

TABLE 1:  
Glosses in *Aut* and *NO*

The + symbol indicates that *NO* also has the gloss. Ten underlined *Aut* glosses are unpublished<sup>1</sup> and seven glosses, in italics, may not be by Boccaccio.<sup>2</sup> The table below indicates that *Aut* has 1301 glosses while *NO* has 1090 glosses. The two MSS have 993 glosses in common. *Aut* has an additional 308 glosses, while *NO* has an additional 78 + 18 glosses, all in boldface. The boldface *NO* glosses do not appear in *Aut*: 78 have no equivalent in *Aut*, while the 18 glosses occur in XII.47.1-56.6, the text on fol. 137a, which is missing in *Aut*. It is unclear how many glosses the missing *Aut* folio contained.

<i>Aut</i>	<i>NO</i>	<i>Aut</i>	<i>NO</i>	<i>Aut</i>	<i>NO</i>	<i>Aut</i>	<i>NO</i>
<b>Book I</b>							
1.1	+	55.3	+	134.2	+	.8a	+
.3	+	58.8	+	.7	+	.8b	+
.4	+	59.3	+			12.1	+
2.4	+	60.1	+			.3a	+
3.1	+	.4				.3b	+
5.7	+	.5				13.6	+
6.1a	+	.8		10.	9.5	14.1	
.1b	+	61.3	+	.1a		.2	+
.2	+	62.1	+	.3		.3	+
7.1	+	65.2	+	11.1a		20.2	+
14.1	+	.3		.1b		23.7	+
15.6	+	84.2	+	.2		24.5	+
	+	102.2	+	.3		25.3a	
40.3	+	130.7	+	.5		.3b	+
.7	+	131.1-2	+	.6		26.3	
41.1	+	132.7	+	<b>131.2</b>		27.5-8	<b>26.2</b>
				.7a			+
				.7b			

<sup>1</sup> Ten unedited *Aut* glosses: II.31.1; I.75.4; III.22.1; IV.14.2; IV.20.2; VIII.13.5; IX.2.1b; XI.23.4b; XI.24.5c; XII.22.5.

<sup>2</sup> Seven *Aut* glosses that may not be in Boccaccio's hand: (published) IV.49.8; V.24.7; VII.79.4; VIII.87.5; VIII.102.8; XI.77.1; (unpublished) VIII.81.6.

## THE ORATORIANA TESEIDA

155

Aut	NO	Aut	NO	Aut	NO	Aut	NO
28.4	+	+		29.4	+	18.2	
.5	+		.3		<b>30.5</b>	.3	+
29.1-2	+	+		32.5		.5	+
<u>31.1</u>	+		.6	.8		.8	
31.5	+	+		33.2	+	19.4	+
32.7			2.2	.4	+	.6	+
35.6	+	+		.5	+	<u>20.2</u>	
36.3	+		.4	.8	+	.4	+
.5			.6	34.3	+	.6	
	<b>45.1</b>		.8	35.7	+	.7	+
	<b>46.4</b>	4.5	+	36.7		21.1	+
	<b>.8</b>	.7		37.6		.6	+
47.5	+	5.1a	+	38.5	+	.8	+
50.8	+	.1b		40.7	+	22.2	+
65.6	+	.1c	+	43.2	+	.3	+
70.4	+	.2	+	44.4	+	25.6	
.5		.5	+			27.4	+
71.7	+	.6		<i>Book IV</i>		28.6a	
72.7	+	.8a	+	1.2-5	+	.6b	
73.6		.8b	+	10.5	+	29.1	
74.2	+	.8c	+	12.6	+	31.1	+
.7a	+	9.6		.7	+	.2	+
.7b		12.2	+	13.3	+	32.6	
75.1		14.6		<u>14.2</u>		33.5	+
.4		16.3	+	.3	+	40.2	+
78.3	+	17.8	+	.4-5	+	.3a	
79.8a	+	20.5		.7a	+	.3b	+
.8b		<u>22.1</u>		.7b	+	41.4	+
81.4		24.3		.8a	+	.8	
.6	+	25.2	+	.8b	+	42.2	+
83.6	+	.3	+	15.1	+	.6	+
92.6a	+	.5	+	.4	+	43.1	
.6b	+	.6	+	16.1	+	44.2	+
	<b>94.4</b>	.8		.2a	+	.3a	+
95.4	+	27.2	+	.2b	+	.3b	+
	<b>95.8</b>	.3-4a		.3	+	.6	+
96.4	+	.4b	+	.4	+	46.1	+
		.5	+	.5	+	.3	+
<i>Book III</i>		.8		.6a	+	.4	+
	<b>IS-13.3<sup>3</sup></b>	28.1		.6b	+	.5	+
		.5	+	17.3	+	.7	+

<sup>3</sup> This is the single NO gloss at one of the introductory sonnets. *Aut* glosses occur only in the poem.

Aut	NO	Aut	NO	Aut	NO	Aut	NO
47.2	+	.3	+	96.4		.8	+
.5	+			.5	+	28.6	+
49.8		<b>Book V</b>		.6	+	29.1	
	<b>51.8</b>	10.8	+	97.6		.3	
54.1	+	12.8	+	.7	+	.7	+
55.3	+	13.2	+	98.1	+	30.1a	
.4		17.3-4	+	.3		.1b	
.7	+	18.4		99.1		31.8	
.8	+	24.7		.2	+	32.2	+
56.7		29.3	+	.3		34.1	+
58.5	+	.4-5	+	.4	+	35.1a	+
	<b>59.5</b>	.7	+	.5		.1b	+
59.7	+	30.1	+	.7a		.2	
.8	+	.3	+	.7b	+	.7	+
62.1	+	.7	+	103.1	+	36.5	+
70.3	+	.8	+			37.1	+
.8	+	31.1	+	<b>Book VI</b>		.2a	
72.8	+	.4	+	14.1	+	.2b	
73.1	+	32.2a	+	15.4	+	.3	
.2	+	.2b	+	17.3	+	38.1	+
.3a	+	.3		.8a	+	.2	+
.3b	+	.7		.8b	+	.3a	+
.6		35.1a		18.5		.3b	+
.8	+	.1b		19.1-4	+	.4	+
73.8-74.1	+	42.6		.3		.7	+
	<b>74.3</b>	57.1	+	.4		.8	
75.3		.6	+	20.2a	+	39.1	
.4	+	.7	+	.2b		41.2	+
.5	+	58.1	+	.4	+	42.1	+
77.6		.4	+	.7		.6	+
.7a		.5	+	21.2a	+	44.1	+
.7b	+	.7	+	.2b	+	.2	+
.8	+	59.3	+	.5	+	.7	+
78.2a		.5		22.4	+	45.1	
.2b	+	.6a		23.2		46.2a	
.7		.6b	+	24.5		.2b	+
80.2	+	.8	+	.6	+	.5	+
.5		62.2		25.4	+	.6	
.6		.3a		26.1	+	47.1	
81.4		.3b		27.1	+	.2	
.7		.7		.2	+	48.2a	+
82.5		88.5		.3	+	.2b	+
83.4		.7a		.4		.3	+
.5		.7b		.7a	+	.4	
84.7	+	.8		.7b		.5	
85.2	+	92.5-6	+	.7-8	+	.6	

