

[\[RVF and Triumphi - with annotations, Orlandi's canzone on Triumphi, and index\]](#)

ENTRY TYPE

Manuscript

Manuscript Details

CURRENT LOCATION

Veneranda Biblioteca Ambrosiana
Milan
Italy

SHELFMARK

I 88 Sup.

CREATOR

[Petrarch](#)

[Anonymous](#)

[Alberto Orlandi](#)

DATE

second half of the fifteenth century

TITLE PAGE

<inc> Oi [*sic*] che ascoltati [*sic*] inrime sparse el sono

MODE OF EXEGESIS

[Annotations](#)

[Tools for the reader](#)

RELATED TO PETRARCH'S

RVF, Triumphi + Mortis Ia, Fame Ia

PHYSICAL DESCRIPTION: FORMAT

290x217 mm; I + III¹ + 90 + III fols.

PHYSICAL DESCRIPTION: TEXTBLOCK

parchment (except modern flyleaves initial II-III and final I in paper); humanistic scripts by four separate hands (according to the sequence: fols. 1-33, 34-38, 39-47, 48-90); Petrarch's poems with two verses per line and marginal annotations; decorated initials.

INTERNAL DESCRIPTION

fol. I¹r: Latin couplet;

fol. I¹v: note of possession: 'ISTE LIBER EST MEI MAGISTRI TVRAE D[E] BAGNOCAVALO';

fol. II¹r: title of the ms. ('CANZONI, SONETTI et poesia uolgare di Francesco Petrarca') and note by librarian Antonio Olgiati dated 1603;

fol. II¹v-III¹v: blank;

fol. 1r-47r: *RVF* with additional *disperse* and annotations;

fol. 47r: FINIS AMEN;

fol. 47v-50v: blank;

fol. 51r-64r: *Triumphs* with annotations ('Iste dies fuit v] ap[ri]lis Mcccxxvij in quo phylocatus est de Laura'; order: *Amoris I, Amoris III, Amoris IV, Pudicitie, Mortis I, Mortis Ia, Mortis II, Fame Ia, Amoris II, Fame I, Fame II, Fame III, Temporis; Eternitatis*);

fol. 64r: colophon: Francisci petrarc[a]e laureati poet[a]e Triumphus VI et ultimus explicit;

fol. 64r-66r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. 66v-67r: one *dispersa* ('Canzon di Messer F[rancesco] p[etrarca] la qual trouai in uno antiquissimo libro'; <inc> Quel che nostra natura i[n]se piudegno);

fol. 67r: colophon: finis;

fol. 67r-67v: [Alberto Orlandi's] *canzone* on *Triumphs* 'Beato el pregho tuo cortese et almo';

Other contents:

fol. 68r-68v: Niccolò Cieco's *canzone* ('Maestro Nicolo cieco ad p[er]suadendu[m] pacem que e[x] co[n]traria p[ri]me: scilicet ad guerras'; <inc> Remia [sic] costui del mertuo suo signore';

fol. 68v: Cornelio Balbi's [actually Alessandro Sforza's] tailed sonnet ('Nel libro di Cornelio Balbi'; <inc> Piantar bronzine bricole et bombarde) penned by a sixteenth-century hand;

fol. 69r-70v: blank;

fol. 71r-89r: [Giusto de' Conti's *La bella mano*];

fol. 89r-90v: three of Niccolò Cieco's *canzoni* ('Maestro Nicolo cieco ad uirtutem i[n] genere'; 'Ola [sic] diro uirtu chel mondo honora', 'misera sfazata al ben dispecta', 'Agnanimo [sic] Signor per quel amore');

fol. Ir-IIr: blank;

fol. IIv: sonnet by anonymous author ('In Abtate 1481 me[n]se martij ualde sofflarse borea'; <inc> Borea no[n] soffiare hormay qui tanto);

fol. IIIr: scattered words and Latin lines;

fol. IIIv: scattered words, lines, and repeated notes of possession with minor variations 'Iste liber est domino marchesio de varisio'.

VISUAL ELEMENTS

[decoration\(s\)](#)

MATERIAL COPY

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LOCATION

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NOTES

Both *RVF* and *Triumph* are annotated, though the latter much more heavily so. For *RVF* there are occasional annotations in red ink by humanistic hands either dealing with moments in the life of Petrarch (e.g. at fol. 43r on the date of Petrarch's enamourment), or clarifying specific passages. Annotations in black ink usually deal with variant readings and mistakes in the text. For *Triumph*, the annotations, in the margins and occasionally at the top and bottom of the fol., are penned in red ink by the same hand that transcribed the text. These annotations sometimes explain obscure passages, but more often deal with historical content, providing information on the vicissitudes affecting the historical and mythological figures mentioned by Petrarch. Notes in another hand attempt to provide historical discussion for the first series of annotations. Every single *capitolo* of the *Triumph* is introduced by a brief foreword (summarizing its content) in red ink by the same hand that transcribed the text.

Orlandi's *canzone* summarizes the content of the *Triumph*. In the second *stanza* Orlandi states that he will illustrate the five subjects of Petrarch's work ('ti cantero lisuo [*sic*] cinq[ue] subiecti'). The text of the *canzone* makes precise references to Petrarch's work, with a particular focus on the mythological figures (such as Jupiter Mars, Proserpine) mentioned in the *Triumph*.

At fol. 71r, Ludovico Antonio Muratori inserts the title of the section 71r-89r of the ms.: 'La Bellamano di Mess[er] Giusto de' Conti Romano senatore. Vidit L[odovicus] A[ntonius] Muratorius'.

Initials in gold for *RVF* 3, 5; few *maniculae*.

ONLINE REFERENCES

<http://ambrosiana.comperio.it/opac/detail/view/ambro:catalog:76404>

BIBLIOGRAPHY

P.MI 1904, 294-95

Banfi 1975, 97; Cavedon 2007, 225 (n. 14); FP Ambr. 2004, 78-79; Wilkins 1951, 180-81, 234, 246-47; Wilkins 1970, 370-72.