The texts are contained on *recto* and *verso* of a single leaf (f. 74). Sonnets are preceded by rubrics on the subject and refer to a drawing, which should have been placed between the first and second text, representing a blind Cupid.

The manuscript is an important witness as it contains poems that do not survive elsewhere, such as as the work of Guittone, Meo's *Caribetto*, Cecco Angiolieri's seven sonnets (including the *tenzone* with *Becchina* and Simone). In addition it collects some poems by Cavalcanti, Dante and Cino in their earliest form, which would otherwise only be known through the Venetian tradition and by sixteenth-century witnesses, such as the *Mezzabarba* codex (Venice, Biblioteca Nazionale Marciana, It. IX. 191) or *Trissino's Poetica* (published in 1529).

Nicolò de' Rossi's *canzoniere*: Vatican, Bibliotheca Apostolica Vaticana, Barb. lat. 3953 (B)

The manuscript, dated between 1325 and 1335, is fundamental to the 13th c. lyrical tradition. It is a parchment manuscript composed of 104 leaves, with a 17th c. foliation from 1 to 206. There is a gap of two leaves after f. 119, and there are visible faded traces of an early 14th or 15th c.

The first twenty-six pages are occupied by a Trojan history in Latin (*De excidio et bello troiano*), a letter of Isolde to Tristan in Old French (or French Venetian) and a Provençal song by [Guilhem de Montanhagol](#). Following are the first vernacular rhymes of Italian poets, arranged in two sections: the first (ff. 27-125) which only contains *Stilnovo* songs (with the exception of Folgore's sonnet on f. 47 and the letter of pseudo-Aristotle to Alexander followed by the *Secretum Secretorum*, ff. 81-104). The second (ff. 127-206) is composed of only sonnets belonging to Tuscan tradition, many of those from the comic genre, with the poems of Nicolò de' Rossi transcribed, from f. 182 until the end. These two sections are separated by a drawing made by a contemporary scribe representing the Triumph of Cupid in the manner of [Francesco da Barberino](#) (f. 126).

Four different and contemporary scribes, three of which collaborated together, transcribed the text: α for the first 26 pages; β and γ alternate in the first section; δ transcribes only the sonnets, which is the the second section, with frequent interpolations by γ . Lega identified this last scribe with Nicolò de' Rossi, the collector of the codex. This has been confirmed by a comparison with the handwriting in Seville, Biblioteca Capitulary Colombina di Seville, [7.1.32](#), copied by the poet from Treviso.

This manuscript is a lengthy anthology of Nicolò's own lyrics, with the addition of a considerable amount work of *Stilnovo* authors. The manuscript has works by other contemporary poets from Veneto and an anthology of the greatest Tuscan poetry. It also includes about ten Sicilian poems (mostly sonnets), with some works not otherwise attested: two sonnets by Giacomo da Lentini, here attributed to [Monaldo d'Aquino](#), a small series of three sonnets by Jacopo Mostacci, Pier della Vigna and Giacomo da Lentini and finally a theological sonnet, unknown to the 13th c. tradition, attributed to Guglielmotto d'Otranto (*Salve, sancta veraze Ostia sacrata*).

In general, the Sicilian selection does not correspond to other thirteenth century *canzonieri*. The only exception is the sonnet of King Enzo, attributed to Guittone in B, which is attested in other later collections.

The Chigian: Vatican, Bibliotheca Apostolica Vaticana, Chigi L. VIII. 305 (Ch)

