

[Triumphs with Zenone da Pistoia's Pietosa fonte]

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Palatina
Parma
Italy

SHELFMARK

Pal. 282

RELATED TO PETRARCH'S

Triumphs + Fame Ia and *Mortis* Ia

CREATOR

[Petrarch](#)
[Zenone da Pistoia](#)

DATE

fifteenth century

TITLE PAGE

<inc> Comincia il libro detto pietosa fonte sopr\al morte del magnifico [sic] poet[a] mess[er] franc[esc]o petr[arc]a

MODE OF EXEGESIS

[Tools for the reader](#)

PHYSICAL DESCRIPTION: FORMAT

198x140 mm; VII + 71 + VI fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; semi-gothic hand; Petrarch's poems with one verse per line; one full-page drawing.

INTERNAL DESCRIPTION

fols. 1r-33v: [Zenone da Pistoia's] *Pietosa fonte* ('Comincia il libro detto Pietosa [sic] fonte sopr\al morte del magnifico [sic] poet[a] mess[er] franc[esc]o petr[arc]a', <inc> Nouo principio rendi

anticho fine; <exp> Sicche lalimghua [sic] coltaciere isbarro [sic]);

fol. 33v: colophon: Explicit liber pietoxa [sic] fontis de morte domini francisci petrarce Docte laureati deo gratias amen amen amen;

fol. 33v: three-line Latin epitaph for Petrarch (<inc> Frigida francisci lapis hic tegiti [sic] ossa petrarcie);

fol. 34r-34v: prose work on Ovidian mythology (<inc> Lachumchubina dello amante didonte giamme mostraua le stelle nelsengno [sic] dellingannata europa quando lapassione dellamisera bibilis mirendeo limmagi[n]e; <exp> non temo lefigliuole diforcho maongni [sic] pena Ingloria sara riuolta oue ch[e]llefetto seghuita lapromessa fede. Ammen [sic]);

fols. 35r-71v: *Triumphs* ('Quicomincianno Itriomfi delmangnificho ellustrio [sic] poeta mess[er] francescho petrarcha daffirenze', order: *Mortis Ia*, *Mortis II*, *Fame Ia*, *Amoris II*, *Amoris I*, *Amoris III*, *Amoris IV*, *Pudicitie*, *Mortis I*, *Fame I*, *Fame II*, *Fame III*, *Temporis*, and *Eternitatis*);

fol. 71v: colophon: Explicit liberailus [sic] ven. d[omi]ne thomasie re[+].

VISUAL ELEMENTS

[drawing\(s\)](#)

MATERIAL COPY

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Italy

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NOTES

At fols. 61r-71v, scattered marginal and interlinear annotations by the same hand either correct the poems, or give variant readings.

At fol. 15v is a full-page black-ink drawing of a nobleman with a hound and a falcon. Before and after the drawing, the *capitolo* 'Io non posso pur farche dio non torni' of Zenone's *Pietosa fonte* continues with no interruption from fol. 15r to fol. 16r.

BIBLIOGRAPHY

Boselli 1935, 253-54; CPR, 302