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An unknown fragment of the *Cantare del padiglione*
found in Codex C.256 of the Biblioteca Marucelliana in
Florence

The description of pavilions, along with other conventions of French Carolingian material, survived as a narrative element in Italian chivalric literature of the Tre- and Quattrocento as well. While Italian scholars have documented numerous appearances of this *topos* in both prose and *ottava rima* romances¹, it is surprising that classic studies of *cantari* have ignored serious analysis of two distinct versions which describe an historiated pavilion². While nineteenth-century editions attempted to bring this *cantare* to light, they were based on an insufficient number of texts and can scarcely be termed «critical»³. More recent scholarship has thus far not expressed concern for identifying new «witnesses», nor has anyone attempted to provide an edition which accounts for all known exemplars. As modern authorities have noted, the matter of editing *cantari* brings with it special problems akin to that of the folksong, insofar as each exemplar represents another facet of an active tradition⁴. For this reason, a good critical edition should take into consideration all variants of extant manuscripts. In the absence of such

¹ L. Frati, «Cantari e sonetti ricordati nella cronaca di Benedetto Dei», *GSLI* 4 (1884): 162-202, see espec. 178-9; P. Rajna, *Le fonti dell'Orlando Furioso: Ricerche e studi*, 2nd ed., Firenze 1900, 378-80; P. Orvieto, *Pulci Medievale. Studio sulla poesia volgare fiorentina del Quattrocento*, Rome 1978, 136-42 and «Appendice II: La descrizione del padiglione», 154-64.

² E. Levi, «I cantari leggendari del popolo italiano nei secoli XIV e XV», *GSLI*, Suppl. 16 (1914); *Cantari del Trecento*, ed. A. Balduino, Milan 1970; D. De Robertis, «Cantari antichi», *SFI* 28 (1970): 67-175.

³ «Il Padiglione di Mambrino Cantare», ed. O. Targioni-Tozzetti, Jr., in *Antologia della poesia italiana*, Livorno 1885; *Il Padiglione di Mambrino*, idem, Livorno 1874, 13-5 (both of which followed the reading of Riccardiano 1091); and *Il Padiglione di Carlo Magno: cantare cavalleresco. Per Nozze Vandelli-Bertacchini*, ed. G. Vandelli, Modena 1888, which used Magl. II.II.40 and VII.25, and Laur. XC, sup. 103. For reports of these hard to obtain texts, see Orvieto 157-64.

⁴ F. Brambilla Ageno, *L'edizione critica dei testi volgari*, Padova 1975; De Robertis, *Storia del Morgante*, Firenze 1958, 14, n. 1: «Nella tradizione dei cantari poi, dove la trasmissione è . . . di carattere essenzialmente elaborativo e interpretativo, anziché riproduttivo, affidarsi a un testo piuttosto che a un altro può significare mettersi irrimediabilmente fuori strada».

an edition, every new manuscript discovered should be examined attentively with respect to the known tradition. This paper will offer a brief summary of the history of this neglected *cantare*, present a description of codex C.256 of the Biblioteca Marucelliana in Florence, and provide a transcription of the hitherto unnoticed witness which it contains⁵.

HISTORY OF THE TEXT

Two versions of the *Cantare del padiglione* exist. The longer, in 22 octaves, describes an eight-part pavilion decorated with Biblical, mythical and historical heroes. An extended section features Julius Caesar and his contemporaries. This version (A) devotes one stanza to a Dantesque inferno, and another to the zodiac, and concludes on a feminine note referring to Diana, Lucrezia and Ippolita surrounded by the twelve dancing hours. The shorter version (B), in eight or ten octaves, describes a pavilion of only four sections, with a natural history/bestiary flavor. This second version begins with references to the four elements, the earth and the cosmos, and enumerates first terrestrial beasts, then marine creatures and fishes. Version B concludes with a description of a pagan idol which produces a terrifying cry when the wind passes through its mouth.

These two *cantari* circulated independently, with version A appearing frequently in Quattrocento miscellanies of verse, and version B incorporated into longer chivalric narratives. Version A is found in Laurentian Plut. XL, 43 and XC, sup. 103, Magliabechian MSS II.II.40 and VII.25, and Moreniano Bigazzi 213⁶. It also oc-

⁵ For a more detailed analysis of structure, content, dating, and manuscript tradition of this *cantare*, see my study «Un manoscritto inedito del 'cantare del padiglione' trovato nel cod. Riccardiano 1717» to appear in *SMV* xxxvii (1991).

⁶ Catalogues and articles which mention these manuscripts without necessarily discussing the *Cantare del padiglione*, include:

Laur. XL, 43: A.M. Bandini, *Catalogus codicum manuscriptorum Bibliothecae Medicae Laurentianae*, v, Firenze 1778, coll. 45-9, espec. col. 46; S. Morpurgo, *Le opere volgari a stampa dei sec. XIII e XIV indicate e descritte da Francesco Zambrini. Supplemento*, Scelta di curiosità letterarie, Bologna 1929, 252; M. Messina, «Per l'edizione delle 'Rime' del Burchiello. I. Censimento dei manoscritti e delle stampe», *Filologia e critica*, 3 (1978): 196-296 in part. 203; Frati 178.

