**PetrArchive Check List of Subsets**

**Examples = http://dcl.slis.indiana.edu/petrarchive/**

**Subset 1A** = Vat Lat 3195, c. 1v: focuses on the first organizational principle of Petrarch’s *Fragmenta*: the four-sonnet construction of the manuscript leaf based on a 31-line transcriptional field (see Ex 1)}.

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**Subset 1B** = Vat Lat 3195, c. 22r: reconstructs the subtle visual poetics of the rare disruption of this principle in, for example, to call attention to a dramatic shift in the work’s narrative (see Ex 2)}. Here we find the poet/scribe’s application of the blank space for a sonnet at the bottom of the manuscript page to signal a narrative shift or significant moment in the poetic narrative.

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**Subset 1C** = Vat Lat 3195, cc. 22v-23r: demonstrates the function of c. 22r’s divisional stop space used by Malpaghini between c. 22r and 22v to mark macrotextual pause between the sonnet *Rvf* 104, *L’aspectata vertù* and canzone *Rvf* 105 *Mai non vo’ più cantar com’ io soleva*. The blank space of eight transcriptional lines at the bottom of c. 22r could easily have held the first 12 verses of the *Rvf* 105’s first 15-verse strophe, just as c. 24v’s final eight lines convey the first 12 verses of the first 15-verse strophe of the canzone *Una donna più bella assai che ’l sole* (*Rvf* 119). But the 8 blank, stop-space lines of c. 22r thwart the anticipation of the reader and the trajectory of the macrotext, and announce a full stop before the proclamation in *Rvf* 105 of a fundamental change: “Mai non vo’ più cantar com’ io soleva”.

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**Subset 2a** = Vat Lat 3195, c. 3v: constructs the digital formation of Petrarch’s second organizing principle for the manuscript page and his visual poetics: the counterbalance of the sestina’s vertical reading strategy, down the transcriptional column, with a single sonnet’s horizontal code (see Ex. 3): sonnet + sestina.

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**Subset 2b** = Vat Lat 3195, c. 14v: demonstrates the reverse matrix of Petrarch’s second organizing principle for the manuscript page and his visual poetics: the counterbalance of the sestina’s vertical reading strategy, down the transcriptional column, with the single sonnet’s horizontal code. Sestina + sonnet

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**Subset 3A** = Vat Lat 3195, c. 69v: investigates the 157 lines of “Quel’ antico mio dolce empio signore” (*Rvf* 356 [360]) as common site of reordering, another of Petrarch’s revisionist principles. The poem’s virtual reconstruction is based on the early manuscripts tradition since Petrarch was forced by a lack of material space to distort the poem’s visual layout in his own final transcription. Here we use both Petrarch’s personal transcription and the early MS Segniano 1 from the Laurentian Library in Florence, cc. 52v–53r).

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**Subset 3B** = Vat Lat 3195, c. 70r: continuation of 69v:

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**Subset 4A** = Vat Lat 3195, c. 26r: examines the complex versioning of poems that have been the subject of Petrarch’s extensive erasure and emendation by reconstructing the layers of the poet’s revisions both in his own manuscript and in those of subsequent manuscripts that reflect earlier and later versions. Subset 4a presents the four poems on leaf 26r in which Petrarch attempts to maintain the fair copy status of the manuscript (see Ex. 4a).

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 **+ palimpsest of *Donna mi vene spesso ne la mente***

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**Subset 4B** = Vat Lat 3195, c. 45r: tackles the complex versioning of poems that have been the subject of Petrarch’s extensive erasure and emendation by reconstructing the layers of the poet’s revisions both in his own manuscript and in those of subsequent manuscripts that reflect earlier and later versions. This subset will be consist of the four sonnets of leaf 45r in which Petrarch has abandoned fair copy practices.

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**Subset 5A** = Vat Lat 3195, c. 15r–v: reconstructs the complexities of textuality in diverse forms of longer poems (canzoni) in differing versions of the poem *Rvf* 70 (“**L**Asso me, ch’i’ non so in qual parte pieghi”), in which Petrarch singles out his quotations of other poets by isolating their verses on independent lines at the end of each stanza (see Ex. 5).

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**Subset 6** = Vat Lat 3195, c. 39r: examines Petrarch’s strategies of multiple strata of erasure as part of his visual poetics and application of compilational techniques that range from the elimination of an entire sonnet to multiple strata of expulsions in individual poems.

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