Petrarch, *Trionfi*; Dati, *La sfera*

1. ff. 1r-47r // Et ei: Questo m’avien per l’aspere some / de’ legami ch’io porto, e l’aria fosca / contende agli occhi tuoi; ma vero amicho ... Ché, poi ch’avrà ripreso il suo bel velo, / Se fu beato chilla vide in terra, / Or che fie dunque a rivederla in cielo? Finis.
   f. 47v blank


2. ff. 48r-76r Al Padre, al Figlio, allo Spirito Sancto / Per ogni secholo sia gloria et honore, / Et benedecto sia suo nome quanto / Tutte le chriature anno valore. / L’aldato et ringraziato in ogni chanto / Chon pura mente et chon divoto chuore ... Questa è la più di lungi e la più strana / Dove si navichi. E finisce qui / L’asciai [il fiume Tanay].
   ff. 76v-77v blank


Paper, ff. I (contemporary parchment) + 77 + I (contemporary parchment), 215 x 140 mm. Watermark var. Briquet 3378 (1478).

I^10 (-1, ff. 1-9), II-IV^10 (ff. 10-39), V^8 (ff. 40-47) || VI-VIII^10 (ff. 48-77). Vertical catchwords at right.

Board ruling for one column of 23 lines above top line. Ruling type 31.

Copied by two hands both writing Humanistica Cursiva: A ff. 1r-47r (art. 1), B ff. 48r-76r, in smaller handwriting. On f. 40v, the first three verses of *Triumphus temporis* are written in
Humanistica Textualis. In art. 1, the first letter of each terzine is placed between the double bounding lines.

In art. 1 space has been provided for headings between all *Trionfi*, but these have not been executed. The decoration consists of 3-line blue plain capitals at the opening of each *Trionfo*. In art. 2 space was equally provided for headings, which have not been executed. The decoration consists here of blue capitals, normally 2-line, larger ones (3-line) on ff. 55r, 62r, and 69r. On f. 48r, at the opening of art. 2, a 3-line blue flourished initial with red penwork forming a square background with extensions in the left margin. Guide-letters in or near the initials.

Contemporary binding: black blind-tooled calfskin over rounded wooden boards, sewn on three double thongs. Each cover decorated with a frame and a pattern of lozenges traced in quintuple fillets. Remnants of two brass clasps attached to the front cover. On the spine a s. XIX printed oval paper label with the handwritten number “123”.

On the front endleaves a few majuscules traced in ink, exceptionally followed by other letters (“Ruberto”). On the blank f. 77r a painted circular wreath, with floating ribbons, seemingly destined to contain a coat of arms, but now having in its centre a small disk decorated in the same colours. Purchased in July 2001 from a private collector on the Edwin J. Beinecke Fund.

*Bibliography:*