[Triumphi with Orlandi’s canzone on Triumphi]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Classense
Ravenna
Italy

SHELFMARK
89

RELATED TO PETRARCH'S

Triumphi + *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 *Triumphi*, sixteenth-century cursive script for Orlandi’s *canzone*; Petrarch’s poems with one verse per line.

INTERNAL DESCRIPTION

fols. 1r-51r: *Triumphi* (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 *Triumphi* ('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 *Triumphi*. 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 *Triumphi*; few *maniculae*.

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

BIBLIOGRAPHY

Mazzatinti, IV, 22

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Bettarelli 2001