Laur. XC, sup. 103: Bandini, v, coll. 381-3, espec. 382; L. Bertolini, «Censimento dei manoscritti della 'Sfera' del Dati», *ASNP*, Classe di lettere e filosofia, ser. 3, 12, n. 2 (1982), 665-705, espec. 677; Frati 179; Messina, «Burchiello» 196-296, espec. 207-8; Morpurgo/Zambrini 96 and 255; E.G. Parodi, «Le storie di Cesare nella letteratura italiana dei primi secoli», *SFR* 4 (1889): 488-90; «Pubblicazioni del 1888», *Il Propugna-*

curs in an unfinished, 20-octave form in Magl. II.VIII.40 and Ricc. 1717, the last two octaves having never been copied⁷. A fragment of version A appears in the *acefalo* Laur. Med. Pal. CI, 3, in which only stanzas 13-22 remain due to the loss of the preceding folios⁸. A now untraceable MS in Genova contained version A as Parodi indicated⁹.

Version B was incorporated into the prose *Storie di Rinaldo da Monte Albano* found in Ricc. 1904 and Laur. Med. Pal. CI, 4¹⁰. The *Orlando* of the latter once probably contained the whole of B within its long *ottava rima* narrative, but due to the loss of a folio only

tore, n.s., 3 (1890): 103 (a review of the Vandelli edition); G. Tantarli, «Cino Rinuccini e la scuola di Santa Maria in Campo», *SM*, ser. 3, 17 (1976): 625-74, in part. 628-9 for an inventory of MSS owned by Guidetti.

Magl. II.II.40: De Robertis, «Censimento dei manoscritti di rime di Dante», *SD* 37 (1960): 141-273, in part. 181-3; Frati 178; *I manoscritti italiani della Biblioteca nazionale di Firenze descritti da una società di studiosi. Sezione prima: Codici magliabechiani*, ed. A. Bartoli, Serie prima: Poesia, Firenze 1881, I, 345-83; II, 1-37, espec. I, 373; G. Mazzatinti, *Inventari dei manoscritti delle biblioteche d'Italia*, VIII, Forlì 1898, 151-62; Morpurgo/Zambrini 260; *Mostra di codici romanzi delle biblioteche fiorentine: VIII Congresso internazionale di Studi romanzi*, 3-8 aprile 1956, Firenze 1957, 85; Parodi 488, n. 3; «Pubblicazioni del 1888», 103; Vandelli, *Carlo Magno*.

Magl. VII.25: De Robertis, «Censimento» (1960): 201-2; Frati 178; Mazzatinti, *Inventari*, XII, 176; Morpurgo/Zambrini 263; *Mostra di codici*, 88-9; «Pubblicazioni del 1888», 103; Vandelli, *Carlo Magno*.

Moreniano Bigazzi 213: Provincia di Firenze, *I manoscritti della Biblioteca Moreniana*, III (no date) 286-8. The MS is cited for three of its poemetti in *Fiore di leggende Serie prima. Cantari leggendari*, ed. E. Levi, Bari 1914, 354, 364, and 378, but the *cantare del padiglione* is not discussed. See also Levi, «I cantari leggendari» 70 n. 4, 75 n. 2, and 148 n. 1; A. D'Ancona, «La visione di Venus: antico poemetto popolare», *GFR*, I (1878): 111-8, espec. 111-2.

⁷ **Magl. II.VIII.40:** De Robertis, «Censimento» (1960), 196-7; Mazzatinti, XI, 237-8; Frati 178; Messina, «Burchiello» 214-5; Messina, «Le rime di Francesco Accolti d'Arezzo umanista e giureconsulto del sec. XV», *GSLI* 132 (1955): 173-233 in part. 179n.

Ricc. 1717: De Robertis, «Censimento dei manoscritti di rime di Dante», *SD* 38 (1961): 167-276 in part. 224; G. Lami, *Catalogus codicum manuscriptorum qui in Bibliotheca Riccardiana . . . , Liburni 1756*, 310; Morpurgo/Zambrini, 274.

⁸ **Laur. Med. Pal. CI, 3:** A. Morosi, «Breve storia della 'Storia di Rinaldo'», *Interpres* I (1978): 85-93; S. Carrai, «Il giudizio universale in 'Morgante'», *Rinascimento*, ser. 2, 18 (1978): 3-58 in part. 24; M. Catalano, *La Spagna, poema cavalleresco del sec. XIV*, Collezione di opere inedite o rare, disp. 139-40, I, Bologna 1939, 158-9.

⁹ Parodi (488-9) quotes the five octaves pertaining to the wars of Pompey and Julius Caesar, and notes that he checked the reading of Laur. XC, sup. 103 «col cod. Magliab. Palch. II 40 e col cod. F, 1, 3, 15 della Biblioteca Civica di Genova». Dottoressa L. Malfatto, director of the Biblioteca Berio, kindly informs me in a letter that «il ms. . . indicato con collocazione F.1.3.15 non risulta più posseduto dalla Biblioteca Berio . . . » and that despite changes of shelfmarks after the Second World War «Con ogni probabilità la Biblioteca Civica citata da E. Parodi . . . è da identificarsi con la Biblioteca Berio».