## THE ORATORIANA TESEIDA

157

Aut	NO	Aut	NO	Aut	NO	Aut	NO
.7		<i>Book VII</i>		.6		.4	
.8	+	2.2a	+	42.2		.6	
50.5	+	.2b	+	.5		91.4	+
51.1		.4		.7		93.6	
52.1	+	4.8	+	43.2a		94.2a	+
.3	+	5.1		.2b		.2b	+
.6	+	.2		.3a		.5	
53.1	+	8.8	+	.3b		.6-8	+
.3	+	9.2a	+	.5		.7	+
54.2	+	.2b	+	44.6		.8a	+
55.1	+	.4	+	45.4a	+	.8b	+
.5	+	12.5	+	.4b	+	97.3	+
56.1	+	23.6		46.6	+	.4	+
	<b>56.1b</b>	24.3	+	48.3	+	99.1	+
	<b>56.7</b>	.5	+	50.1	+	100.6	+
57.1	+	25.3	+	.5		101.3	+
58.1	+	27.1	+	71.2	+	.5a	+
59.1a	+	.3	+	72.5	+	.5b	
.1b	+	28.6		73.2	+	.6	+
.2	+	29.1	+	.4	+	102.1	
.5	+	.4	+	.8	+	.4	
.6	+	30.1a	+	74.1	+	103.2	
.8		.1b		.4	+	104.5-6	+
60.1	+	.2		.7	+	110.4	+
.2	+	.3		75.2	+	.6a	+
.3	+	.6		76.1	+	.6b	+
.5	+	32.2		.5	+	111.1	+
.7	+	.3		77.2	+	112.1	+
61.1	+	.5		.4	+	.5a	+
.2	+	.6		79.2	+	.5b	+
.3	+	.7		.4		.5c	
62.1	+	33.1		.5	+	.7	+
	<b>62.2</b>	37.2	+	.7		114.3	+
.7		.4	+	80.3	+		
63.1	+	.8	+	81.2	+	<i>Book VIII</i>	
.6		38.2	+	.4	+	1.2	+
65.7		.2-4	+	.7	+	.6a	+
67.5		.3		82.5	+	.6b	+
.6		.5		83.1	+	2.5	+
68.1	+	.6		.2	+	3.1	+
.4		39.1	+	.5		.3	
.6	+	.5	+	84.1	+	4.1	
69.8	+	.7	+	88.6	+	.2	
70.8	+	40.1		.7	+	.5	
71.1	+	.2		89.6	+	6.1	+
		.5		90.2	+	9.1	+

Aut	NO	Aut	NO	Aut	NO	Aut	NO
.2			<b>.6</b>	.7	+	47.1	
10.5	+	94.4	+	5.	+	57.5	+
.7	+	.5	+	.1a	+	71.6a	+
11.1	+		<b>96.4</b>	.1b	+	.6b	+
.5		99.6	+	.1c	+	72.5	+
13.1		100.3	+	.2	+	73.5	+
.2		.5	+	.3	+	.7	+
<u>.5</u>		.6a		.4a		75.2	+
.6		.6b		.4b	+		
15.3		102.5	+	.6	+	<b>Book X</b>	
.4		.8		.7a	+	1.1a	+
.8		103.1		.7b	+	.1b	+
16.6		.3	+	.8		.2	+
17.2		.5	+	6.1a	+	.3	+
.7		.7	+	.1b	+	.5	+
18.2		106.6	+	.4		2.5a	+
.4		107.1	+	.8	+	.5b	+
21.8	+	.3	+	7.3	+	.6	+
25.4	+	.5	+	.7	+	3.5	+
26.3		110.2	+	10.5-6		4.1	+
27.8		111.8	+	.8	+	.7	
51.1		112.8	+	12.2	+	.8	
56.8	+	114.4		18.1	+	5.1	
57.2	+	117.5	+	19.4		.3	+
63.1	+	119.6a	+	25.6	+	.4	
.2	+	.6b		29.4	+	.5	+
.3a	+	.8	+	.7	+	.7	+
.3b	+	120.4-5	+	31.4	+	6.4	+
.3c	+			34.	+	.5	
.4		<b>Book IX</b>		.4		.6	+
.6		1.1	+	35.4		.8	+
.8		.2	+	36.7a	+	7.2	+
67.5		.3	+	.7b	+	.3	
.8	+	2.1a	+	37.2	+	.4	+
69.5		<u>.1b</u>		.3	+	.5	+
72.3		.2	+	38.5a	+	.6	+
74.1-5		.3	+	.5b	+	.7	
.5		.8	+	41.2	+	.8	+
.6		3.7	+	.3	+	8.1a	+
75.2		4.1	+	.4		.1b	+
80.1	+	.2	+	43.3	+	.3a	+
81.6		.3	+	44.3		.3b	+
87.5		.4	+	.4		.4	+
	<b>89.1</b>	.5a		.8	+	.5	+
	<b>92.1</b>	.5b	+	46.4	+	.6	+
	<b>.5</b>	.6	+	.5	+	.7	+

