

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

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Casanatense
Rome
Italy

SHELFMARK

ms. 141

CREATOR

[Petrarch](#)
[Anonymous](#)

DATE

fifteenth century

TITLE PAGE

<inc> Nel tempo che rinoua imie [*sic*] sospiri

MODE OF EXEGESIS

[Annotations](#)
[Tools for the reader](#)

RELATED TO PETRARCH'S

RVF, Triumph + Mortis Ia, Fame Ia

PHYSICAL DESCRIPTION: FORMAT

256x180 mm; I + 187 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment; humanistic script; the layout of the *Triumph* varies according to the extent of annotations: normally the text of the *capitoli* is set in a central block with one verse per line, with annotations distributed in single column on left and right, but occasionally the annotations are distributed in double column on right or on three sides (fols. 3r-4r); the text of *RVF* with one verse per line is set in a central block, with annotations distributed in single column on left and right; two rectangular-box illuminations; one architectural frame; historiated and decorated initials.

INTERNAL DESCRIPTION

fol. 1r-38v: *Triumphs* with annotations (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Pudicitie*, *Mortis* I, *Mortis* Ia, *Mortis* II, *Fame* Ia, *Amoris* II, *Fame* I, *Fame* II, *Fame* III.1-120, *Temporis* 1-27, 88-145, 28-87, *Eternitatis*);

fol. 38v: colophon: francisci petrarce laurati [sic] poete Triumphus sextus ultim[o] explicit;

fol. 41r-47v: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. 48r-184r: *RVF* with annotations;

fol. 184r: colophon: expliciunt vulgaria .d[omini]. f[rancisci] petrarce Laureati poete;

Other contents:

fol. 39r-40v: [Bartolomeo da Castel della Pieve's] *canzone* 'Cruda seluaggia fuggitiua e fiera';

fol. 184v-187v: [Simone Serdini's] *capitolo* 'O specchio di Narcisso o Ganimede'.

VISUAL ELEMENTS

[decoration\(s\)](#)

[illumination\(s\)](#)

MATERIAL COPY

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NOTES

The *Triumphs* are extensively annotated by the same hand that transcribed the text. Each *capitolo* of the *Triumphs* (with the exception of *Triumphus Amoris* I, III) is preceded by a few lines in red ink, where the copyist provides an account of the content of the *capitolo* and, in the case of *Triumphus Mortis* I, explains the reasons for the adopted order of the *capitoli*. The rubric for *Triumphus Temporis* (fol. 33v) is the only one written in Latin. The most extensive marginal annotations provide biographies of the historical and mythological figures mentioned by Petrarch; these biographies are introduced by a letter in red ink, which is also written in interlinear position above the name of the

character: for instance at fol. 4r above 'Circe' (*Triumphus Amoris* III.24) is a small letter 'c' in red ink which refers to Circe's biography introduced by letter 'c' in the right margin. Other annotations clarify obscure passages or summarize the content of few lines (e.g. next to *Triumphus Temporis* 111 the copyist writes 'Ecosi iltempo triumpha de la fama'). Occasionally names of historical and mythological figures quoted in the text are copied in red ink next to the lines of the *Triumphhi*. *RVF* 2, 4-5, 7, 9, 10, 23-28 are less extensively annotated. Most of the annotations deal with correspondence sonnets, for which the annotator explains the circumstances when the poems were sent: e.g. next to the first line of *RVF* 26 the annotator writes 'Missere Francesco scriue al sopradicto messere Cino et perla sopradetta ragione per che gliera ritornato su lamore' (fol. 57r). Other annotations (mostly in vernacular but occasionally also in Latin) deal with obscure passages. Very brief and occasional annotations by a later (presumably sixteenth-century) hand: e.g. at fol. 49r next to *RVF* 4 ('LauReTA'); few *maniculae*.

Fol. 1r has an architectural frame decorated with floral decorations and two rectangular-box illuminations: the one at the top shows *Triumphus Amoris*, in the upper part of the illumination is a blue coat of arms crossed by a gold sash; the illumination at the bottom has cupid on the left about to shoot an arrow into a young man, probably Petrarch, and at the centre a cupid on a man's shoulders. Historiated initial for *Triumphus Amoris* I (fol. 1r) representing Laura. Fol. 48r has left and top decorated borders and a decorated initial on a gold square for *RVF* 1 (fol. 48r).

BIBLIOGRAPHY

AIM; CPR, 166; Ms.Cas 2, 58-61