¹⁰ Bandini, *Catalogus . . . Suppl.*, XI, coll. 293-6; Rajna, *Le fonti* (379, n. 7) mentions the «cantare del padiglione», but erroneously cites vol. I of Med. Pal. CI instead of vol. 4. I am currently preparing a critical edition of this prose Rinaldo.

stanzas 7 and 8 are extant¹¹. The author or copyist of this work did not include two final stanzas as they appear in Ricc. 1904.

We also have peripheral evidence attesting to the early evolution and continued popularity of this *cantare*. The first is a prose description of a four-part pavilion in Andrea da Barberino's *Aspramonte*¹². This passage shows a marked resemblance to the content of version B, indicating a date of composition prior to, or during, the years in which Andrea was active in Florence (late Trecento-early Quattrocento)¹³. A much amplified version, again of B, occurs in Pulci's *Morgante* XIV: 44-86 as Orvieto has noted¹⁴. A final oblique witness is *Il padiglione di Fierabraccia*, found in an *incunabulum* at the Biblioteca Corsiniana in Rome¹⁵. A transcription of this exemplar was included at the end of the nineteenth-century edition of *El cantare di Fierabraccia*, a long, independent poem contained in Ricc. 1144 which is related to our cantare only by the similarity of titles¹⁶. Given the textual variants which the *incunabulum* contains, it should be viewed as a valid exemplar even though the manuscript from which it was transcribed is now lost.

Ricc. 1091 presents us with an interesting anomaly in which the two independent *cantari* have been conflated. The first 15 stanzas borrow, with some variants, the content and structure of version A, to which eight octaves of version B have been appended, producing a total length of 23 stanzas. The words enumerating the four segments of the pavilion according to the reading of version B («nella

¹¹ The two stanzas were reprinted by Orvieto (156-7). For a transcription of the entire MS see G. Hübscher, «'Orlando', die Vorlage zu Pulci's 'Morgante', zum ersten Mal herausgegeben», *Ausgaben und Abhandlungen aus dem Gebiete der romanischen Philologie* 60 (1886), 123-4.

¹² Andrea da Barberino, *L'Aspramonte*, ed. by M. Boni, Collezione di opere inedite o rare, nuova serie, Bologna 1951, 167-8.

¹³ Andrea was born c. 1370, and died between 1431 and 1433. Catalano, «La data di morte di Andrea da Barberino», *AR* 23 (1939): 84-7.

¹⁴ Orvieto 137.

¹⁵ A. Cioni, *Esemplari unici di edizioni quattrocentine della Sezione Corsiniana*, *Indici e sussidi bibliografici della biblioteca* 2, Rome 1962, 39-40: «**Cors. 51 C 32** Fierabraccia e Olivieri [Firenze, Iacopo di Carlo e Pietro Bonaccorsi, 1487/89]». For a reprint of this text, see Orvieto 154-6.

¹⁶ E. Stengel and C. Buhlmann, «*El cantare di Fierabraccia et Olivieri*, italienische Bearbeitung der Chanson de geste *Fierabras*», *Ausgaben und Abhandlungen aus dem Gebiete der romanischen Philologie* 192, n. 2 (1881): 184-6. MS LVI 6 26 (inventory n. 6208) of the Biblioteca Guarnacci, Volterra, contains a version of the same *Cantare di Olivieri e Fierabraccia*, ed. E. Melli, Bologna 1984, likewise with no trace of our *Cantare del padiglione*. This offers additional proof that it was never originally inserted into the longer chivalric poem *Fierabraccia*. The Corsini *incunabulum* no doubt was a transcription of an independent exemplar of the Cantare now untraceable, and the Stengel/Buhlmann edition presents an entirely modern coupling of texts.

prima parte», «nella seconda», etc.) have been adjusted to correspond to a total of eight sections, as in version A, while the content of the second half matches that of the unaltered version B. We know from the colophon (f. 225v) that this MS was copied in 1460 by Benedetto Biffoli, a Florentine notary, and, considering the many apparent corruptions in the text, it would appear that the conflation took place rather late, perhaps even under the pen of Biffoli who was himself a poet¹⁷.

Another exemplar found in Laur. Ashburnham 542 has been linked by virtue of «affinità delle lezioni» to Ricc. 1091¹⁸. However, despite similar variants, Ashb. 542 cannot truly be said to represent another example of the fusion of versions A and B since, as De Robertis correctly notes, the copy was interrupted at stanza 15, thereby offering no proof that the second half of the text finished in the same way as the peculiar example of Ricc. 1091. There is also a transposition of two stanzas which suggests that structural differences from 1091 may have existed in the model for Ashb. 542¹⁹.

THE MANUSCRIPT MARUCELLIANO C.256

The manuscript containing the fragment of our *cantare* presents many interesting problems from a codicological viewpoint, as the following description demonstrates. It is a composite manuscript, made up of 18 quires ranging from 4 to 18 folios each. The watermarks show a high percentage of paper from Lucca even though the only colophon indicates a Florentine family – the Peruzzi – and a merchant's note names Florence as the destination of a wine shipment²⁰. An owner's mark (f. 175v) in a sixteenth-century hand near the end of the manuscript as it is presently bound reads «Ridolfo Torrigiani», thereby indicating, even at a later date,

¹⁷ *Dizionario biografico degli italiani*, vol. «Biagio-Boccaccio», Rome 1968, 393. A collection of Biffoli's own verse is found in Magl. VII.1026 at the Biblioteca Nazionale in Florence.