## THE ORATORIANA TESEIDA

159

Aut	NO	Aut	NO	Aut	NO	Aut	NO
.8	+		<b>.2</b>	81.7	+	99.1	+
9.4	+		<b>.6</b>		<b>82.2</b>	.2a	+
11.3	+	39.7	+	.3	+	.2b	+
.4	+		<b>.8</b>	.4	+	101.4	+
12.5		40.2	+	84.3	+	102.6	
.7	+	.1-2	+		<b>84.4</b>	103.5	+
13.2	+	.5	+	86.6	+	.6	+
.4	+	41.1+		87.1	+	106.5	
	<b>13.5</b>	.3	+	.3		.7	+
13.5a		.7	+	.5	+		<b>106.8</b>
.5b		48.8	+	.6	+	107.7	+
.7	+	49.2	+	88.8	+	108.5	+
14.5	+	.3	+	89.1	+	110.8	
.6	+	.4		.3	+		<b>111.6</b>
.8	+	.5	+	.6	+		
15.6	+	.7a	+	90.2	+	<i>Book XI</i>	
17.8	+	.7b	+	.4	+	1.4	+
18.4	+	50.4	+	.7	+	.6a	+
.6	+		<b>50.4b</b>	.8a	+	.6b	+
.2-6		50.6a	+	.8b	+	.8	+
.8	+	.6b	+	91.5	+	2.1	+
19.5	+	.8	+	.5-6	+	.3	+
20.1	+	51.2		.6a	+	.6	+
.3	+	52.4a	+	.6b		.7	+
.5	+	.4b	+	.7		3.2	+
.7a	+	.6	+	92.2			<b>4.8</b>
.7b	+	56.1	+	93.1	+		<b>6.3</b>
21.3	+	.2	+	.5		6.5	+
.6	+		<b>56.2b</b>	94.1	+	.8	+
.7	+	56.7	+	.6	+	7.2	+
23.1	+	57.1	+		<b>94.8</b>	.3	+
24.1	+	.2	+	95.2	+	.8	
.2	+	58.8	+	.4	+	8.6	
25.1	+	65.6	+		<b>95.8</b>	9.6	+
	<b>25.3</b>	69.1	+	96.	+	10.1	+
26.4	+	.5	+	.2	+	12.6	+
27.3	+	.6a	+	.3	+	13.8	
29.2	+	.6b		.4	+	14.6a	+
.4	+	70.1a	+	.6		.6b	+
30.1	+	.1b	+	97.3	+	15.1	+
.8	+		<b>71.5</b>	.4	+	.4	+
32.2	+		<b>.8</b>		<b>97.6</b>	.7	+
.6	+	73.8	+	97.7		16.7a	+
.7		76.3	+	.8		.7b	
33.2	+	79.2			<b>98.1a</b>	.8	+
	<b>39.1</b>	80.8	+	98.1b	+		<b>17.5</b>

Aut	NO	Aut	NO	Aut	NO	Aut	NO
18.2		<u>.5b</u>	+	38.2	+	.3	
	<b>18.5</b>	.5c		.8	+	.4-5	
18.6	+	.7		39.1		.5	
.8	+	.8a	+	.6	+		<b>58.6</b>
19.1	+	.8b	+	40.6	+	59.2	+
.2a	+	25.3	+	.7	+	.3	+
.2b	+	.5a	+	42.2	+	.4-5	+
.2c	+	.5b	+	43.7	+	.5	+
.3	+	.6	+	44.5	+	60.3	+
	<b>19.4</b>	26.3-5	+	.6	+	.4	+
19.5a	+	27.3	+	.7		.6	+
.5b	+	.4	+	45.3	+	.7	+
.6	+	.7	+	.4	+	.8	+
.7	+	.8		.6		61.1a	+
.8	+	28.1	+	.7	+	.1b	+
20.3		29.1	+	46.2	+	.2	+
.4a	+	.2	+	47.2	+	.3	+
.4b	+	.3	+	.3		.4a	+
.8	+	.8	+	.6	+	.4b	+
21.3	+	30.4	+	.7	+	.7a	+
.7			<b>30.4b</b>	48.3	+	.7b	+
22.1	+	30.5	+	49.1		62.1	+
.2a	+	.7		.4a	+	.3	+
.2b	+	32.1	+	.4b	+	.4a	+
.3	+	.2	+	50.1	+	.4b	+
.5		.6	+	.4	+	.5a	+
.6a	+	34.2	+	.7		.5b	+
.6b	+	.3	+	51.1	+	.7	+
.7	+	35.2	+	.5	+	63.1a	
.8a	+	.3	+	.7	+	.1b	+
.8b	+		<b>35.4</b>	52.5	+	.1c	+
23.1	+	35.5a	+	.6		.2	+
.2	+	.5b	+	.7a	+	.3a	+
.3	+	.7	+	.7b	+	.3b	+
.4a	+	.8a	+	53.3	+	64.1	+
.4b	+		<b>35.8b</b>	54.4	+	.2	+
.6a	+	36.2	+	.8	+	.3	+
.6b	+	.3	+	55.1	+	.6	+
.7	+	.4	+	56.2	+	.8	+
.8	+	.6		.6	+	65.1a	
24.1	+	.7	+	.8		.1b	+
.2	+	.8a	+	57.2	+	.2a	+
.4a		.8b	+	.5	+	.2b	+
.4b	+	37.1	+	.7	+	.4	+
.5a			<b>37.4</b>	58.2		.6	+

THE ORATORIANA *TESEIDA*

161

Aut	NO	Aut	NO	Aut	NO	Aut	NO
.8	+	.3	+	85.1	+	3.3a	+
66.2	+	.5	+	.2	+	.3b	+
.4	+	.6	+	.5	+	4.3	+
.6	+	.8	+		<b>85.6</b>	.5	+
68.1	+	75.1	+	.8	+	.6a	+
.3a	+	.2	+	86.1	+	.6b	+
.3b	+	76.3	+	.2	+	5.4	
.3c	+	.5	+	.5	+	6.5	+
.4	+	77.1	+	87.1a	+	7.7	+
.5		.2	+	.1b	+	.8	
.7	+	.7	+	.2	+	8.6	+
69.3	+	78.1	+	.3	+	9.3	+
.4		.7a	+	.7	+	.8	+
70.6		.7b	+	.8	+	10.1	+
.8	+	79.4	+	88.1		.4	+
71.1	+	.6	+	.2a	+	.5	
.2a	+		<b>79.6b</b>	.2b	+	.7a	+
.2b		79.8		.2c	+	.7b	
.3a	+		<b>80.5</b>	.3	+	11.4	+
.3b	+	80.6	+	.4	+	.5	
.5	+		<b>80.8</b>	.6	+	.8	
.6	+	81.1		.8	+	13.4	+
.7a	+	.2	+	89.2	+	.5	
.7b		.3	+	.4	+	14.4	+
72.1	+	.6	+	.5	+	15.3	+
.2a	+	.8	+		<b>90.1</b>	17.5	+
.2b		82.1a		.4a	+	18.1a	+
.3a		.1b	+	.4b		.1b	
.3b		.5	+	91.1	+	.3	+
.5		83.1	+	.3	+	.4	
.6	+	.4	+	.4	+	.7	
.7a		.5-6		.6a		19.5	+
.7b		.6-7	+	.6b	+	21.8	
.8a	+	84.1a	+	.6c	+	22.4	
.8b	+	.1b	+	.8	+	.5	+
73.4	+	.3	+			[22.8] <sup>4</sup>	+
.7	+	.5a	+	<i>Book XII</i>		23.4	+
.8	+	.5b	+	1.2		.6	+
74.1-2a	+	.6	+	.5	+	.7	+
.b	+	.7	+	2.4	+	24.1	+

<sup>4</sup> The gloss, XII.22.8 [*assai*]: *quanto d'avere Emilia per moglie*, was once present in the right margin of *Aut* at XII.22.8 (fol. 135<sup>v</sup>). Although subsequently erased, it is legible under infra-red light.