It is a parchment manuscript that contains more than 500 poems by 13th and 14th c. authors. It is composed of 121 leaves, with another two flyleaves at the beginning and two at the end, followed by four sheets of paper containing the index of the poets, perhaps added by the same [Giovan Mario Crescimbeni](#). It was bound in green parchment in the 17th century, with the coat of arms of the Chigi family on the cover and the heading: *Canzoniere Antico*. Within the manuscript there are rubrics in red lead and decorated initials in red and blue. There is a modern foliation in the upper right, mostly in pencil, from 1 to 130, including the flyleaves and other leaves added afterwards. There are two earlier ink

numbering, from 1 to 121, which not always readable, dates from the 15th to the 16th c. and uses Roman and Arabic numerals. The verses of the lyrics are transcribed in continuous script and in some sheets (ff. 7r-v, 9r, 10v-11r, 12r, 19v-20v, 21v) reserved for the *Vita Nuova* there are marginal notes that translate the Latin passages. The manuscript is arranged in 16 quires, with some internal references, and it was copied by several scribes using chancery script. The main scribe was Tuscan and transcribed ff. 1r-120r and could be identified with the scribe of a series of manuscripts of the *Commedia*. At least three other hands have been identified, including the hand of [Coluccio Salutati](#) and two that added ownership notes (Antonio di Coluccio Salutati and Ludovico Girolamo da Meleto).

In this anthology, Dante is the central figure. Not only due to the presence of his poetry, including the entire *Vita nova* (ff. 7r-27v), but also because the manuscript, more than any other collection, reflects the *Stilnovo* canon given by Alighieri. In fact the first of its three sections presents songs and ballads by Guinizzelli, Cavalcanti, Dante, Cino, Lapo Gianni and Dino Frescobaldi, followed by sonnets by some of the same authors; the third section details Sicilian songs (and one by the Florentine Monte Andrea). Some of attributions of poems do not concord with the P branch, from which the texts are derived.

The arrangement of the texts is interesting because the main Sicilian authors (Rinaldo d'Aquino, Giacomo da Lentini, Pier della Vigna, Mazzeo di Ricco) are preceded by the two representatives of the dynasty, Frederick the II and King Enzo. The two royals open the series, providing the only evidence of a Sicilian poetic hierarchy. In Ch the Sicilian works are no longer at the front but is at the back, placed almost in the appendix, and demonstrates the marginalization of those authors. Collateral manuscripts of Ch, dated to the late 16th century, are [Florence, Biblioteca Nazionale Centrale, Magl. VII.1208](#) and [Valladolid, Biblioteca Histórica de Santa Cruz, 332](#), which further reduce to seven songs the already limited Sicilian canon.

AUTHORS

Abate di Napoli, 14th c., second half (B)

Abate di Tivoli, 13th c. (V, Ch)

Alberto da Massa, 13th c. (V)

Albertuccio della Viola, 13th c., second half (P)

Amico di Dante, end of 13th c. (V, Ch)

Antonio Beccari, born 1315- died 1371-1374 (B)

Arrigo Baldonasco, 13th c. (P)

Arrigo da Castiglia, born March 1230 - died 11.8.1303 (V)

Arrigo Divitis, 13th c. (P)

Arrigo Testa da Lentino, 13th c. (V, L, P)

Arriguccio, middle of 14th c. (Ch)

Auliver, 1314-1319 (B)

Bacciarone di messer Bacone, d. 31.8.1291 (L)

Baldo da Passignano, born c. 1244 - died after 1332 (V)

Baldo fiorentino, 13th c. (Ch)

Balduccio di Arezzo, 13th c. (V)

Bartolino Palmieri, 13th c. (V)

Bartolo Loffi, 13th c. (V)

Bartolomeo da Sant'Angelo, 14th c., first quarter (B)

Bartolomeo Mocati da Siena, born after 1220 - died after 1284 (V, P)

Bartolomeo notaio da Lucca (P)

Bello (ser), 13th c., second half (P)

Bernardo da Bologna, 13th c. (Ch)

Beroardo (ser), 1242-1267 (V)

Betto Mettefuoco, 13th c. (V, L)

Bianco di Bucarello, end of 13th c. - start of 14th c. (L)

Bonagiunta Orbicciani, flourished 1242-1257 (V, L, P, Ch)

Bondie Dietaiuti, 13th c. (V, Ch)

Bonodico da Lucca, 13th c. (P)

Botrico da Reggio, 1310 (E)

Brunetto Latini, 1220-1293 (V)

Butto da Firenze, 14th c., second half (B)

Caccia da Castello, 13th c. (Ch)

Caccia da Siena, 13th c. (V)