¹⁸ De Robertis, «Una topica per l'*Orlando* laurenziano», in *Editi e rari: Studi sulla tradizione letteraria tra Tre e Cinquecento*, Milan 1978, 115-26, esp. 124-6. The essay dates from 1954.

¹⁹ Stanzas 13 and 14 of Ricc. 1091 appear in reversed order in Ashb. 542.

²⁰ The full colophon, found on f. 125v, reads: «queste leggende a scritte uerano d[3 letters, illegible] dantonio perruççi = e chi [le] legge guardate e da fanciugli e dalla lucerna»; the merchant's account indicating Florence is found on the same folio: «pagholo e tonio. quatordici 1/2 barili di uino.biancho; e o mandato. og(g)i a firenze barilj .18. dj .uino onne pagato [??]».

Florentine provenance and ownership. The principle portions of text were copied by nine, or possibly ten, different hands, ranging from merchantese to semi-gothic cursive, all probably dating from the second half of the fifteenth-century. The final pages, originally blank, have been filled with miscellaneous rhymes in five more hands, this time from the late fifteenth — or early sixteenth — century. The hand of Verano Peruzzi, the only copyist to have identified himself, appears to be juvenile, given the crooked preparation, and the extremely unskilled and uneven penmanship. By contrast, the three quires containing chivalric material — *La giostra* by Pulci and *Il padiglione di Carlo* — appear to be professionally done, with exact drypoint preparation, a clear, *littera antiqua*-influenced script, distinctive catchwords (surrounded by diamonds, each composed of four dots above, below and to each side of the word), and titles and rubrics in the same red ink²¹. In addition, this scribe has colored the first word of each new text red.

Identifiable watermarks show paper dating from no earlier than 1466 to a late date of 1491. Dates which appear within the texts themselves are «1422» on f. 17r, and «1453» on f. 20v. Thus it seems likely that the bulk of the manuscript as we know it today was copied in the third, or possibly fourth quarter, of the fifteenth-century. While I have not been able to identify the watermark of the quires containing our *cantare* (a full-length rampant lion holding a sword in its paw), the style of script is in line with the dates above: belonging surely to the second half, and most probably to the late third quarter, of the fifteenth-century.

In terms of content, the manuscript, as it has been bound, divides neatly into two halves, with sacred and ecclesiastical prose in the first half followed by secular poetry in the second. Given the decidedly medieval character of the religious texts in the first portion, followed by Pulci's works and Laurentian epoch *canzoni a ballo*, and the apparently original Quattrocento binding, the manuscript appears to have been assembled chronologically by a contemporary owner. We must point out, however, a binding error: the *Vita di S. Agnese* begun on ff. 13-15, continues on f. 102r and v, in the same hand, same ink, and same type of paper. The folio in question has been glued to the beginning of the incorrect quire with a strip of paper along the spine. One should not be misled by the antique index which describes this folio as coming from a *Vita* of the

²¹ Ff. 124-154, or more properly 153 due to a pagination error.

Vergine emerenziana. The composite nature of the MS is once more indicated by the duplication of Pucci's *Sonetto della vecchiezza* (ff. 150v-153v, and again on f. 172r-v). The two versions have been copied in different hands using different inks and on paper with different watermarks.

THE FRAGMENT WITH RESPECT TO THE TEXTUAL TRADITION

Let us now examine the text of the fragment which appears in C.256 with respect to other known MSS of this *cantare*. The inverted *incipit* «Sacre o sante muse» stands in contrast to the majority of exemplars which begin «O sacre sante muse»²². For the most part, Stanza I follows the majority of readings, but there are two *lectiones singulares*, and two other variants which suggest a descent along the same branch as Magl. VII.25. In line 3, «e così bella fonte» is undoubtedly a simplification of the *lectio difficilior* «elichonia fonte» found, for example, in Magl. II.VIII.40 and II.II.40, and Laur. Plut. XC, sup. 103. The «allata» in the same line appears to be a simple spelling error of a variant which exists in Magl. VII.25 «Intorno all'*alta* colonna della fonte». In line 6, the variant «Intelletto escienza» is again directly related to Magl. VII.25, whereas the majority of readings is «tanta *virtu* e scienza». The second unique variant in Stanza I is «racchontar» (line 7): while most contain «rimar», the reading in C.256 may be the source of «chontar» in the noticeably corrupt Bigazzi 213²³.

Stanza II contains hardly any variants across the spectrum of the extant witnesses: only minute differences of spelling in pronouns or articles occur. Maruc. C.256 contains only two minor differences: «ancor» in line 2 is a unique insertion, and the variant «dicesi» in line 5 which is, however, again related to the *lectio singularis* «si dice» of Bigazzi 213.

