

## [\[Triumphs with Pseudo-Filelfo's commentary\]](#)

### ENTRY TYPE

Manuscript

## Manuscript Details

### CURRENT LOCATION

Biblioteca Trivulziana  
Milan  
Italy

### SHELFMARK

Triv. 1016

### CREATOR

[Petrarch](#)  
[Pseudo-Francesco Filelfo](#)

### DATE

second half of the fifteenth century (1450s-1460s)

### TITLE PAGE

Amor uincit mu[n]dus

### MODE OF EXEGESIS

[Commentary](#)

### RELATED TO PETRARCH'S

*Triumphs*

### PHYSICAL DESCRIPTION: FORMAT

285x200 mm; I + 162 fols.

### PHYSICAL DESCRIPTION: TEXTBLOCK

paper; humanistic script; single lines or small sections of Petrarch's poems in red ink set on left, with commentary distributed across the page beneath; decorated initials.

### INTERNAL DESCRIPTION

fols. 1r-160v: *Triumphs* ('Amor uincit mu[n]dus': order: *Amoris I*, *Amoris III*, *Amoris IV*, *Pudicitie*, *Mortis Ia*, *Mortis I*, *Mortis II*, *Fame Ia*, *Amoris II*, *Fame I*, *Fame II*, *Fame III*, *Temporis*, *Eternitatis*)

with Pseudo-Filelfo's commentary (<inc of commentary> Circa il principio de quisto capitulo primo ei da notare che lautore secundo che scriue in uno suo sonicto che comintia: Era il giorno etc. Se inna[m]moro del di de uernardi [sic] santo et questo ei quello che dice in quisto principio Cioe nel tempo nel quale epo[ca] fu preso damore, che fo nel mese dimarzo nel quale mese da mezo marzo fino ad mezo aprile, lo sole fa suo curso per giodiaco i[n]uno sengno chese dice aries, Et perro ei da sapere che como sono xii limisi [sic] cussi sono xii singni i[n]cielo in uno cerchio chiamato giodiaco; <exp> laquale beatitudine non solamente da di belli bellissimo, Ma etiamdio brutti fare auanzare de bellize, con tucte le bellize mundane, Et qui finisse la sentencia de tucta questa opera);

fols. 161r-162v: blank.

## **MATERIAL COPY**

[\*\*Milan, Biblioteca Trivulziana, Triv. 1016\*\*](#)

## **LOCATION**

Biblioteca Trivulziana  
Milan  
Italy

## **SHELFMARK**

Triv. 1016

## **COPY SEEN BY**

Lorenzo  
Sacchini

## **NOTES**

At fol. 8v is a marginal Latin annotation on Julius Caesar by the same hand that transcribed the text. Blank spaces at fols. 30r-30v, 127v-128v, 132r, 136v were intended for commentary on *Triumphus Amoris* IV.125-166, *Fame* I.100-105, 112-120, *Fame* II.37-39, 112-117. Fol. 160v: few lines are scraped below the end of the commentary; few *maniculae*.

According to Allenspach (1986 and 1993), the ms. contains the first redaction of the commentary printed in Parma in 1473 and attributed to Francesco Filelfo. A copy of this redaction appears in ms. Paris, Bibliothèque Nationale, It. 553, to which Triv. 1016 is directly linked. A second redaction of the commentary is found in ms. Venice, Biblioteca Nazionale Marciana, IT IX, 227 (=6888). A third redaction is found in a further 12 mss. studied by Allenspach. Rizzardi (2004, IX) dates the composition of the ms. between the years 1457-1468 and identifies the anonymous copyist as Neapolitan-born.

Between the hard cover and the endpaper is one loose fol. of smaller format containing an exchange on the commentary's likely author between the owner of the ms., Gian Giacomo Trivulzio, and the Milanese librarian, Pietro Mazzucchelli. Mazzucchelli says he is unable to identify the author because this commentary does not resemble any other he knows ('Non corrispondendo à veruno de' commenti stampati non saprei a chi possa appartenere').

Decorated initial in gold for *Triumphus Amoris* I (fol. 1r).

## **BIBLIOGRAPHY**

D'Ancona 1914, II, N. 654; Petrella 2006, 14-16; P.MI 1904, 327-28; Porro 1884, 343

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Allenspach 1981-82, 64-139; Allenspach, 1986; Allenspach, 1987; Allenspach, 1993; Bianca, 1990; Rizzardi 2004, IX; Santoro 1965, 244; Tateo 1999; Wilkins 1951, 232, 248, 251