Carnino Ghiberti, 1264-1280 (V, P)

Castra, 13th c. (V)

Cecco Angiolieri, born c. 1260 - died 1303-1304 (E, B, Ch)

Cenne de la Chitarra, 13th - 14th c. (B)

Chiaro Davanzati, born 1230-1240 - died after 20.8.1303 and before 27.4.1304 (V, L, Ch)

Ciacco dell'Anguillaia di Firenze, 13th c. (V)

Cielo d'Alcamo, 1231 (V)

Cino da Pistoia, born 1265-1270 - died 1336-1337 (E)

Ciolo de la Barba di Pisa, 13th c. (V)

Ciuccio, 1295 (V)

Compagnetto da Prato, 13th c. (V)

Compiuta Donzella, 13th c. (V)

Dante Alighieri, 1265 - 1321 (V, E, B, Ch)

Dante da Maiano, 13th c., second half (L, Ch)

Dello da Signa, 1275-1300 (V, P, Ch)

Dino Frescobaldi, born after 1271 - died before 1316 (Ch)

Dotto Reali da Lucca, died before September 1297 (L)

Dozzo Nori, 13th c. (L)

Enzo (Re), born c. 1220 - died 14.3.1272 (V, L, P, B, Ch)

Fabruzzo de' Lambertazzi da Perugia, born after 1256 - died before 26.1.1273 (V, L, B)

Frederick II, born 26.12.1194 - died 13.12.1250 (V, P, Ch)

Federigo dall'Ambra, 13th c. (L, P, E, Ch)

Federigo Gualterotti, 13th c., second half (V)

Filippo da Messina, 13th c. (L)

Filippo Giraldi, 13th c. (V)

Finfo, 1268 (V)

Fino d'Arezzo, born 1260-1270 - died c. 1340 (B)

Folcachieri di Siena, 1232-1277 (V)

Folco di Calabria, died 1276 (V)

Folgore da San Gimignano, 13th - 14th c. (B, Ch)

Forese Donati, died 1296 (Ch)

Francesco (mastro), 13th c. (V, B)

Francesco da Barberino, born 1264 - died 1348 (B, Ch)

Francesco da Camerino, 13th c., second half (V)

Francesco Ismera Beccanugi, flourished 1290 (Ch)

Galletto pisano, born 13th c., first half - died before January 1301 (V, L, P)

Geri Giannini, 1283 (L)

Giacomino Pugliese, 13th c. (V, L, P, Ch)

Giacomo da Lentini, 13th c. (V, L, P, B, Ch)

Gianni Alfani, 13 c., second half -14th c., first half (Ch)

Giano, 13th c. (V)

Giovanni (Re), born 1148? - died 1237 (V)

Giovanni d'Arezzo, 13th c. (L)

Giovanni di Senno degli Ubaldini, end of 13th c. (E, Ch)

Girardo da Castelfiorentino, 1280- 1330 (E)

Gonella Antelminelli, born c. 1240 - died 1330 ? (V, P)

Graziolo da Firenze, 1290 (L)

Gualpertino da Coderta, died after 1353 (B)

Guercio da Montesanto, 14th c. (B)

Guglielmo Beroardi, born c. 1220 - died 29.8.1282 (V, L, P)

Guglielmo d'Otranto, 13th c. (B)

Guido Cavalcanti, 13th c., second half (L, P, E, B, Ch)

Guido delle Colonne, 1242-1280 (V, L, P)

Guido Guinizelli, born c. 1230 - died before 14.11.1276 (V, L, P, B, Ch)

Guido Novello da Polenta, 1275 - 1333 (E)

Guido Orlandi, born before 1265 - died c. 1333-1338 (V, L, Ch)

Guittone d'Arezzo, born 1230-1240 - died 21.8.1294 (V, L, P, E, Ch)

Immanuel Romano, 1270 - 1337 (B)

Incontrino de' Fabrucci, 13th c. (V)

Inghilfredi da Lucca, 13th c., second half (P)

Jacomo Tolomei, died before 1290 (B)

Jacopo Cavalcanti, 13th c. (Ch)