Aut	NO	Aut	NO	Aut	NO	Aut	NO
.6	+	.5	+		<b>60.</b>	77.4a	+
26.5	+	42.2	+		<b>61.</b>		<b>77.4b</b>
27.2	+		<b>46.3</b>	61.5	+	.5	+
.4	+			.6	+		<b>77.7</b>
28.3	+	<i>Aut missing</i>		.7	+	78.2	+
.4	+	<i>fol.137a</i>			<b>62.</b>	.4	
.8	+	<b>49.3</b>			<b>63.</b>	79.5	+
29.4	+		<b>.4</b>	63.3	+		<b>80.5</b>
.6	+		<b>.5</b>	.4	+	81.1-3	
30.1	+		<b>50.1</b>	64.2a	+	.2	+
.7a	+		<b>51.1</b>	.2b	+	.6	
.7b	+		<b>.5</b>	.1-3	+		<b>81.8</b>
			<b>.6</b>	.3	+		<b>82.3</b>
			<b>.8</b>	65.4	+	82.6	+
			<b>52.1a</b>	.6	+		<b>82.8</b>
34.7	+		<b>.1b</b>		<b>66.2</b>	83.7	+
35.1	+		<b>.1-2</b>	67.8	+	84.1	+
.2a	+		<b>.4</b>	68.4	+	.4	+
.2b	+		<b>53.</b>	.6	+	.5	+
.4a	+		<b>.1</b>	.8	+	.7	+
.4b	+		<b>.5</b>	69.1	+	.8a	+
36.1	+		<b>.8</b>	.5	+	.8b	+
			<b>54.2</b>		<b>70.5</b>	85.2	+
.8	+		<b>55.</b>		<b>71.1</b>	.4	+
37.3a	+		<b>37.3b</b> <i>end: Aut fol. 137a</i>	.6	+	.5	+
				72.2	+	.8	+
38.6	+		<b>56.</b>	.4	+	86.1	+
.7	+			.6a	+	.3	
39.6	+	57.5	+	.6b	+		
40.3	+	58.1	+			.4	+
.5	+	.6a	+		<b>72.6c</b>	.5	
.6	+	.6b	+	72.8	+		
41.1	+		<b>58.7</b>		<b>75.8</b>		
.4	+		<b>59.</b>		<b>76.8</b>		

TABLE 2:  
Marginal Parafs in *Aut* and in *NO*

The paraf sign – ¶ – appears in the left margin of both MSS at lines 9 and 12 of the 13 initial sonnets and at lines 9, 12, and 15 of the two concluding sonnets<sup>1</sup>. Thus, a total of 32 parafs occur in the margins of these 15 sonnets.

In addition, a paraf also occurs in the left margin opposite the first line of many octaves in the two MSS. *Aut* contains 104 parafs of this type, while *NO* contains 99 parafs opposite the octaves of the poem. Most of these parafs occur in bks. I-V and at the same octaves: in the two MSS, 86 parafs (86%) occur at the same octave. Each MS also contains unique parafs. In *Aut*, a paraf appears at 14 additional octaves in bks. I-V; in *NO*, a paraf appears at 13 additional octaves in bks. V, VII, IX, X, and XII.

	Aut	NO		Aut	NO		Aut	NO	
<b>Book I</b>				22	¶	¶	22	¶	¶
10	¶	¶		26	¶	¶	26	¶	¶
12	¶	¶		27	¶	¶	28	¶	¶
14	¶	¶		35	¶	¶	31	¶	¶
16	¶	¶		36	¶	¶	33	¶	¶
17	¶	¶		41	¶	¶	36	¶	¶
61	¶			43	¶		38	¶	¶
66	¶	¶		48	¶	¶	39	¶	¶
81	¶			51	¶	¶	42	¶	¶
82	¶			52	¶	¶	51	¶	¶
94	¶			53	¶		53	¶	¶
112	¶	¶		56	¶	¶	55	¶	¶
122	¶	¶ <sup>1</sup>		72	¶	¶	58	¶	¶
125	¶			76	¶	¶	59	¶	¶
130	¶			82	¶	¶	60	¶	¶
132	¶	¶		84	¶		63	¶	¶
136	¶	¶		88	¶	¶	67	¶	¶
138	¶	¶		94	¶	¶	69	¶	¶
							73	¶	¶
							77	¶	¶
<b>Book II</b>			<b>Book III</b>				80	¶	
3	¶		3	¶			82	¶	¶
6	¶		10	¶	¶				
14	¶		20	¶	¶				

<sup>1</sup> The paraf is visible under a marginal paste-down reinforcement strip.

Aut NO			Aut NO			Aut NO		
<b>Book IV</b>			<b>Book V</b>			<b>Book VII</b>		
3	¶	¶	5	¶	¶	3	[?] <sup>4</sup>	¶
11	¶	¶	6	¶	¶	14	[?]	¶
20	¶	¶	13	¶	¶	15	[?]	¶
25	¶	¶	16	¶	¶			
32	¶	¶	20	¶	¶	<b>Book VIII</b>		
35	¶	¶	23	¶	¶	112		¶
43	¶	¶	28	¶	¶			
51	¶	¶	29	¶	¶	<b>Book IX</b>		
55	¶ <sup>2</sup>	¶	30	¶	¶	52		¶
56	¶	¶	41	¶	¶	66		¶
59	¶	¶	43	¶	¶	70		¶
61	¶	¶	45	¶	¶			
66	¶	¶	48	¶	¶	<b>Book X</b>		
75	¶	¶	49	¶	¶	17		¶
78	¶	¶	53	¶	¶			
80	¶	¶	55	¶	¶	<b>Book XII</b>		
89	¶	¶	61	¶	¶	6		¶
91	¶	¶	64		¶ <sup>3</sup>	11		¶
			72	¶	¶	21		
			74	¶	¶			
			75	¶	¶			

<sup>2</sup> After copying *Aut*, with a paraf at IV.55, Boccaccio subsequently added a marginal pointing hand, bracket, and N[ota] in the left margin of the octave: «Mirabil chosa ad dir quella d'amore». This doubled attention given to an octave, which is unique in *Aut*, serves to underline the importance of IV.55.

<sup>3</sup> *Aut* lacks the paraf because the two MSS have two different rubric-groups. The first group, «Chome, risvegliato, Pentheo si fece charezze con [NO: col suo compagno] Palemone, et il loro ragionare», includes V.37-63 in *Aut* and V.37-64 in *NO*. The following group, «Chome tra Pentheo et Palemone, dopo lunghe ragionare [NO: lunghe andata], si cominciò la battaglia», includes V. 64-76 in *Aut* and V.65-76 in *NO*. Since V.64 describes both conversation and combat, the octave could serve either as the conclusion to the first rubric-group (as it does in *NO*) or the introduction to the second rubric-group (as it does in *Aut*). In *NO*, where it concludes the extended conversation between Arcita / Penteo and Palemone, the paraf is appropriate and necessary. In *Aut*, however, where V.64 introduces the battle scene, a paraf would be inappropriate since the rubric has just identified the battle as the subject of the second group.

