

[\[Triumph with Orlandi's canzone on Triumph\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Classense
Ravenna
Italy

SHELFMARK

89

RELATED TO PETRARCH'S

Triumph + Mortis Ia, Fame Ia

CREATOR

[Petrarch](#)
[Alberto Orlandi](#)

DATE

late-fifteenth century / early-sixteenth century

TITLE PAGE

<inc> Gioua[n]zel ma[n]sueto & fiero ueglio

MODE OF EXEGESIS

[Tools for the reader](#)

PHYSICAL DESCRIPTION: FORMAT

168x115 mm; I + 77 + I fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; various scripts: cursive humanistic script for the *Triumph*, sixteenth-century cursive script for Orlandi's *canzone*; Petrarch's poems with one verse per line.

INTERNAL DESCRIPTION

fols. 1r-51r: *Triumph* (order: *Amoris I*.79-160, *Amoris III*, *Amoris IV*, *Amoris II*, *Pudicitie*, *Mortis Ia*, *Mortis I*, *Mortis II*, *Fame Ia*, *Fame I*, *Fame II*, *Fame III*, *Temporis*; *Eternitatis*);

fol. 57r-59v: Alberto Orlandi's *canzone* on *Triumph*i ('*Cantilena alberti Orlandi*'; <inc> Beato elprego to [sic] cortese & almo);

Other contents:

The ms. includes a collection of four *canzoni* and one sonnet by Alberto Orlandi, two poems by Jacopo Corsi, one *canzone* by Simone Serdini, and three sonnets and one *canzone* by anonymous author. A series of four sonnets of political subject and two Latin carmina might be attributed to Panfilo Sasso according to Bettarelli (2001, 25-28); a third Latin poem can be attributed to Benedetto da Cingoli (Bettarelli 2001, 27). At fol. 75r-75v are four recipes for producing different coloured pigments in painting. For a complete list of the works, see Bettarelli 2001.

MATERIAL COPY

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NOTES

Orlandi's *canzone* summarizes the content of the *Triumph*i. In the second *stanza* Orlandi states that he will illustrate the five subjects of Petrarch's work ('*Ue contaro i cinquj s[u]o subiecti*'). The text of the *canzone* makes precise references to Petrarch's work, with a particular focus on mythological figures (such as Jupiter, Mars, Proserpine) mentioned in the *Triumph*i; few *maniculae*.

According to Bettarelli (2001, 5-6), the first section of the ms. containing the *Triumph*i is the oldest, and was copied in the closing decades of the fifteenth century.

BIBLIOGRAPHY

Mazzatinti, IV, 22

Bettarelli 2001