When insignificant errors have been eliminated, Stanza III is also remarkably consistent among all exemplars. Line 1 of C.256 reads «è giuda machabeo» while the majority employ the imperfect of the verb («era»). «Gli tosò icapegli» in line 7 follows readings of the

²² «O sagre esante mu[s]e che nelmo(n)te in Big. 213, Laur. XL, 43, Ricc. 1717, and Magl. II.VIII.40.

²³ «Corrupt» is perhaps too strong a term here. One should look to western Tuscan dialects as a source for spelling variants: a Pisan origin is suggested by D'Ancona (111) who cites «Rev. Stefano Monini Priore dei Bagni di S. Giuliano presso Pisa» as the owner of MS Bigazzi 213 prior to 1878.

majority as opposed to «gli tagliò» of Bigazzi 213. The variant found in line 4 again matches exactly Magl. VII.25 and suggests conflation between two distinct branches²⁴. While the content is largely the same for all MSS, line 8 of Stanza III presents a plethora of minor variations. One again notices the exact correspondence with Magl. VII.25, and the almost identical later derivation of Big. 213²⁵.

Stanza IV of C.256 follows majority readings for lines 3, 5, and 8. Lines 1, 2, and 6 suggest conflation between two branches of the *stemma codicum*: lines 1 and 2 follow readings of XC, sup. 103, Magl. II.II.40, and Ricc. 1717 whereas line 6 is unlike this group and follows the reading of Laur. XL, 43. A monogenetic error appears in line 7: «e tutte tre moriron per dianira» whereas all other readings mention only two deaths: «chosi mori(ron) due...» or «morirono ambedue». The error in Maruc. C.256 results from our copyist's earlier misunderstanding in stanza IV, line 4 where he has written «elcentauro e nesso» believing «Nesso» to be a character independent from «the centaur». Thus, upon arriving at the end of the stanza, the copyist made a mathematical adjustment from «due» to «tre» to account for the three deaths believed to have occurred: Hercules, Nessus and the centaur.

Stanza V is a point of unanimity among all the exemplars, except for a series of minor variants in line 3, probably caused by simple misreading of the handwriting. Here C.256 follows what is surely the original reading «d'egitto» found only in Laur. XL, 43. In semi-gothic cursive hands the *tt* at times resembles an *n*, producing the misreading of «degina» found elsewhere. The copyist of Magl.

²⁴ Variants of III, 4 suggesting contamination between two distinct branches:

Branch α: XL, 43	dauit come uccise golia
Conflation: VII.25	Dauid ue chome uccise il Gholia
C.256	dauit ue chuccise ghulia
Branch β:	II.II.40 = 213: evj dauitte chuccise gholia
	XC, sup. 103: et ui dauit chuccise ghulia
	Ricc, 1717: ed eui dauite ucise gholia
	Magl. II.VIII.40: euui dauit . . . golya.

²⁵ Variants of III, 8:

C.256 = Magl. VII.25:	onde mori p(er) lei sette frategli
Big. 213:	onde p(er) lej morj sette fratellj
Magl. II.II.40:	donde mori di lei sette
Magl. II.VIII.40:	onde dilei morir sette frategli;
Laur. XL, 43:	dilei nemorir poj efrateglj
XC, sup. 103:	donde dilej morirono ifratellj
Ricc. 1717:	onde dilej morirono efratellj.

VII.25 has apparently adjusted this to «degna» in an attempt to restore meaning to the phrase²⁶.

Our fragment three variants from the norm in Stanza VI. It is the only exemplar which reads «Eui lastruzion ...» (line 1). All others have «la sconfitta». This is surely an insignificant error which can be accounted for by glancing at the next stanza which begins: «Eui ladistruzione ...» Line 6, however, contains two true variants. The majority of MSS read «*passò* in Grecia» while C.256 follows the reading of Magl. VII.25, II.II.40, Ashb. 542, and Ricc. 1091: «*andò* in Grecia». The reading «fu la terra» in line 6 follows only Laur. XL, 43 and Magl. VII.25, while several other MSS read «gran terra». Finally, line 8 offers a unique variant. All other exemplars conclude the stanza with some form of the phrase «Da Greci ve/Re la dispietata guerra», but C.256 reads «e tra Greci e troiani la cruda guerra». The beginning *tra/da* could be a simple misreading of the antigraph, but the insertion of «troiani» and the substitution of «cruda» for «dispietata» seem true monogenetic variants.

The final stanza of this incompleting fragment contains several unique variations. The readings of lines 1, 2, 4, and 7 follow the majority of cases. Two possibilities exist for the concluding line of the stanza: «in luoghi colti» or «in luoghi folti». C.256 follows the second, perhaps less authoritative reading. *Three lectiones singulares* occur in lines 3, 5, and 6 of our fragment. «E come priamo fu messo in sue mani» of line 3 seems a corruption of the reading contained in all other MSS: «Che a/ch'a pirro misse priamo nelle mani». C.256 has completely altered the beginning of line 5 («per salso mare» or «pe' salsj mari» in all others) to «naucando». Similarly, «e come *prese* turno...» is unique to C.256: other exemplars read either «vinse» or «uc(c)ise».

In sum, while the reading of the fragmentary *Cantare del padiglione* found in Marucelliano C.256 in general follows the majority of exemplars, some unique variants suggest that it belongs to a later generation of the same branch than either Laur. XL, 43 or Magl.

