# [Triumphi with anonymous commentary]

**ENTRY TYPE**
Manuscript

## Manuscript Details

**CURRENT LOCATION**

Biblioteca Nazionale Universitaria
Turin
Italy

**SHELFMARK**
N II 6

**CREATOR**
Petrarch
Anonymous

**DATE**
fifteenth century

**TITLE PAGE**

<inc> [—]mo usu[††] ch[e] niuno po[—] et ta[n]to fece ad asolo tornat[—] asolo Jn questo medessimo te[m]po li ect[—] (fol. 33r)

**MODE OF EXEGESIS**
Commentary

**RELATED TO PETRARCH'S**

*Triumphi* + *Fame* Ia

**PHYSICAL DESCRIPTION: FORMAT**

345x263 mm, I + 32 + I fols. (the original foliation has been significantly altered by the binding; the resulting sequence of fols. is: 33, 32, 31, 30, 29, 10, 8-9, 13-14, 11-12, 7, 15-19, 2-6, 20-28).

**PHYSICAL DESCRIPTION: TEXTBLOCK**

paper; humanistic script; two layouts: 1) Petrarch’s poems set in a central block with commentary distributed on all four sides along with annotations either next to the commented lines or in interlinear position; 2) last fols. of the original foliation contain a commentary in prose: names mentioned in Petrarch’s poems and single lines from them are set on left, followed by commentary distributed next to it in the same line and then across the page beneath them.

**INTERNAL DESCRIPTION**

fols. 33r-29v: anonymous commentary in prose;

fol. 10r-10v: *Triumphus Amoris* I.10-79 with anonymous commentary;

fols. 8r-9v: *Amoris* II.54-187, *Amoris* I.1-9 with anonymous commentary;

fols. 13r-14v: *Amoris* IV.78-166, *Pudicitie* 1-45 with anonymous commentary;

fols. 11r-12v: *Amoris* III.127-187, *Amoris* IV.1-77 with anonymous commentary;

fol. 7r-7v: *Fame* Ia.149-163, *Amoris* II.1-53 with anonymous commentary;

fols. 15r-19v: *Pudicitie* 46-193, *Mortis* I.1-172, *Fame* I.1-33 with anonymous commentary;

fols. 2r-6v: *Mortis* II.1-190, *Fame* Ia.1-148 with anonymous commentary;

fols. 20r-28v: *Fame* I.34-130, *Fame* II.1-163, *Fame* III.1-105, *Temporis* 1-145, *Eternitatis* 1-145 with anonymous commentary. See notes.

**MATERIAL COPY**

## Turin, Biblioteca Nazionale Universitaria, N II 6

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**NOTES**

The ms. was severely damaged by a fire in 1904. The upper section of each fol. has been completely burnt and destroyed. Remaining areas of the fols. are less damaged and have been attached to modern paper fols: normally only half of the page is still readable. Its status of conservation has worsened dramatically due to the binding process, which has altered the original sequence of the fols. It is possible to reconstruct the original order of the ms. thanks to Peyron (1904, 45-47), who described it before the fire and the modern binding: *Mortis* II, *Fame* Ia, *Amoris* II, *Amoris* I, *Amoris* III.127-end, *Amoris* IV, *Pudicitie*, *Mortis* I, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*. We lack lines from *Triumphus Amoris* III due to the loss of some fols., that were already missing when Peyron described the ms.

The commentary is extensive and provides a very detailed analysis of the text of the *Triumphi*. The two main interests developed by the author are the understanding and contextualisation of the text, and the investigation of its many historical and mythological references. The anonymous commentator provides rich biographical sketches of the historical and mythological figures referred to by Petrarch. Moreover, the commentator is particularly interested in providing commentary that focuses on religious concerns regarding the afterlife. The annotations by the same hand that transcribed the text have a complementary relationship with the commentary. They provide concise information on names mentioned, and point to additional information contained in the commentary ('Volta e troueraj historia insophonisba': fol. 7r); they also clarify the meaning of some passages. Although mostly in Italian, the commentary and the annotations are partly written in Latin; some *maniculae*.

**BIBLIOGRAPHY**

Mazzatinti, XXVIII, 171; Peyron 1904, 45-47