

[\[RVF and Triumph - with index\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

National Art Library (V&A Museum)
London
United Kingdom

SHELFMARK

KRP. c. 78

RELATED TO PETRARCH'S

RVF, Triumph

CREATOR

[Petrarch](#)

DATE

c. 1463-1464

COPYIST

[Bartolomeo Sanvito](#)

TITLE PAGE

<inc> A pie de colli oue la bella uesta

MODE OF EXEGESIS

[Tools for the reader](#)

PHYSICAL DESCRIPTION: FORMAT

230x140 mm; I + 187 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; cursive humanistic script; Petrarch's poems with one verse per line; three full-page illuminations, two architectural frames, and historiated initials.

INTERNAL DESCRIPTION

fols. 1r-7r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fols. 7v-9r: blank;

fol. 9v: full-page illumination of a 'classical funerary monument of two registers, the lower with lettering' ('Francisci Petrarcae Florentini poetae excellentiss[imi] rhythmici incipiunt'), 'the upper containing half-length portraits of Laura and Petrarch; on top of the upper register is a scallop-shaped arch, on each side a winged naked woman holding a child; the figure of Apollo in classical dress, laurel circlet on head, holding a lyre, was added to stand in front of the monument. Painted onto the miniature in the lower right corner is a cardinal's hat above a blank shield of arms' (quoted from Watson 2011, II, 553);

fols. 10r-105v: *RVF* 1-263;

fol. 105 is followed by an unnumbered blank fol.;

fol. 106r: full-page illumination of a 'classical funerary monument on a base with a palmette design; the upper register, surmounted by a scallop-shell arch, has a picture representing the death of Laura (a woman in classical dress falling from a chariot, with two fallen horses and helmet on the ground, in brushed gold and silver on a black ground)' (or rather possibly the fall of Phaeton). 'The heading of the second part of the *Rime* is written in capitals of brushed gold' ('Eiusdem Francisci Petrarcae de morte dominae Laurae rhythmici incipiunt') (quoted from Watson 2011, II, 553); the lower register has the first three lines of *RVF* 264 with a decorated initial 'I';

fols. 106v-146v: *RVF* 264.4-366;

fol. 146v: colophon: Francisci Petrarcae Florentini poetae excellentissimi rhythmici expliciunt;

fols. 147r-149r: blank;

fol. 149v: full-page illumination on parchment stained purple, drawn in brushed gold, of the *Triumphus Amoris* ('a king in classical dress with an open crown, hands bound behind his back, walks to the left in front of a chariot containing Cupid firing his bow and followed by male and female figures in classical dress, within a landscape; above, a procession passes in front of a monument with an inscription' (quoted from Watson 2011, II, 553): 'Francisci Petrarcae Florentini poetae clariss[imi] Triumphici incipiunt');

fols. 150r-187r: *Triumphus*;

fol. 187r: colophon: Francisci Petrarcae Florentini poetae clariss[imi] Triumphici expliciunt;

fol. 187v: blank.

VISUAL ELEMENTS

[illumination\(s\)](#)

[decoration\(s\)](#)

MATERIAL COPY

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COPY SEEN BY

Giacomo
Comiati

NOTES

Occasional marginal annotations mostly provide variant readings and include some indications to take note of a passage ('nota').

Historiated initials for the beginning of each first *Triumphus* showing a figure representing the triumph itself; except for *Triumphus Amoris* (fol. 150r), which is historiated with the picture of a roe deer in a landscape: *Triumphus Pudicitie* (fol. 162r) *Mortis* (fol. 166r), *Fame* (fol. 175r), *Temporis* (fol. 182r), *Eternitatis* (fol. 184v); at fols. 10r and 150r is an architectural frame (composed of classical decorations with medallions, historiated bases, and columns).

BIBLIOGRAPHY

Mann 1975, 138; Watson 2011, II, 549-57