<sup>4</sup> F. MALAGNINI, *Libro d'autore...*, cit., p. 50-51, describes a barely visible semi-circular design at the initials to VII.3, 14, and 15 (fols. 70r, 71r) as parafs that were planned for *Aut* but not completed. While Vandelli had described the designs as «qualcosa ... quale troviamo in altri autografi del Boccaccio, compreso lo *Zibaldone magliabechiano*» (G. VANDELLI, *Un autografo della «Teseide»...*, cit., p. 26), the fact that *NO* has parafs at the initials to VII.3, 14, and 15 supports Malagnini's contention. The three pseudo-parafs were most likely copied into *Aut* during the 1350s, when Boccaccio was editing the MS. (See n. 2 above, concerning IV.55.)

TABLE 3:  
Drawings and Drawing-Spaces in *Aut* and *NO*

The table indicates that *NO* has 35 drawings to VI.50: 26 in the text-block, 7 in the margins, and 2 in both the text-block and margin. Each drawing is indicated by an asterisk in the “theme” column of the Table. Beginning at VII.29, *NO* has space for an additional 25 drawings in the text-block. It is not possible to ascertain whether the second half of *NO* was also intended to have marginal drawings. But since one-fifth (7 of 35) of the drawings in the first half of *NO* occur in the margins, one can assume that some marginal drawings were also intended for the second half of *NO*.

*Aut*, with one drawing plus 58 drawing-spaces in the text-block, cannot offer any evidence whether marginal drawings were also intended for the MS. But since 42 (70%) of the drawings / drawing-spaces in the text-block of the two MSS were intended to illustrate the same event in the narrative, it is not unreasonable to suggest that *Aut* was also planned to include some marginal drawings, not only to VI.50, but to the end of the poem. Such drawings that might have appeared in the margins of *NO* after VI.50 and in the margins of *Aut* throughout the poem, are referred to as «phantom» drawings.

The following table suggests that:

- six drawings in the text of *NO* could appear in the margins of *Aut*
- up to VI.50, the margins of *Aut* could accommodate five drawings that occur in the margins of *NO*
- after VI.50, the margins of *NO* could accommodate six drawings represented by drawing-spaces in the text of *Aut*

(For further discussion of this question, see the above discussion of the paratexts in *Aut* and *NO*.)

#### Notation.

In Table 3:

+ indicates that a drawing in the margin or in the text-block appears *after* a point in the text. Thus: under *NO*, in the text-block column, **I.6+** indicates that the drawing of the Amazons killing their husbands appears in the text-block of *NO* after octave I.6.

The notation *pre-* refers only to drawing-spaces in *Aut*, some of which appear at the top of the text-block, before the text begins.

Thus: under *Aut*, in the text-block column, **pre-I.128.2** indicates that the drawing space is at the top of the page and that the text follows, beginning at I.128.2.

A question mark with a bracketed, italicized citation under one MS is always paired with a drawing or drawing space in the other MS. The bracketed citation indicates where a drawing similar to one in the other MS could have appeared. For example, under *Aut*, in the margin column, ?[I.12.6+] appears in the same row as I.6+. This indicates that a drawing of the Amazons killing their husbands that appears in the text-block of *NO* after I.6 might also have been planned for *Aut*, in the marginal space after I.12.6. These possible or « phantom » drawings would have appeared in the lateral or lower margins. (A footnote for each suggested drawing indicates its specific placement in *Aut* or *NO*.) For *Aut*, the table suggests 11 phantom drawings in the margins plus another two that might have appeared in the text-block and margin; for *NO*, the table suggests seven possible phantom drawings in the margins.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
	before preface		before preface after preface	* While the author writes, two women (Ipolita and Emilia?) stand to his right and left. * The author presents his book to Fiammetta.
<b>DRAWING-SPACES</b>				
?[I.12.6+] <sup>1</sup>	I.18+ <sup>2</sup>		I.6+ I.18+	* The Amazons kill their husbands. * Teseo and his troops sail to Scythia.

<sup>1</sup> *Aut*, fol. 4r, right and lower margins. F. MALAGNINI, *Il libro d'autore dal progetto alla realizzazione...*, cit., pp. 15-23.

<sup>2</sup> For an analysis and study of the drawing-spaces (*spazi bianchi*) in *Aut*, see F. MALAGNINI, *Varietà sul programma illustrativo del Teseida*, in «Giornale storico della letteratura italiana», CLXXXIV, fasc. 608, 2007, pp. 524-576.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
∅[I.25.6+] <sup>3</sup>			I.24.5+	* Ipolita, enthroned, addresses the Amazons.
∅[I.45.3+] <sup>4</sup>	I.52+		I. r.44+ <sup>5</sup>	* Ipolita, enthroned, receives Teseo's envoys.
			I.52+	* With arrows and spears, the Amazon women try to prevent Teseo's troops from landing.
∅[I.70-71] = I.74+ <sup>6</sup>		I.70-71 = I.74+ <sup>7</sup>		* Teseo's men disembark, pursuing and killing the fleeing Amazons.
∅[I.95+] <sup>8</sup>			I.95+ <sup>9</sup>	* Teseo's troops besiege the Amazon city.
∅[I.100.6+] <sup>10</sup>			I.100+ <sup>11</sup>	* Seated in a tent, Teseo receives Ipolita's letter.
∅[I.118.4+] <sup>13</sup>	I.112+ <sup>12</sup>		I.115.5	* The Amazon ambassadors present Teseo's letter to Ipolita.

<sup>3</sup> *Aut*, fol. 5v, left and lower margins. The parchment at the lower margin of fol. 5v is imperfect. If a drawing of Ipolita speaking to her women were intended for *Aut*, it might instead have been at fol. 6r, right and lower margins, after I.30.6, which is within the same rubric-section (I.23-36).

<sup>4</sup> *Aut*, fol. 7v, left and lower margins.

<sup>5</sup> *NO*, fol. 7v, left and lower margins; the first example in *NO* of a drawing outside the text-block.

<sup>6</sup> A drawing of the subject appears in *NO* over the gutter of two facing folios: 11v-12r. (See. n. 7). *Aut* has a space for the same drawing at fol. 11r (mid-text-block, between I.74-75), but as in *NO*, the drawing could also appear across the gutter in *Aut*: fols. 10v (right margin at I.70 and 71) and 11r.

<sup>7</sup> The drawing in *NO* occurs across the gutter of two facing pages: fols. 11v (right margin at I.70 and 71) and 12r (mid-text-block, between I.74-75.).

<sup>8</sup> *Aut*, fol. 13r, right, left, and lower margins.

<sup>9</sup> *NO*, fol. 13r, right, left, and lower margins.

<sup>10</sup> *Aut*, fol. 13v, left and lower margins.

<sup>11</sup> *NO*, fol. 13v, left and lower margins.

