[RVF and Triumphi]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale
Naples
Italy

SHELFMARK
XIII. D 76

RELATED TO PETRARCH'S

RVF, Triumphi + *Fame* Ia

CREATOR
Petrarch

DATE
fifteenth century

TITLE PAGE

<inc> Uoi che ascultate

MODE OF EXEGESIS
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

280x119 mm; III + 148 fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; semi-gothic hand; Petrarch’s poems with one verse per line and prose texts; one architectural frame and decorated initials.

INTERNAL DESCRIPTION

fols. 1r-108v: *RVF*;

fol. 108v: colophon: am[en];

fols. 108v-109v: five anonymous poems all written by the same hand (‘comes rubinj’): four sonnets (‘Sel mio leal seruir pelamia fede’, ‘Jo me credea che lioni ursi et draghi’, ‘Non credo che se troue de beltate’, and ‘Felice piramo piu chaltri no[n] crede’) and a poem in *terza rima* (‘Al folgorar de duj ochi lucenti’);

fol. 110r: Petrarch’s note on Laura (‘Incipiu[n]t dicta q[ue]dam d[omi]nj francisci petrarce poete flore[n]tinj rep[er]ta i[n] quoda[m] uirgilio i[n] papiensi Biblioteca manu p[ro]p[ri]a scripta’, <inc> Laurea p[ro]prijs uirtutib[us] illustris et meis longum celebrata carminib[us]; <exp> i[n] expectatos exitus acriter ac viril[ite]r cogita[n]t[i]’);

fol. 110r: extract from Petrarch’s Latin letter to Giacomo Colonna (*Fam*. II.9) (‘verba i[n] ep[isto]lia [*sic*] quodam ad Jacobum de colupua [*sic*] lomboriensem ep[iscop]um’, <inc> Quid ergo ais finxisse me mihi speciosam [*sic*] Lauree; <exp> tibi pallor tibi labor meus notus est);

fol. 110r-110v: eight-line Latin poem from *Fam*. XI.4 (‘Valle locus clausa toto mihi nullus i[n] orbe’);

fols. 110v-111r: five anonymous poems by the same hand (‘Jo vidi amor auzato [*sic*] et pien di doglia’, ‘Jo vegio ben chel mio stentar te joco’, ‘Poy che p[er] ben seruir porto tromento [*sic*]’, ‘Vegio madon[n]a el tuo voler cambiato’, and ‘Vidi duj lumi assaj piu chiarj chel sole’);

fol. 111v: blank;

fols. 112r-148v: *Triumphi* (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 148v: a pen drawing (of two fighting warriors?);

fol. 148r: title (‘magi[stri] nicolaj g[†]lump[er]to’) followed by four sonnets by the same hand (‘Se la fortuna ta facto segnore’, ‘Colluj ch[e] bacte no[n] conta le bocte’, ‘Chi tucto vol quieij [*sic*] morir de rabia’, and ‘P[er] dire la verita se apicha gli huominj’);

fol. 148v: blank.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

Naples, Biblioteca Nazionale, XIII. D 76

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Biblioteca Nazionale
Naples
Italy

SHELFMARK
XIII. D 76

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NOTES

At fol. 78v, close to *RVF* 267, a marginal annotation by a different hand points out the beginning of the second part of *RVF* ('seconda Parte In morte di M[adonna] Laura'); other scattered marginal annotations by a different hand either re-write some Petrarchan lines that might have been of interest to the annotator, or give variant readings; a few *maniculae*.

At fol. 49r-49v, *RVF* 136-138 have been crossed out by pen.

Decorated initial for *RVF* 1 (fol. 1r); decorated initial in gold for *Triumphus Amoris* I (fol. 112r); at fol. 1r is an architectural frame with a coat of arms at the bottom of the fol.

BIBLIOGRAPHY

CPR, 256