²⁶ Variants of v, 3:

XL, 43:

C.256:

Big. 213

XC, sup. 103:

1717, II.II.40

II.VIII.40

VII.25

come degitto co(n) gran

e come degitto gran giente mouea

chome di grecia gram giente mouea

chome degina sua gente mouea

(almost identical to XC, sup. 103)

chome degina sua t(er)ra mouea

come con degna gente si mouea.

VII.25. A few «errors» seem to lie between two branches headed by Laur. XL, 43 and XC, sup. 103, thus confirming its later genesis and suggesting that a certain degree of contamination has occurred. A significant number of variants (6 out of 16) found in C.256 find a counterpart only in the still more corrupt Bigazzi 213²⁷.

Firenze. Biblioteca Marucelliana ms. C.256.

«il padiglione di carlo», fragment of seven octaves with catch word for an eighth.

Cart.; 204 x 147 mm. Ff. v, 191, ii.

Watermarks (all on the fold): *Fleur* similar to Briquet 6648 [Pisa, 1466-7; Var. ident.: Lucca, 1467. Var. simil.: Pisa, 1469; Palermo, 1470]; *Main* very similar to Br. 10638 [Lucca, 1477; Var. simil.: Pistoia, 1481]; *Fleur*, of a second type: most resembles Br. 6374 [Lucca, 1477], *Croix grecque* 5542 [Lucca, 1487]; f. 79 *Arc* difficult to see, but nearly all such examples in Briquet date late '300-early '400; *Deux cercles* similar to Harlfinger *Cercle* 62/*Kreis* [1480, Laurent. 71, 5, ff. 1-48 s.: c. 264]; *Basilic* similar to Br. 2651 [Lucca, 1477]; Quires XIII-XV: full-length *rampant Lion* with bristly mane, holding a sword in paw. (Unlike any in Briquet, Zonghi, Mosin.); *Aigle* Br. 85 [Lucca, 1491]; *Chapeau* similar to Br. 3370 [Firenze, 1465-67; Var. simil.: Udine, 1469; cf. Likhatscheff, Venice, 1469] or 3373 [Firenze 1474-83. Var. simil.: Firenze 1476. Cf. Zonghi, Fabriano, 1475]; *Fleur de lis* Br. 7275 [Lucca, 1491]; modern guard papers at rear: «INGRES».

Datation and localization: Late fifteenth century, Florence.

Binding: Wooden covers with spine of brown leather decorated with a stamped design. No title or lettering on spine. Inside rear cover on a strip of pigskin: «Restaurato nell'es. 1933/34».

Quires: I:11 + 1 II:4 III:16 IV-VII:8 VIII:1 + 12 IX:4 X:1 + 20 XI:3 + 2 (originally 6, lost 1) XII:18 XIII-XV:10 XVI:2 + 3 (orig. 6, lost 1) XVII:10 XVIII:4 + 2 (orig. 8, lost 2) XIX:12 XX:1 + 3 (orig. 6, lost 2).

Catchwords: ff. 13r, 64v, 133v, 143v, 154v.

Numeration: No antique numeration. A few folios numbered at top right corner, in a seventeenth-century hand: 13-14, 20-21, 23, 27-29, 33, 45, 50, 55, 58, 67, 77, 81, 96, 102-107, 122, 124, 153, 159, 159 *bis*, 163, 169, 171, 179-184. The rest have modern numbering in pencil, again at top right corners. Old f. 153 is correct, while the modern numbering skips number 153 and repeats 154).

Hands: 9-10 hands, 2nd half of fifteenth century. Additions in the final ff.

²⁷ Stanza I, line 2; stanza II, lines 1 and 5; stanza III, lines 1, 4, and 6.

in sixteenth-century hands. Ff. 28r, 28v, 123r: Capital N printed backwards in explicits indicates link between sections, same copyist.

Preparation: All ff. in one column, but with extreme variation due to the composite nature of the ms. as well as binding errors. Varies from none, to dry-point only for outer boundaries of writing space, to drypoint for each horizontal line, and from juvenile to professional.

Blank ff.: 9r-12v, 15r-16v, 30r-32v, 51r-54r, 55v, 68r-76v, 80v, 96v-101v, 154 bis r-158v, 169v, 173r, 174v-175r, 182r-186r, 187r-191v.

Decoration: None. Ff. 126-152v: titles, a few initials, and the first words of poems in red. 159-172v: titles, initials, and paragraph symbols in red.

Copyist and owners:

Only colophon on f. 123v (crossed out & ink stained): «queste leggende a scritte uerano d'[3 letters?] dantonio perruzzi»;

f. 55r, accounts in fifteenth-century hand: «lasoma datomaso dibernardo. peli[ca(n)io?] y nicholo»;

f. 125v, fifteenth-century accounts: «pagholo e tonio. quatordici 1/2 barili di vin. bianco; e o mandato. og(g)i a firenze barilj .18. dj .vino onne pagato [??]».

f. 175v, signature, probably early sixteenth-century: «Ridolfo Torrigiani».

Contents: Miscellany of poetry and prose in Tuscan vernacular.

