[Anonymous Latin commentary on Triumphi]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Comunale
Treviso
Italy

SHELFMARK
52

RELATED TO PETRARCH'S

Triumphus Pudicitie, *Mortis* Ia, and *Mortis* I

CREATOR
Anonymous

DATE
first half of the sixteenth century

TITLE PAGE

(fol. 44r [indicated as fol. 87]) mediante [—]ulit s[†]tia[m] co[n]tra [—] [††] apud onarcu[m] pr[aeter] [—] uerbis usus e[st].

MODE OF EXEGESIS
Commentary

PHYSICAL DESCRIPTION: FORMAT

213x132 mm; II + 53 [numbered both *recto* and *verso*, from 1 to 106] + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; semi-gothic hand and humanistic script (various hands); prose text (within which quotations from Petrarch are underlined).

INTERNAL DESCRIPTION

fols. 44r[=fol. 87]-49v[=fol. 98]: exegetical prose work in Latin on *Triumphus Pudicitie*, *Mortis* Ia, and *Mortis* I (<inc> mediante [—]ulit s[†]tia[m] co[n]tra [—] [††] apud onarcu[m] pr[aeter] [—]

uerbis usus e[st]. et filia quoque ni[mi]s poss[—] te in libertatem uendico na[m] pudice q[uae] corupte [*sic*] pa[††] [††] maluit facta contio[n]e expulsi sunt dece[m] uiri; <exp> Dubitatio cur potius istas q[uae] Julia[m]: Portiam. Arthemisiam: Ipsichrateam [*sic*]: Argia[m] q[uae] caste fue[re] q[uae] maritos dilex[er]unt potiat i[n] hoc t[ri]umpho De istis Valerius);

Other contents:

fols. 1r[=fol. 1]- 43v[=fol. 86]: several poetical works in Latin and Italian, including: Francesco Motensio's *Carmina et epigrammata* (over fourty poems) and his *carmen* in elegiac couplets 'In diue Marie', Italian poem in *ottave* by anonymous author ('Felice chi trouato ha un bon amico'), Antonio Brocardo's *carmen* in praise of St. Nicholas ('Diue tuum repetit templum studiosa juuentus'), Filippo Muronovo's *carmina* (9 poems), and Raffaele Zovenzonio's religious *carmina* (over 10 poems); and Latin orations, including: an oration to Lionello Chieregato ('Ad Lionellum Chieregatum ad Concord[ien]sem Eccl[es]iam translatum oratio'), and two others in praise of new priests ('Pro nouo saerdote sermo'). For a detailed list, see Bampo-Bailo 1876-1880, I, 4.

fols. 50r[=fol. 99]-51r[=fol. 101]: Italian poem in *terza rima* by anonymous author (<inc> A che tanta aroga[n]tia ach[e] tantira | tanta sup[er]bia ate no[n] se conuiene; <exp> edatua belta meno ladispe[n]si | pensando ch[e] ciascu[n] biasma sup[er]bia);

fol. 51v[=fol. 102]: blank;

fols. 52r[=fol. 103]-53v[=fol. 106]: Italian poem by anonymous author (<inc> Ben faremo e uole[n]tiera | doue siam nha rico[n]duto; <exp> ad ogni sapie da i[n] me[n]sa | ma prechiamo sie p[ro]pe[n]sa).

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NOTES

The commentary on *Triumphus Pudicitie*, *Mortis* Ia, and *Mortis* I mainly gives a literal paraphrase of the lines of the *capitoli*, offering basic textual explanations, as well as content-related and lexical

clarifications.

In the margins of the commentary, scattered annotations by the same hand point out the passages of the *Triumphi* referred to in the prose text.

Fol. 44r[=fol. 87] is severely damaged and broken. Some fols. – before fol. 44 – (possibly, with the first part of the commentary focusing on *Triumphus Amoris* I-IV) are lost. Fol. 47[=fols. 93-94] was wrongly bound after fol. 48[=fols. 95-96].

BIBLIOGRAPHY

Bampo-Bailo 1876-1880, I, 13-14