PetrArchive / Spaces:

1. placeholder for postponed decisions, such as the blank space left by Malpaghini on c. **37r2** and later used by Petrarch himself to insert *Geri quando talor meco s'adira* (*Rvf* 179). Not dependent on erasure, the placeholder allows for a certain openendedness in the macrotext during its development, but it also establishes limits the eventual genre of the insertion to one of three forms: a monostrophic ballata, a madrigal, or a sonnet.

2. stop space defines closure within the macrotext. The unruled charta 52v, which carries an erased catchword for *Rvf* 264, *I' vo pensando*, has the same function as the blank charta used in fourteenth-century copies of the *Commedia* to separate, for example, the *Inferno* from the *Purgatorio*. A similar divisional stop space is 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 blank 8 lines of c. 22r thwart the anticipation of the reader and the trajectory of the macrotext, and announce a full stop before the proclamation, if not a manifesto, of a fundamental change: "Mai non vo' più cantar com'io soleva", the full stop and change reiterated throughout the poem's 90 verses and emblematically in the enigmatic opening of the second strophe: "I' die' in guarda a san Pietro; or non più, no: Intendami chi pò, ch'i' m'intend'io.".

3. potential space: How to define space that is prepared to receive text but is blank? The categories of 'potential intention' and 'inutility' haunt these chartae. A late fifteenth-century Humanist hand had equal difficulty with the space and inserted an explicit on **c. 49v** for the conclusion of the poems of Part I of the *Fragmenta* in an attempt to close materially the section on the verso of the last poems on **c. 49** (*Rvf* 260–263): Explicit: Francisci petrarce expliciu*n*t soneta de Vita amaxie sue. Amen et Deo gratias. Un bel morir tuta la vita honora". The explicit was subsequently erased, as was the recently discovered catchword on c. 52v. While four collaborators in a group are seldom equally happy with such a determination, we settled on establishing code for what we defined as potential space.

4. reclaimed space four separate subdivisions:

 a) complete erasure and recycling;

 b) partial erasure and recycling;

 c) erasure and elimination;

 d) elimination.

8. descriptive sestina space

9. space: intercolumnar space = TEI space