[Triumphi and RVF with Pseudo-Antonio da Tempo’s life of Petrarch, and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

New York Public Library
New York City, NY
United States

SHELFMARK
87

RELATED TO PETRARCH'S

RVF, *Triumphi* + *Mortis* Ia and *Fame* Ia

CREATOR
Petrarch

DATE
1490-1510

TITLE PAGE

Incipit tabula

MODE OF EXEGESIS
Life
Tools for the reader

PHYSICAL DESCRIPTION: FORMAT

229x138 mm; I + 211 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; Petrarch’s poems with one verse per line and prose texts; eleven rectangular-box illuminations, six architectural frames, and decorated initials.

INTERNAL DESCRIPTION

fol. 1r-1v: blank.

fol. 2r: a short note by a sixteenth-century hand (birth notice of Giovanni Antonio Caracciolo, 12 October 1593);

fol. 2v: blank;

fols. 3r-10r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance) ('Incipit tabula');

fol. 10r: colophon: Finis Tabula;

fol. 10v: blank;

fols. 11r-56v: *Triumphi* (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* Ia, *Mortis* I, *Mortis* II, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*); at the top of each fol. with the beginning of each *Triumphus* (except *Triumphus Temporis*) is a rectangular-box illumination representing it: *Amoris* I (fol. 11r); *Pudicitie* (fol. 25r), *Mortis* I (fol. 31r), *Fame* I (fol. 42r), and *Eternitatis* (fol. 54r); on the *verso* of the fol. preceding the beginning of each *Triumphus* (except *Triumphus Amoris* and *Temporis*) there is a rectangular-box illumination (a classical-style epigraph surrounded by an architectural frame): 'He pace [*sic*] | inimicitia | che fa | la pudici | cia [*sic*]' (fol. 24v), 'Ognaltro | morte | anegra | sol consi | ensia in | tegra' (fol. 30v), 'Sola vir | tu se chi | ama, | che fa per | petua | fama' (fol. 41v), and 'Sola vir | tu super | na | da vita in | celo | eterna' (fol. 53v);

fol. 56v: colophon: Finiunt Triumphi Francisci Petrarche poete;

fols. 57r-61r: [Pseudo-Antonio da Tempo's] life of Petrarch ('Incipit Vita Francisci Petrarch[e] Poete laureati', <inc> Petrarcho figliuolo di Parenzo cittadino firentino [*sic*] discesce [*sic*] dassai antica et honesta famiglia; <exp> Uno de sonetti et canzoni: et laltro di triumphi: Tre libri inuersi cio e. Bucolica et lepistole ad Barbatum et Laffrica. Et septe psalmi penitentionali);

fol. 61r: colophon: Finit vita Francisci Petrarche;

fols. 61v-63r: blank;

fol. 63v: a rectangular-box illumination (a classical-style epigraph surrounded by an architectural frame): 'Ypolito | podico | fa Petrar | cha cupido | De honeste | fianme [*sic*] | amico';

fols. 64r: *RVF* 1; at the top of the fol. there is a rectangular-box illumination showing Petrarch at the fountain of Vaucluse, accompanied by two nymphs or muses playing musical instruments;

fols. 64v-206r: *RVF* 2-366;

fol. 206r: colophon: Finis libri Francisci Petrarche;

fol. 206v: introduction to Petrarch's note on Laura ('Incipiunt dicta quedam reperta | in quodam Virgilio in | Papiensi Biblyothe | ca manu priop[ri]a | Francisci pe | trarche scrip | ta sub hac | forma');

fol. 207r: Petrarch's note on Laura (<inc> [L]aurea proprijs uirtutibus illustris et meis longum celebrata carminibus; <exp> in expectatos exitus acriter ac uiriliter cogitanti);

fol. 207r: colophon: Finis;

fol. 207v: extract from Petrarch's Latin letter to Giacomo Colonna (*Fam*. II.9) ('Hec etiam sunt uerba in epistola quadam scrip[ta] ad Iacobum de Colunna Bomboriensem Episcopum', <inc> Quid ergo ais finxisse me mihi speciosum laure, <exp> tibi pallor: tibi labor meus notus est. Vale);

fols. 208r-209v: blank;

fol. 210r: a note of possession by an eighteenth-century hand (acquisition note by Sir John Peachey in 1785);

fols. 210v-211v: blank.

VISUAL ELEMENTS
illumination(s)
decoration(s)

MATERIAL COPY

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United States

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Giacomo
Comiati

NOTES

Decorated initials in gold for the beginning of each *Triumphus* and each subsequent *capitolo*, each *RVF* poem, Petrarch's note on Laura, and the extract from Petrarch's Latin letter to Giacomo Colonna; at fols. 11r, 25r, 31r, 42r, 54r, and 64r is an architectural frame.

The illuminations have been attributed to Cristoforo Majorana. See Ms.NYPC, 356.

Fols. 49-50 (with *Triumphus Fame* III.93-121 and *Triumphus Eternitatis*.1-41) were lost and have been substituted by two other fols. containing the same lines (written by a different later sixteenth-century hand), but without the epigraph preceding *Triumphus Temporis* and the rectangular-box illumination for *Triumphus Temporis*.

ONLINE REFERENCES
http://www.digital-scriptorium.org/xtf3/search?rmode=digscript;smode=bid;bid=41;docsPerPage=1;startDoc=87;fullview=yes https://digitalcollections.nypl.org/collections/renaissance-and-medieval-m

anuscripts-collection-ca-850-ca-1600#/?tab=navigation&roots=86:cfbd3df0-c5cb-012f-f2bd-58d385a7bc34

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BIBLIOGRAPHY

De Ricci and Wilson 1935-1940, II, 1329; Dutschke 1986, 237-41; Iter, V, 325a; Jasenas 1974, 30; Ms.NYPC, 355-57; Wilkins 1947, 23-35; Ullman 1964, 461

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Moakley 1956, 55-69; Trapp 1992-1993, 33