[Front guard papers III-V: title and index in seventeenth-century hand.]

ff. 1r-8v: [Life of S. Lorenzo diacono]

[*incip.*] Lorenzo diacono. 7 martire digente spagniuolla fu menato a roma albeato. sisto dice giouanni beleth

9r-12v: [blank]

13r-14v [The Passion of S. Agniesa according to S. Ambrogio]

[*incip.*] Secondo chedice san(c)to anbruogio ilquale scrisse lapassione disanta agniesa chella fu uergine e sauissima p(er) chella intredici anni

15r-16v: [blank]

17r-20r: [Copy of a letter from frate Antonio da Rieti of the order of S. Francesco at «Vinegia» dating from 1422]

[*incip.*] Venerabile padre ecj eochorso aq(u)estj tenpi

20v-22v: Lettera mandata pel gran turcho a Papa Nicholla quinto tradotta debraicho e di greco in llatino vollgharezata annj dominj 1453

[*incip.*] Re dellj re esigniore designiorj m[??] grande amiraglio gramde soll-danno

23r-27r: Copia della lettera di papa nicholla quintto risponsua a quella dellgram turcho

[*incip.*] Nicholl[i]no s(er)uo deservj d[i]dio

27v-28r: [Indulgence of 30 days given to S. Gregorio]

[*incip.*] Santus gregorius a mulltj alusinnj po [??] [??] onibus verj penitemtibus

28r-28v: [The Ten Commandments in terza rima]

[*incip.*] O voj disiderosi daq(u)istare

29r-29v: [Seven things necessary to the well-being of the soul]

[incip.] La p(r)ima e levarsi [?] las[ci?]are ogni pechato mortalle ne qualle lapersona pellpasat(?)o e chaduto(?)

30r-32v [blank]

33r-63v (51r-54r, 55v are blank): [Various chapters from the *Fioretti di S. Francesco*]

[incip.] Come sanc(t)o franc(esch)o fecie pace trallpopollo daghobio. & vno lupo

64v-67r: [Passages from the vernacular version of the *Vangelo secondo Nicodemo*]

[incip.] «Ora dice nichodem(m)o chedopo quesste chose a pochj giornj venono. tre huomini. di. ghalilea Ingierusalem altempio. adadorare glj q(u)alj huomini. aveuamo nome enodas. egius &[frui?] &derano. buoni. huomj.ni. & gustj. & q(u)estj dison(n)o agudei. noi. abbiamo veduto. giesu. che sedeva sotto huno. alberto. choglj discepollj suoi. & dicea ch[sj?] Loro. andate p(er) tutto. illmondo. p(r)edi.chamdo. Illmio nome . . .».

[expl.] « . . . dise chopre. leme & verita & di buona. vollonta. Lo credo. Jo. ./ dallesando, d[i] dirusno [??] sechondo nichodemo. cap. vj».

68r-76v: [blank]

77r-80r: Visione mollta dolce chebbe qvesta beata Brigida della natività del figliuolo di Dio [Other visions follow].

[incip.] Es(s)endo .io. a visitare. ilp(r)eseppa dove. naq(u)e el figliuolo didjo. coe in be[t]lieme . . .

80v: [blank]

81r-96r: [On the resurrection of Christ]

[incip.] eringraçiare chonquegli santi dri chomene

96v-101v: [blank]

102r-v: [Life of S. Agnese, continuation from f. 14v]

[incip.] a spasio lafece gittare in uno fucho gr[a]ndissimo et inchontanente qu[e]llo fucho diuisesi in due

103r-106v: Qvi chominca il libro di S. Tommaso d'Aquino . . . il quale tratta delle quattro virtu cardinali

[incip.] [?] ecco q(u)ella. miserichordia. ella. veritade. mantenchon e chuardanociere, eperla. chumilitade. inforza. esi chonforta. lasuono. ella. potenza. della maestade. reale. sua. sedia

107v-122v: [Life of S. Fruosina]

[incip.] [??] in prima chome una figliuola p(er) d prieghi d[i] uno santo abate chabita ua nel deserto di banbilonia

122bis r-123r: la legenda di. Santo. Panuzio

[incip.] Leggesi nella uita desantj. padri. del dj.se(r)to. che fu. uno. dj loro. ilq(u)ale ebe nome panu.zio.

126r-153v: [Pulci: *La giostra del Lorenzo Magnifico*]

[incip.] E. io meritai dite mio. sacro. appollo

150v-153v: Comincia ilsonetto. dellauecchieza

[incip.] vEccieza uiene. aluom.q(u)andella. uiene

153v-154v: ilpadiglone dicarlo

[incip.] Sacre. osante muse chenelmonte

154bis r-158v: [blank]

159r-161v: Morale mandato a M.^a Lucretta da luigi pulci p(er) lamo(r)te di Giuliano