Jacopo da Leona, died before 9.3.1277 (V)

Jacopo d'Aquino, died 1242 ? (V)

Jacopo Mostacci, 1240-1262 (V, L, P, B, Ch)

Jacopo, end of 13th c. (V)

Lambertuccio Frescobaldi, born c. 1250 - died August 1304 (V)

Lapo degli Uberti, 1252-1312 (Ch)

Lapo del Rosso, 13th c. (V)

Lapuccio Belfradelli, 13th c. (V)

Lemmo Orlandi, born c. 1260 - died before 6.1.1294 (L)

Lotto di ser Dato, 1292 (L)

Lunardo del Gualacca, 13th c. (V, L, P)

Lupo degli Uberti, end of 13th c. to start of 14th c. (V)

Maglio, 13th c. (V)

Manno (ser), 1268-1273 (Ch)

Masarello da Todi, born 1250-1260 - died after 1318 (L)

Mazzeo di Ricco, 13th c. (L, P, CH)

Migliore degli Abati, born c. 1220 - died after 1280 (V)

Meo Abbracciavacca, died before December 1313 (L, P)

Meo dei Tolomei, 13th-14th c. (V, B, E, Ch)

Meo di Bugno, 1282 (B)

Mino da Colle, died after 10.7.1287 (V)

Mino del Pavesaio, 13th c. (V, L)

Monaldo da Sofena, died before 1293 (V, P, Ch)

Monte Andrea, 1268-1274 (V, L, Ch)

Nacchio di Pachio, 13th c. (V)

Natuccio Cinquino, died before 1301 (L)

Neri de' Visdomini, died after 1282 (V)

Neri Poponi, end of 13th c. (V)

Nicola Muscia da Siena, 13th c. (B, Ch)

Nicolò de' Rossi, born 1289-1290 - died after 1348 (E, B)

Nocco di Cenni, 13th c. (L)

Nuccio Piacente, 1280-1300 (E)

Odo delle Colonne, 13th c. (V)

Onesto da Bologna, born c. 1240 - died after 1301 and before 1303 (L, P, B, Ch)

Orlanduccio orafo, 13th c. (V)

Pace (ser) notaio, 13th c., second half (P)

Pacino Angiulieri, 1266-1294 (V, L)

Paganino da Serzana, 13th c., first half (V, L, P)

Pallamidesse Bellindote, died 1280 (V)

Panuccio del Bagno, born c. 1230 - died before 13.05.1276 (V, L)

Paolo Lanfranchi, 1282-1295 (B)

Parlantino da Firenze, 13th c. (B)

Percivalle Doria, died 1264 (V, Ch)

Pier della Vigna, born 1190-1200 - died 1249 (V, L, P, B, Ch)

Piero Asino, 1258-1266 (V)

Pietro (maestro) da Bologna, 1270-1272 (Ch)

Pietro Morovelli, 13th c. (V, L, P)

Pilizaro da Bologna ?, born c. 1250-1260 - died 1310 (B)

Pucciandone Martelli, died after 1298, and before March 1301 (L, P)

Puccio Bellondi, 1262-1291 (V)

Ranieri de' Samaritani, born c. 1230-1240 - died c. 1316 (P)

Ricco da Firenze, 13th c. (P)

Riccuccio da Firenze, 13th c., second half (P, Ch)

Rinaldo d'Aquino, 13th c. (V, L, P, B, Ch)

Ruggerone da Palermo, 13th c. (V, L)

Ruggeri d'Amici, 1239-1246 (V, P)

Ruggieri Apugliese, born c. 1200 - died after 1270 (V)

Rustico Filippi, died before 1300 (V, Ch)

Saladino, 13th c. (P, Ch)

Schiatta Pallavillani, 13th c. (V)

Simone, 1260 - 1313 (E)

Siribueno giudice, 13th c. (L, P)

Stefano Protonotaro, died before 1301 (V, L, B)

Talano da Firenze, 13th c., second half (P)

Terino da Castelfiorentino, died after 1304 (V, L, Ch)

