[Triumphi]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Apostolica Vaticana
Vatican City
Vatican City

SHELFMARK
Urb. Lat. 683

RELATED TO PETRARCH'S

Triumphi + *Fame* Ia

CREATOR
Petrarch

DATE
fifteenth century

TITLE PAGE

<inc> Incominciano itriumphi di messere Franciescho Petrarcha Po[eta] fiorent[ino]

MODE OF EXEGESIS
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

243x170 mm; I + 41 + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch’s poems with one verse per line ad prose text; two full-page illuminations, ten rectangular-box illuminations, and decorated initials.

INTERNAL DESCRIPTION

fol. Ir: one word by a later hand (‘Benivieni’);

fol. Iv: recipe in Latin for medical pills (‘pillule Magistri Antonij Cermisoni’);

fol. 1r: blank;

fol. 1v: half-fol. illumination with an open-winged eagle facing downwards with a ring in her beak;

fol. 1r-37v: *Triumphi* ('Incominciano itriumphi di messere Franciescho Petrarcha Po[eta] fiorent[ino]', order: *Mortis* II, *Fame* Ia, *Amoris* II, *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*); each triumph is preceded by a full-page illumination: *Triumphus Amoris* I (11r), *Pudicitie* (19v), *Mortis* (23r), *Fame* I (26r), *Temporis* (33r), and *Eternitatis* (35v); at the end of four *capitoli* of the *Triumphi* there is a rectangular-box illumination: below *Triumphus Amoris* II is a marble vase sprouting flowers and two cupids on the sides pulling some branches (10v), below *Triumphus Amoris* IV is a flower with golden leaves (19r), below *Triumphus Pudicitie* is a marble vase with flowers growing from it and a cupid in it holding branches (22v), and below *Triumphus Fame* III is the medallion portrait of a woman within a circular branch out of which come many leaves (32v);

fol. 37v: colophon: Qui finiscono itriumphy delmagnifico poeta fiorentino Messe[r] Francesco petrarcha. Deo gratias amen;

fol. 38r: blank;

fol. 38v: full-page half-bust portrait of Dante, followed by a note by a later hand ('Dantes');

fol. 39r: blank;

fol. 39v: full-page half-bust portrait of Boccaccio, below which is the note by a later hand ('Bocatius');

fol. 40r: blank;

fols. 40v-41r: Petrarch's note on Laura (<inc> Laurea [*sic*] propris uirtutibus illustris & meis longum celebrata carminibus; <exp> in expectatos exitus acriter ac uiriliter cogitanti);

fol. 41r: a short note by the same hand ('In conuersione pauli ap[osto]li ad missam cantatur quaedam sequentia in qua i[n]ter caetera est hoc Pauli de Virgilio ad Maronis Mausoleum ductus fudit sup[er] eum pie rorem lacrimae quem te inq[ui]t reddidissem si te uiuum inuenissem poetarum maxime'; this note is a copy of the one written by Petrarch is his own copy of Virgil's works);

fol. 41v: blank.

VISUAL ELEMENTS
illumination(s)
decoration(s)

MATERIAL COPY

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COPY SEEN BY
Giacomo
Comiati

NOTES

Occasional marginal annotations by a different hand provide some missing lines.

Decorated initials in gold for every *capitolo* of the *Triumphi* (fols. 2r, 5r, 7v, 11r, 13v, 16v, 19v, 23r, 26r, 28r, 31r, 33r, and 35v). In the upper half of fol. 2r is a coat of arms of the Montefeltro family encircled within a wreath and surrounded at each side by a flying cupid.

ONLINE REFERENCES
https://digi.vatlib.it/mss/detail/Urb.lat.683

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BIBLIOGRAPHY

Vattasso 1909, 94-95

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Brown 1992, 2; Ceccanti 2007, 29; Guerrini Ferri 1986, 173; Guerrini Ferri 2006, 182 and 198; Kirkham 1985-86, 67 and 186; Labriola 2008a, 228; Ortner 1999, 86; Peruzzi 2010, 275; Salvatore 2010, 165-66.