<sup>12</sup> *Aut*, fol. 15r, mid-text-block. Teseo consigns his reply to the two Amazon ambassadors and shows them the undermined city walls. See F. MALAGNINI, *Varietà...*, cit., p. 547. *NO* lacks a drawing.

<sup>13</sup> *Aut*, fol. 15v, left and lower margins.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
‡[I.123.3+] <sup>14</sup>			I.125.4+ <sup>15</sup>	* Ipolita sends her women with her reply, in order to negotiate peace with Teseo.
	pre-I.128.2		I.128+	* Teseo and his army enter the Amazon city.
	I.134+		I.137+	* Weddings: Teseo and Ipolita; an Amazon and an Athenian knight. Musicians play.
	II.3+		II.6+	* Sea voyage to Athens: Teseo, Emilia, Amazons, and soldiers. <sup>16</sup>
	II.9+		II.9+	* Teseo, in a triumphal chariot, enters Athens, followed by his men.
	II.25+		II.27+	* The Theban women halt Teseo's chariot in order to plead with him.
‡[II.52.5/.53] = pre-II.57.4 <sup>17</sup>		II.53+ = II.57+ <sup>18</sup>		* Teseo and his troops arrive at Thebes, pitch camp, and prepare the siege.

<sup>14</sup> *Aut*, fol. 16r, right and lower margins. If drawings were intended for *Aut* in the lower and outer margins of fols. 15v (see n. 11) and 16r, the two drawings on these facing pages would have served as companion pieces illustrating two related events: (1) the Amazon ambassadors returning to Ipolita with Teseo's statement of his peace terms and (2) Ipolita sending the women back to Teseo to negotiate a peace treaty. Companion drawings of this type appear on four sets of facing pages in *NO*: 18v-19r, 60v-61r, 121v-122r, and 135v-136r.

<sup>15</sup> *NO*, fol. 16r, right and lower margins.

<sup>16</sup> A pair of complementary drawings appears in the lower margins of two facing pages: *NO*, fols. 18v-19r. The drawings, with the same cast of characters (Teseo, the Amazon women, and the Athenian soldiers), represent two political transitions: the sea journey away from Scythia (fol. 18v) and the triumphal entry into Athens, led by Teseo in his splendid chariot (fol. 19r). In order to achieve this paired set, the position of the drawings had to be anticipated. The water journey to Athens is described at II.9 (fol. 19r), followed by a description of the tyranny of Creon (II.10-17, fols. 20r-20v) and the land journey to Athens (II.18-24, fols. 20v-21r). Perhaps the paired drawings can best be described as representing Teseo's vision of Peritoo urging him to leave Scythia and return to Greece (II.4, fol. 19v).

<sup>17</sup> The parallel drawing in *NO* occurs across the gutter, of two facing pages. The layout of *Aut* can also accommodate the same type of cross-gutter drawing at fols. 24v (in the right margin at II.52 and 53) and at 25r. A cross-gutter drawing in *Aut* would appear at the top of the facing pages.

<sup>18</sup> The drawing occurs across the gutter, at the bottom of two facing pages: fol. 23v (lower margin, after II.53) and 24r (lower text-block and lower-margin, after II.57). Be-

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
	II.70.5+		II.70+	* Battle between Athenians and Thebans; death of Creon.
	II.81.7+		II.78	* The Theban women gather remains of their dead for the funeral rites.
	II.87+		II.87+	* Arcita and Palemone are brought to Teseo.
	II.92+		II.95+	* Teseo and his army return to Athens.
	II. <i>expl.</i> <sup>19</sup>			
	III.18 .6+		III.18+	* Arcita and Palemone gaze at Emilia in the garden outside their prison as Cupid launches arrows at the men.
	III.48+ <sup>20</sup>			
	III.58.1+ <sup>21</sup>			
	III.77+		III.77+	* Freed by Peritoo's appeal, Arcita takes leave of Palemone and departs the prison for exile.
	pre-son.		III. <i>expl.</i> + <sup>23</sup>	* Arcita leaves Athens.
	IV <sup>22</sup>			
	IV.12+		IV.12+	* Arcita/Penteo visits ruined Thebes.
	IV.41+ <sup>24</sup>			

cause of the characteristic *beta* fused stanza in *NO* (2.29.1-6+30.7-8), the *MS* has one less stanza in book II. In order to facilitate comparison, however, the *Aut* numbering for octaves in book II is retained.

<sup>19</sup>After the *explicit* of bk. II, *Aut* has a 31-line space at fol. 30r. Malagnini opted not to read this as a drawing-space. *NO* lacks a drawing.

<sup>20</sup>Peritoo meets the two Theban prisoners. See F. MALAGNINI, *Varietà...*, cit., p. 548. *NO* lacks a drawing.

<sup>21</sup>Arcita promises that he will abide by the conditions of his release and forever be in Teseo's service. See F. MALAGNINI, *Varietà...*, cit. *NO* lacks a drawing.

<sup>22</sup>The drawing of Arcita leaving Athens for exile appears at the same textual position in both MSS: after the *explicit* to bk. III and before the rubric to the introductory sonnet of bk. IV. However the *mise-en-page* differs: the drawing in *NO* appears on the last page of bk. III (fol. 38r, lower-text and margin) as a conclusion to the events of the book, while the drawing in *Aut* is projected for the first page of bk. IV (fol. 40r, upper-text) as the starting point of the events of the following book.

<sup>23</sup>*NO*, fol. 38r, text-block and lower margin after the *explicit* of bk. III.

<sup>24</sup>Arcita/Penteo returns to Athens with an altered appearance and a false name. See F. MALAGNINI, *Varietà...*, cit., p. 548. *NO* lacks a drawing.



Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
‡[IV.57.4+] <sup>25</sup>			IV.57+	* Arcita/Penteo, having returned to Athens, becomes Teseo's most trusted servant.
	IV.85.5+		IV.81+	* Arcita/Penteo, lamenting his fate, is recognized by Palemone's servant Panfilo.
	V.7+ <sup>26</sup>		V.27+	* Palemone escapes from prison.
	V.25.7+			
	V.28+ <sup>27</sup>		V.36+	* Palemone, at the grove, sees Arcita sleeping.
	V.36+		V.80+	* Emilia discovers Arcita and Palemone fighting.
	V.80+			
	V.83+ <sup>28</sup>			
	V. 104 <sup>29</sup>	VI.18+ <sup>30</sup>	VI.22+ <sup>31</sup>	* Arrival of king Pelleo from Egina. * Three women admire king Pelleo.

<sup>25</sup>*Aut*, fol. 46r, lower and right margins.

<sup>26</sup> Panfilo informs Palemone that Arcita has returned. F. MALAGNINI, *Varietà...*, cit., p. 549. *NO* lacks a drawing.

<sup>27</sup> Palemone makes his way to the grove where Arcita is sleeping. *Ibid.* *NO* lacks a drawing.

