[Triumphi and RVF – with Orlandi’s canzone on Triumphi and index]

ENTRY TYPE
Manuscript

Manuscript Details

CURRENT LOCATION

Biblioteca Nazionale Marciana
Venice
Italy

SHELFMARK
It. IX 51 (6274)

CREATOR
Petrarch
Alberto Orlandi

DATE
fifteenth century

DEDICATEE
Berardo da Varano

TITLE PAGE

‘Cancion composta p[er] Alberto Orlando ad insta[n]za del M[agnifi]co S[isgnor] berardo da camarino sop[ra] i triumphi’

MODE OF EXEGESIS
Tools for the reader

RELATED TO PETRARCH'S

RVF and *Triumphi*

PHYSICAL DESCRIPTION: FORMAT

295x211 mm; I + 6 (A-F) + 199 + I (fols. A-F are unnumbered in the ms.)

PHYSICAL DESCRIPTION: TEXTBLOCK

paper; humanistic script; Petrarch’s poems with one verse per line and prose text; decorated initials.

INTERNAL DESCRIPTION

fols. Ar-Cr: Alberto Orlandi's *canzone* on *Triumphi* ('Cancion composta p[er] Alberto Orlando ad insta[n]za del M[agnifi]co S[isgnor] berardo da camarino sop[ra] i triumphi', <inc> [B]eato il prego tuo cortese & almo; <exp> per ubidirti e no[n] p[er] far comento);

fol. Cr: colophon: finis;

fols. Cv-Fv: blank;

fols. 1r-4r: alphabetical index of the first lines of *RVF* poems (under each letter of the alphabet, poems are listed in order of appearance);

fol. 4v: index of the first lines of the *capitoli* of the *Triumphi* in order of appearance;

fols. 5r-45r: *Triumphi* (order: *Amoris* I, *Amoris* III, *Amoris* IV, *Amoris* II, *Pudicitie*, *Mortis* I, *Mortis* II, *Fame* Ia, *Fame* I, *Fame* II, *Fame* III, *Temporis*, *Eternitatis*);

fol. 45v: blank;

fols. 46r-197: *RVF* with additional *dispersa* 'Donna mi uiene spesso nelamente' at fol. 72v;

fol. 197r: colophon: Finis;

fol. 197v: *Triumphus mortis* Ia (<inc> Quanti già ne la eta matura et agra; <exp> Quella per cui ben far prima mi piacque);

fol. 198r: *RVF* 231;

fol. 198v: Petrarch's note on Laura ('Lo istesso poeta.' <inc> Laura, propriis uirtutibus illustris; <exp> acrit[e]r ac uirit[e]r [*sic*] cogitanti.);

fol. 199r-199v: blank.

VISUAL ELEMENTS
decoration(s)

MATERIAL COPY

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NOTES

There are occasional marginal annotations next to *RVF* poems mainly reporting historical and mythological names or, more rarely, variant readings of some passages (e.g. fol. 125v).

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 ('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 *Triumphi*.

RVF 231 is missing: at fol. 142v the copyist writes in a marginal note 'Qui mancha uno sonetto chi cominza Io mi uiuo. ho in fine a c[ar]t[a] 198'. At fols. 96v and 114r, *RVF* 114 and 138 were both covered by another layer of paper and were later rewritten by another hand, who tried to imitate the original one.

At fol. 5r is a coat of arms of the Venetian Giovanni Marcanova, who – according to CPVe, 2 – presumably commissioned this ms. Decorated initials with a floral design for the first line of *Triumphus Amoris* I (which extends to the left margin of fol.) and *RVF* 1. Initial of every poem has schematic floral decorations; some *maniculae*.

BIBLIOGRAPHY

CPR, 174; CPVe, 2*;* Iter, II, 272a