- [*incip.*] POI che morte Giuliano ha facto uiuo.
161v-169r: Prophetia di S(an)cta Brigida [in terza rima]
- [*incip.*] Destati/o/ fier almio gran grido.
169v: [blank]
170r-170v: canzona a ballo
- [*incip.*] ET loprete delpopol mio.
170v-171v: Chanzona a ballo [Lorenzo de' Medici]
- [*incip.*] E Non ce gnun piu bel giuochio.
172r-v: ElSonetto della Vechiaia.
- [*incip.*] VEchieza uiene alluom qua(n)do lauiene.
173r: [blank]
173v-174r: [Untitled verse]
- [*incip.*] «O regina delmio core»
174v-175r: [blank]
175v: 5 lines, pen test (?) in sixteenth-century hand
- [*incip.*] «oregina. mia.amore. mihondusse.aquesto amore . . .» [Similar opening, but different text from that of ff. 173v-174r].
[owner's note:] «Ridolfo Torrigiani»
176r: [untitled verse]
- [sonnet, *incip.*] duo. Gianimiche. insieme. erano. agunte
- [sonnet, *incip.*] Mentre. chelcor. dagliamorosj. vermj
176v: [sonnet, *incip.*] quando. mivolgo. indjetro. amirar. liannj
- [*incip.*] Nesuno. deuzij. suoj. gammaj. si scusa
176v-177r: [*incip.*] Allinfernno. ciuoglio. andare.
177v: [*incip.*] Non sta senp(r)e illtenpo. in una
177v-178r: [*incip.*] Buonasera. marrcello. dondej.
178r-v: [*incip.*] O fracipolla. mio. settu. indouinj.
178v-179v: [madrigal?]
- [*incip.*] E Lassa. fare. amme. lassa fare. amme
179v-180r: Sonetto. della. benedizion. della tavola
- [*incip.*] Benedictis. domine.inuiritute
180r: Stanza p(er)dire. q(u)ando. sono. amensa
- [*incip.*] Brigata state ale uiuande attentj
180r: [*incip.*] O maria. djana. stella
181r: [*incip.*] O maria. diuna. stella . . .
181v: Virgo prudentissima [only these two words, sixteenth-century hand]
182r-186r: [blank]
186v: De s(an)cto Andrea [Latin verse, sixteenth-century hand]
- [*incip.*] Cum peruenisset beatus andreas
187r-191v: [blank]

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- Morpurgo/Zambrini, *Suppl.* 259.
Vespignani, F., *Catalogo dei Manoscritti della R. Biblioteca Marucelliana compilato in ischede e trascritto a mano di Vespignani*, 1883, Vol. 3
«Leonardi-Rigogli», f. 229v, under the entry «Padiglione».

DIPLOMATIC TRANSCRIPTION OF THE *CANTARE* FRAGMENT

Comincia ilpadiglone dicarlo²⁸

I.

Sacre²⁹. o sante muse chenelmonte
 diparnaso contente dimorate
 intorno. allalta. e cosi bella. fonte
 che tutto luniuerso alluminate
 umil uipriego che nella mia. fronte
 tanto intelletto escienza. glidiate
 chipossa. racchontare p(er) ragione
 comera edificato ilpadiglone

II.³⁰

Eglera. edificato. in otto parte
 ediuariati colori ancor uaieno
 si comio truouo nelantiche carte
 diturpino che nonpon ne. piu. ne meno
 e dicesi che fu. fatto. p(er) arte
 tanto era bello edimarauigla. pieno
 e consua. mano ilfece pros(er)pina
 etutto fu. diseta. alexandrina

III.

Ne laprima. parte.e. giuda machabeo
 legran battagle esonma. valentia
 che fecie contro alpopol. filisteo
 daut ue chuccise ghulia
 el re saul chegli fu. tanto reo
 sansone ilforte. e lasua. donna. ria
 che atradimento glitoso icapegli
 onde mori p(er) lei sette frategli

²⁸ Maruc. C.256. original f. 152v; title in red and first stanza only.

²⁹ The first word *Sacre* of Stanza I is in red ink.

³⁰ Orig. f. 153r contains Stanzas II-IV.

IV.

Seghuita. apresso ilferoce nebrotto
con lalta. torre che fe far conesso
ercole ue come misse aldisotto
elgran anteo. elcentauro e nesso
e come nesso malizioso edotto
dopo. sua. morte uendico, se stesso
e tutte tre moriron. p(er) dianira
e questo. uisi uede chi ben mira

V.³¹

nela seconda parte. si uedea
ercole greco. el nobile giansonne
e come degitto gan giente mouea
p(er) aquistare il uello del montonne
elmodo ue che glinsegno medea
fatto laquisto ladonna menonne
e come insu lisola. lalascio soletta
elaspra. e cruda eferoce vendetta

VI.

Eui lastruzion delre laumedonte
e come troia. fu. arsa. e disfatta
ercole ue che luccise insulponte
e come dapriamo. fu. poi rifatta
e come ilbuon parissi p(er) tal. onte
ando ingrecia. et elena. nebbe tratta
e come assediata. fu laterra
e tragreci. e troiani lacruda. guerra

VII.

Eui ladistruzione. debuon. troiani
eltradimento chefece antinore
e come priamo fu. messo insue mani

³¹ Orig. f. 153v contains Stanzas v-vii. The quire ends with this folio.

e come onea senusci difore
naucando. e cercando luoghi strani
e come prese turno. gran signore
canmilla. e anchora deglaltri moltj
e chome. pose roma. inluoghi foltj

[catchword:] E poi

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