<sup>28</sup> Teseo and Emilia surprise Arcita and Palemone fighting in the woods. *Ibid.* *NO* lacks a drawing.

<sup>29</sup> Teseo, Emilia, Arcita and Palemone leave the wood. *Ibid.* *NO* lacks a drawing.

<sup>30</sup> *NO*, fol. 60v, left and lower margins. *Aut* could not accommodate this drawing and the following one because of marginal glosses and tracery at painted capital letters in the outer and lower margins of fols. 63v and 64r.

<sup>31</sup> A blank space in the text-block of fol. 61r and a drawing of three women in conversation in the lower margin of fol. 62r, after VI.32, raise some questions. The blank space on fol. 61r is not one of the 25 drawing-spaces in *NO* where drawings were planned but unexecuted. (The first of these in *NO* occurs later in the MS at fol. 69v.) Rather, it seems that the 6-line space in the text-block plus part of the lower margin of fol. 61r were intended for the drawing of the women. In its present position, this drawing is problematic because it is unrelated to its context. The nearby pages, fols. 61v and 62r (VI.23-32), lack any text suited for the drawing. Fol. 62r is also problematic because the lower-margin alone is too narrow for a proper drawing. The most common position for a drawing in *NO* is in the lower margin, but this is always in combination with the lower part of the text-block. The 11-line high drawing of the three women is, in fact, the narrowest in the book and the only one in *NO* that occupies the lower margin alone. The easiest solution to the

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
?	[VI.49.4+] <sup>33</sup>	VI.42+ <sup>32</sup>	VI.50+	* Arrival of three knights. * Arrival by boat of king Minòs, Rada-mante, and Sarpedone.
		<b>DRAWING-SPACES</b>		
	VII.15+ <sup>34</sup>	?	[VII.17.6+] <sup>35</sup>	[The troops of Arcita and Pale-mone retire to opposite sides of the theater.]
	VII.30+		VII.29+ <sup>36</sup>	[Arrival of Arcita's prayer at the temple of Mars.]
	VII.60.6+		VII.68+	[Arrival of Palemone's prayer at the temple of Venus.]
	VII.76+		VII.76+	[Emilia prays in temple of Diana.]
	VII.104.6+ <sup>37</sup>	?	[VII.106.4+] <sup>38</sup>	[Arcita and Palemone, being knighted by Teseo, lead their troops into the theater.]
	VII.132.4+ <sup>39</sup>	?	[VII.135+] <sup>40</sup>	[Teseo announces the rules of combat.]

question about the drawing is that it was intended for the empty space in the lower text-block and lower-margin of fol. 61r, but was mistakenly copied on fol. 62r. A few points support this argument. The most compelling is that the text appropriate for the drawing of the three women – «O quante donne allor fé sospirare!» (VI.18.5-8) – appears on fol. 60v, in a position directly opposite the drawing-space. In addition, in the new arrangement, the lower-margin drawing of the arrival of king Pelleo (fol. 60v) would face the drawing of the three admiring women (fol. 61r). This would create another set of companion drawings on facing pages similar to those on fols. 18v-19r. Note also that *Aut* lacks the space for either drawing. In *Aut* fols. 63v and 64r, which contain the rubric-section that describes king Pelleo and the admiring women (VI.15-19), extended glosses block the outer margins and tracery from capital letters occupies the lower margins.

<sup>32</sup> *NO*, fol. 63r, right and lower margins. Marginal tracery in the left and lower margins of *Aut* would make a drawing impossible on fol. 66v (VI.40-44.6).

<sup>33</sup> *Aut*, fol. 67r, right and lower margins.

<sup>34</sup> F. MALAGNINI, *Varietà...*, cit., p. 549.

<sup>35</sup> *NO*, fol. 68r, right and lower margins.

<sup>36</sup> *NO* contains an additional 25 drawing-spaces, 24 of which occupy part of the lower text-block. Since all 22 of the drawings in the lower text-block of *NO* extend into the lower margin, one can assume that the drawings intended for these 24 spaces would have done the same.

<sup>37</sup> **citation?**

<sup>38</sup> *NO*, fol. 78r, right and lower margins.

<sup>39</sup> *Ibid.*, p. 550.

<sup>40</sup> *NO*, fol. 81r, right and lower margins.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
	pre-VIII.9.8 <sup>41</sup>	VIII. <i>expl.</i> +	VIII.10+	[Battle: Palemone and Arcita shout their challenges.]
	pre-VIII.125.5			[End-of-battle: Arcita's victory.]
	IX.7+		IX.7+	[Erinis, an infernal fury, frightens Arcita's horse, which falls on Arcita, mortally wounding him.]
	IX.27.6 + <sup>42</sup>	‡[IX.27.6+] <sup>43</sup>		[Emilia consoles the wounded Arcita.]
	pre-IX.40.4		IX.30+	[Teseo and Emilia bring Arcita to Athens in a triumphal chariot.] <sup>44</sup>
	IX.66.1+ <sup>45</sup>		IX.64+	[Palamone presents himself as prisoner of Emilia.] <sup>46</sup>
	IX.83+ <sup>47</sup>		IX. <i>expl.</i> +	[Wedding of Arcita and Emilia.]
	X.8.6+			X.6+ [The Greek kings bury their dead at night.]
	X.15.2+		X.15+	[Teseo is told that Arcita is dying.]
	X.30.1+		X.29+	[Arcita asks that, after he dies, Teseo would arrange for Palemone to marry Emilia.]
	X.rub.48+ <sup>48</sup>		‡[X.49+] <sup>49</sup>	[Palemone's farewell to Arcita.]
	X.68+ <sup>50</sup>	‡[X.69+] <sup>51</sup>		[Emilia's final words to Arcita.]

<sup>41</sup> [The conflict between the two companies]. See F. MALAGNINI, *Varietà...*, cit.

<sup>42</sup> *Ibid.* p.

<sup>43</sup> *NO*, fol. 99r, lower and right margin.

<sup>44</sup> Although separated by ten octaves, the two drawings are both intended for IX.29-47 ("Come Arcita in su un carro triunfale rientrò in Attene"), which is one of the longest rubric-sections in the *Teseida*. Their significantly different placement within the same group of octaves supports the argument that *Aut* and *NO* represent different redactions of the poem.

<sup>45</sup> [Emilia frees Palamone, giving him fine gifts]. *Ibid.* p.

<sup>46</sup> The actions intended for the two drawings represent two closely related parts of the same scene: Palamone's surrender in *NO* and his liberation in *Aut*. In addition, since the two drawings have the same location in the lower-text-block of a recto page – the page layout may have been an important consideration for the drawing-space. The drawings, therefore, are treated representing the same subject.

<sup>47</sup> The drawing-space in *Aut* is at fol. 109r, between IX.83.8 and the *explicit*.

<sup>48</sup> F. MALAGNINI, *Varietà...*, cit., p. 550.

