

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

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Trivulziana
Milan
Italy

SHELFMARK

Triv. 903

CREATOR

[Petrarch](#)

DATE

second half of the fifteenth century

TITLE PAGE

<inc> A PIE DE COLLI

MODE OF EXEGESIS

[Tools for the reader](#)

RELATED TO PETRARCH'S

RVF, Triumphs

PHYSICAL DESCRIPTION: FORMAT

162x106 mm; I + 157 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; cursive humanistic script; Petrarch's poems with one verse per line; one rectangular-box illumination.

INTERNAL DESCRIPTION

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

fols. 8r-19v: *RVF* 1-28.101;

fols. 20r-89v: *RVF* 50.74-239.29;

fols. 90r-129v: *RVF* 264.99-366 with the addition of *dispersa* 'Donna miuiene spesso nella mente' at fol. 113r;

fols. 130r-157v: *Triumph* (order: *Amoris* I.45-160, *Amoris* III, *Amoris* II, *Amoris* IV.1-138, *Mortis* I.74-172, *Mortis* II, *Fame* Ia.29-163, *Fame* II.96-153, *Fame* I.103-130, *Fame* Ia.1-28, *Fame* II.154-163, *Fame* III.1-104, *Temporis*, *Eternitatis* 16-73).

VISUAL ELEMENTS

[illumination\(s\)](#)

MATERIAL COPY

[Milan, Biblioteca Trivulziana, Triv. 903](#)

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Biblioteca Trivulziana
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Lorenzo
Sacchini

NOTES

The sequence of *RVF* is incomplete due to the loss of several fols. after fols. 19 and 89. The order of *capitoli* in the *Triumph* has been heavily disrupted by the binding process and the likely removal of illuminated fols. after fols. 129, 140, 145, 154, 156, 157 at the beginning of each *capitolo* of the *Triumph*. According to Brambilla (in Petrella 2006, 36), the authentic order of the *Triumph* was *Triumphus Amoris* I-IV, *Mortis* I-II, *Fame* I, Ia, II-III, *Temporis Eternitatis*.

At fol. 8r is a rich architectural frame with a series of small medallions representing Nero, Marcus Vipsanius Agrippa, Trajan, Julius Caesar; in the right and in the left margins are a unicorn and a hunting scene (with a dog biting a fawn) respectively. At the bottom of the fol., between Trajan's and Caesar's medallions, is the coat of arms of the Visconti family. Within the architectural frame is a rectangular-box illumination in which a young Laura crowns an elderly, bearded Petrarch; in the background are two turreted cities.

ONLINE REFERENCES

https://manus.iccu.sbn.it/opac_SchedaScheda.php?remlastbc=1&ID=114101

BIBLIOGRAPHY

Petrella 2006, 33-36; P.MI 1904, 319-21; Porro 1884, 341; Santoro 1965, 229-30.

D'Ancona 1914, II, (n° 654); Guerrini Ferri 1986a, 169; Quattrini 2002, 22-23; Wilkins 1951, 232