[RVF and Triumphi – with Bruni’s life of Petrarch]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Trivulziana
Milan
Italy

SHELFMARK
Triv. 905

CREATOR
Petrarch
Leonardo Bruni

DATE
c. 1468-1469

COPYIST
Antonio Sinibaldi

TITLE PAGE

‘SEPVLCRVM’

MODE OF EXEGESIS
Life
Tools for the reader

RELATED TO PETRARCH'S

RVF, *Triumphi*

PHYSICAL DESCRIPTION: FORMAT

147x88 mm; II + 199 + II fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch’s poems with one verse per line and prose text; seven full-page and one rectangular-box illuminations; one architectural frame; historiated and decorated letters.

INTERNAL DESCRIPTION

fol. 1r: blank;

fol. 1v: full-page illumination followed by three-line Latin epitaph for Petrarch ('SEPVLCRVM'; <inc> FRIGIDA FRANCISCI LAPIS HIC TEGIT O[S]SA PETRARC[E]);

fols. 2r-8r: Leonardo Bruni's life of Petrarch ('INCOMINCIA LAVITA DEL C[L]ARISSIMO POETA MESSERE FRANCESCO PETRARCA COMPOSTA P[ER] LIONARDO ARE[ZZ]O'; <inc> Francescho petraccha huomo digrande ingegnio & non diminore uirtu; <exp> Essere ilpetrarcha insignito dicorona poeticha e non dante niente inporta aquesta comparatione inpero che molto e dastimare piu ilmeritar corona che auerla riceuuta Maximamente perche lauirtu e certa & lacorona taluolta perlieue giudicio cosi achi non merita dar si come achi merita dar sipuote);

fols. 8r-11v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

followed by one unnumbered blank fol.;

fol. 12r: rectangular-box illumination representing Apollo chasing the nymph Daphne, who carries a laurel;

fols. 12r-151r: *RVF* ('FRANCISCI PETRARCA[E] POETA[E] CLARISSIMI SONECTORVM ET CANTILENARVM LIBER INCIPIT FOELITER [*sic*]', with the inclusion of *dispersa* 'Donna miuiene spesso nellamente' at fol. 148v);

fol. 151r: colophon: FINIS;

fols. 151v-152r: blank;

fols. 152v-198v: *Triumphi* ('DOMINI FRANCISCI PETRARCA[E] FLORENTINI POETA[E] CLARISSIMI TRIVMPHORVM LIBER INCIPIT ET PRIMVM FOELICITER DE AMORE'; order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* I, *Mortis* II, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*) with blank fols. 165v-166r, 170v-171r, 181v-182r, 190v-191r, 195r;

fol. 198v: colophon: FINIS;

fol. 199r-199v: blank.

VISUAL ELEMENTS
decoration(s)
illumination(s)

MATERIAL COPY

Milan, Biblioteca Trivulziana, Triv. 905

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COPY SEEN BY
Lorenzo
Sacchini

NOTES

Fol. 1v has a full-page illumination representing Petrarch composing while seated at a writing desk. At fol. 152v is a full-page illumination of *Triumphus Amoris*, which represents Cupid on a pedestal being pulled by two pairs of white horses; below the illumination, there is a small *tondo* showing a scene from the tale of Pyramus and Thisbe. Each subsequent *Triumphus* is preceded by a full-page illumination: before *Pudicitie* is an illumination representing the victory of Chastity over Love (fol. 166v); before *Mortis* is an illumination representing a dark grey skeleton in equilibrium on a classical base being pulled by two black horses (fol. 171v); before *Fame* is an illumination representing a processional chariot being pulled by elephants and followed by poets and knights (fol. 182v); before *Temporis* is an illumination representing a float pulled by two deer about to run over a young boy with the inscription 'HERI HODIE CRAS' (fol. 191v); before *Eternitatis* is an illumination representing the Christ Pantocrator holding a golden globe and an open Bible on a blue background (fol. 195v). Fol. 2r has a decorated architectural frame with floral decorations; at the bottom of the fol. is the coat of arms of the Trivulzio family and the note of possession of Giovanni Giacomo Trivulzio.

Decorated and historiated initials for *RVF* 1 (fol. 12r) and for *Triumphus Amoris* I (fol. 153r). The author of the decorations and illuminations is Francesco di Antonio del Chierico.

BIBLIOGRAPHY

Petrella 2006, 25-28; Porro 1884, 342; P.MI 1904, 322-24

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De la Mare 1985a, I, 460, 484-86; Santoro 1965, 231