Tiberto Galliziani, 13th c. (V, L, P, Ch)

Tomaso da Faenza, 1266-1293 (V, L, P, Ch)

Tomaso di Sasso, 13th c. (V, L)

Torrigiano (maestro) da Firenze, died before 1313 (V, P, Ch)

Ubertino (friar), 13th-14th c. (V)

Ubertino (messer) di Giovanni del Bianco d'Arezzo, d. 1269 (V, L, Ch)

Ugo di Massa da Siena, 13th c. (V, L, P)

Ugolino Buzzola, middle of 13th c. - died 1301 (Ch)

Verzellino, end of 13th c. to start of 14th c. (Ch)

Zoanne de Bonandrea, c. 1233 - 1321 (B)

RESOURCES

Primary sources

France

Paris, Bibliothèque Nationale de France

Italy

Bologna, Biblioteca Universitaria

Florence, Biblioteca Nazionale Centrale (Magliabechiano, Palatino)

Florence, Biblioteca Medicea Laurenziana (Plutei, Redi)

Florence, Accademia della Crusca

Venice, Biblioteca Nazionale Marciana

Spain

El Escorial (Madrid), Real Biblioteca del Monasterio de San Lorenzo

Seville, Biblioteca Capitulare y Colombina

Valladolid, Biblioteca Histórica de Santa Cruz

Vatican city

Vatican, Biblioteca Apostolica Vaticana (Barberiniani latini, Chigiani, Vaticani latini)

Printed sources

Collections Descriptions

For L: a first generic description of the manuscript is in the [Del Furia's handwritten catalogue](#) (volume 4, tome b), kept at the Biblioteca Laurenziana.

For P: *I Codici Palatini della R. Biblioteca Nazionale Centrale di Firenze*. Rome: Bencini, 1889: 580-589

For E: Antolín, Guillermo, editor. *Catálogo de los códices latinos de la Real Biblioteca del Escorial*, vol. II, 86-87. Madrid: Imprenta Helénica, 1911 (describes only the Latin Section).

Secondary sources

Digital Sources

[Medicea Laurenziana's open catalogue](#): descriptions, bibliography, manuscript entries and links to relevant resources. [The entry for L](#).

[BAV - Online Catalogues - Manuscripts](#): bibliographic references and a brief description of the manuscript.

Digitized manuscripts

[Codex P](#): digital reproduction

[Codex Ch](#): digital reproduction from *I testimoni della Vita Nova*. Apart from digitised reproductions, the site also offers [semi-diplomatic](#) and [interpretative](#) transcriptions and [codicological description](#).

Databases

[LIO \(Lirica Italiana delle Origini\)](#)

The [LIO](#) archive has many sections, which include a census and description of manuscripts containing early lyric poetry, an index of the contents of the manuscripts and a repertory of authors and texts (including anonymous works). The project was initially launched in collaboration with the Accademia della Crusca and the CNR Institute *Opera del Vocabolario Italiano (OVI)*, which is responsible for the digital corpus of relevant medieval texts.

The [project's website](#) includes a description of each manuscript and their contents, descriptions of each text and each author, along with relevant bibliography:

- [The LIO entry for V](#)
- [The LIO entry for L](#)
- [The LIO entry for P](#)
- [The LIO entry for E](#)
- [The LIO entry for B](#)
- [The LIO entry for Ch](#)

TraLiRo (Repertorio ipertestuale della tradizione lirica romanza delle Origini)

The [TraLiRo](#) archive aims to outline the manuscript tradition of each author of early lyric poetry in each geographical area (Italian, French, Provençal, Castilian, Galician-Portuguese). The data is provided from [MirabileWeb](#).

