

ITAL.QUART.84

**Binding:**

19<sup>th</sup> century or later, half binding leather on marbled paper covered boards. Pastedowns and protective cards made of paper bearing a watermark with the inscription *ETRURIA ITALY*, present on the paper created in Italy in the 1870s and '80s, as well as in America in the early 20th century.

**History:**

The manuscript was created in Italy, probably in Perugia, at the turn of the 17<sup>th</sup> and 18<sup>th</sup> centuries. Dating and location based mainly on the contents of the codex, and on the type of handwriting. It is a collection of poems from various authors living between the early 17<sup>th</sup> century and the early 18<sup>th</sup> century, often connected with Perugia circles. Most pieces that it contains, possessing a local character, were probably never published. This indicates that the copyist was a person connected with Perugia. The manuscript was written by one hand but the table of contents on the last signature (ff. 230-237) was prepared by a different person. That signature was added slightly later and the codex remained unbound for some time. The current binding a late one, not original. The manuscript reached the Prussian Library collection in 1926, purchased from Waldemar Poseck, an antiquarian from Berlin.

**Content:**

It is a collection of 448 poetic pieces – 446 sonnets and 2 canzonas. At the end of the collection an illustration was glued, presenting the Virgin Mary and John of God holding a naked Jesus, surrounded by angels. Pieces mainly by 17<sup>th</sup>-century authors, or ones from the turn of the 17<sup>th</sup> and 18<sup>th</sup> centuries, connected with Perugia. Many belonged to the Accademia degli Insensati of Perugia (1561-1701). Beside characters strongly tied to Perugia, also known authors not from the city belonged to it, e.g. G.B. Marino. The entire anthology was never published in this form. During a query in the libraries of Perugia, about 40 pieces published in poetic anthologies were found. Many authors published in occasional prints. 240 pieces are attributed to specific authors, including known ones, like Achillini, Marino or Narducci, while 208 pieces are unsigned and their authors are uncertain. In the existing editions of G.B. Marino's works, no poem signed with his name was



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found: attribution uncertain.