- [The TraLiRo entry for V](#)
- [The TraLiRo entry for L](#)
- [The TraLiRo entry for P](#)
- [The TraLiRo entry for E](#)
- [The TraLiRo entry for B](#)
- [The TraLiRo entry for Ch](#)

TLIon (Tradizione della Letteratura Italiana on the Net)

One of the aims of [TLIon](#) project is to develop a [database \(TLIonDB\)](#), that summarises the tradition of Italian literary texts, and is classified by author and by work:

- [The TLionDB entry for V](#)
- [The TLionDB entry for L](#)
- [The TLionDB entry for P](#)
- [The TLionDB entry for E](#)
- [The TLionDB entry for B](#)
- [The TLionDB entry for Ch](#)

The [TLIon MSS-b project](#) (Bibliografia dei manoscritti medievali in rivista) is an on-line bibliographical database.

- [The TLIon MSS-b entry for V](#)
- [The TLIon MSS-b entry for L](#)
- [The TLIon MSS-b entry for P](#)
- [The TLIon MSS-b entry for B](#)
- [The TLIon MSS-b entry for Ch](#)

TRAME

All these databases along with other relevant tools are available in [TRAME](#): a research infrastructure project to the development and interoperability of web databases on the medieval manuscript tradition.

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THE RACCOLTA ARAGONESE

The *Raccolta Aragonese* is an important collection of poetry composed by authors active in the literary circles centred around Lorenzo de' Medici. This anthology of Tuscan poetry was compiled under Angelo Ambrogini's supervision (also called [Poliziano](#)) and presented by [Lorenzo de' Medici](#) to Frederick of Aragon, c. 1476-1477. In September 1476, both men met at Pisa and discussed vernacular poetry.

The anthology attempted to reconstruct vernacular poetry from Dante to Lorenzo himself, including works by [Niccolò Cieco](#) and [Michele del Giogante](#). The vernacular became the Medici's court language, in which Florentine culture and politics were expressed, and was an emblem of Lorenzo's power and supremacy. This manuscript is lost, but text can be reconstructed from other derived manuscripts. They are:

Florence, Biblioteca Medicea Laurenziana, Pluteo 90 inf. 37

Paris, Bibliothèque Nationale de France, It. 554

Florence, Biblioteca Nazionale Centrale, Palatino 204

Resources

Databases

Florence, Biblioteca Medicea Laurenziana, Pluteo 90 inf. 37 (detailed manuscript descriptions in [Lio](#) and [TraLiRO](#))

Paris, Bibliothèque Nationale de France, It. 554 (detailed manuscript descriptions in [Lio](#) and [TraLiRO](#))

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GIUNTINA DI RIME ANTICHE

Giuntina di rime antiche is a miscellaneous volume, edited by Bardo Segni and published by [Filippo Giunti](#) in Florence in 1527.

The text's heading is «SONETTI E CANZONI | DI DIVERSI | ANTICHI AVTORI TOSCANI | IN DIECI LIBRI RACCOLTE. | Di Dante Alaghieri Libri quattro. | Di m. Cino da Pistoia Libro uno. | Di Guido Caualcanti Libro uno. | Di Dante da Maiano Libro uno. | Di Fra Guittone d'Arezzo Libro uno. | Di diuerse Canzoni è Sonetti senza nome | d'autore Libro uno.»

However, there are actually two books devoted to anonymous texts (the ninth and tenth). Some of the authors whose works appear in this text include Franceschino degli Albizi, Fazio degli Uberti, Lapo Gianni, Iacopo da Lentini, Chiaro Davanzati, Ricco di Varlungo, and Cione Baglioni. This early printed text is an essential source for the early Italian lyrical tradition.

Resources

A [digital reproduction of the *Giuntina*](#).

A description of the printed text and Italian census in [Edit16](#).

Databases

A detailed description of the printed text in [Lio](#).

Encyclopedic Entries

Entry in the [Enciclopedia dantesca](#).

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THE *RACCOLTA BARTOLINIANA* - FLORENCE, ACCADEMIA DELLA CRUSCA, 53

This manuscript, dated to 1529-1530, contains a collection of poetry collected by Lorenzo Bartolini, with the aim of enlarging the canon of *Giuntina*. It is organized by author and each section has the used sources, such as works by Antonio Beccadelli, Giovanni Brevio or Pietro Bembo.

Resources

Databases

A detailed description of the manuscript is available from [Lio](#) and it has a [description in TLlon](#).

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