<sup>49</sup> *NO*, fol. 110v, right and lower margins, after X.49.

<sup>50</sup> F. MALAGNINI, *Varietà...*, cit., p. 550.

<sup>51</sup> *NO*, fol. 112v, right and lower margins, after X.69.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
?	[XI.10.6+] <sup>53</sup>		X.97+ <sup>52</sup> XI.11.4+	[Arcita's dying prayer to Mercury.] [All mourn Arcita's death.]
	XI.17+ <sup>54</sup>	?	[XI.15+] <sup>55</sup>	[The Athenians honor Arcita's remains.]
	XI.26+ XI.39.7+		XI.29+ XI.38+ <sup>56</sup>	[Arcita's funeral pyre is prepared.] [The Greek elders carry Arcita's bier to the funeral pyre.]
?	[XI.52+] <sup>58</sup>		XI.42+ <sup>57</sup> XI.46+	[Emilia's lament over the pyre.] [Palemone cuts his beard and laments over the pyre.]
	pre-XI.44.7		XI.55+ <sup>59</sup>	[Bystanders perform a ritual at the pyre.]
	pre-XI.57.6		XI.58+	[The following day, Egeo collects Arcita's ashes.]
	XI.68+ <sup>60</sup>			[The funeral games in honor of Arcita.]
	pre-XI.88.7		XI.86+	[Description of the temple built to contain Arcita's ashes.]

<sup>52</sup> Fol. 116r of *NO* has a ten-line drawing-space after X.102.8, followed by a scribal note: «questa s[t]oria vol' essere di rimpetto pel sacrificio». In its present position, the drawing-space is in the text-block describing Arcita's lament for his approaching death («Come Arcita, dette queste parole, si cominciò a dolere della morte»). The note indicates that the correct position for the drawing is on the opposite page (fol. 115v: X.94.4-99.3), in the text describing Arcita's prayer to Mercury (X.94-99), which concludes the description of Arcita's sacrifice to the god. The drawing should have been on fol. 115v, in the space occupied X.98-99.3 (and, perhaps, part of the lower margin); the 11 lines of text would be displaced to fol. 116r. The reconstructed folios would be: 115v: X.94.4-97.8 and 116r: X.98.1-102.8.

<sup>53</sup> *Aut*, fol. 123r, right and lower margins.

<sup>54</sup> F. MALAGNINI, *Varietà...*, cit., p. 551.

<sup>55</sup> *NO*, fol. 119r, lower and right margins, after XI.15.

<sup>56</sup> *NO*, fol. 121v, lower and left margins. The drawing of Arcita's body being brought to the pyre is a companion to the drawing, on the facing page (122r), of Emilia lighting the pyre and lamenting Arcita's death.

<sup>57</sup> *NO*, fol. 122r, lower and left margins, after XI.42.

<sup>58</sup> *Aut*, fol. 128r, right and lower margins.

<sup>59</sup> Because of marginal tracery at a painted capital and a catchword in the lower margin, a drawing could not be placed in the lower and left margins of *Aut*, fol. 128v.

<sup>60</sup> The funeral games in honor of Arcita (XI.59-68) are described on fols. 124v-125r of *NO*. Since the outer margins and lower margins of these pages contain extended glosses, the pages could not accommodate a drawing of the games.

Aut		NO		
margin	text-block	margin	text-block	theme
<b>DRAWING-SPACES</b>		<b>DRAWINGS</b>		
	XII.69.6+		XII.51+ <sup>61</sup> XII.69+	[Full-page portrait of Emilia.] [Palemone and Emilia are wed in the temple of Venus.]
	XII.70+		XII.72+ XII.80+	[The wedding celebration in the palace.] <sup>62</sup> [The next morning, gifts are sent to the temple of Venus; the celebration continues.] <sup>63</sup>

<sup>61</sup>*Aut* has lost a folio (137a) containing 80 lines of text (XII.47.1-56.6+2 rubrics) on the two missing pages. The equivalent in *NO* requires three pages: 133r (XII.47.4-51.8), 133v (blank, without text), and 134r (rub. XII.52-56.8). The blank page in *NO*, which has no equal in *Aut*, faces the first five octaves of a rubric-section «Disegna l'autore la forma e la bellezza di Emilia...» (XII.52-63) that catalogues the beauty of Emilia, from head to toe. The group contains nine glosses unique to *NO* (at XII.53, 55, 56, and 58-63) in which the authorial voice compares Emilia beauty with that of his own «dama». The page, which is the largest drawing-space in *NO*, is quite likely intended for a portrait – and probably a marriage portrait – of Emilia.

<sup>62</sup>The drawings of the wedding of Palemone and Emilia (fol. 135v) and their wedding celebration (fol. 136r), which occupy the lower text-block of facing pages, are the fourth instance of companion drawings in *NO*. (See fols. 18v-19r, 60v-61r, and 121v-122r.) The drawing-spaces for the same subjects are in *Aut*, but not on facing pages.

<sup>63</sup>The drawing in *NO* is intended for the rubric-section, “Come Palemone dormì con Emilia” (XII.75-80), fols. 136v-137r. In *Aut*, the text occupies part of fols. 140r and 140v. Glosses block the right and lower margins in 140r (which could otherwise accommodate a drawing) and the remaining octaves occupy only the upper part of the text-block on fol. 140v. As a result, the space for a drawing is not available at the rubric-section in *Aut*.

TABLE 4:  
*Teseida* Short-Commentary: Beta Version

Three  $\beta$  MSS ( $L^4$ , A, and MT) have a version of the short-commentary that is authentic, since all the glosses occur either in *Aut* or *NO*, though often with variant readings. Like the  $\alpha$  and the  $\gamma$  short-commentary MSS, the glossed  $\beta$  MSS have variant readings. Many of these variants in the  $\beta$  MSS also occur in *NO*. (See the above section, «Substantive Variants in Glosses: *NO*, bk. I».) The list below documents 215 different glosses in the  $\beta$  MSS have, seven of which occur in *Aut*, but not in *NO*<sup>1</sup>, and four of which occur in *NO*, but not in *Aut*<sup>2</sup>. Of the three MSS, MT, with 194 glosses, has the best version of the  $\beta$  glosses and would be the base MS in a critical edition. The other two MSS,  $L^4$  (192 glosses) and A (71 glosses) are closely related and share many textual variants.

Aut	NO	$L^4$	A	MT	Aut	NO	$L^4$	A	MT
<i>Book I</i>					.4		+		+
1.1	+	+		+	.5	+	+		+
.3	+	+		+	.8	+	+		+
.4	+	+		+	65.2	+	+	+	+
3.1	+	+		+	.3	+	+		+
5.7	+	+		+	84.2	+	+		+
6.1a	+	+	+	+	102.2	+	+		+
.1b	+			+	130.7	+	+	+	+
.2	+	+	+	+	131.1-2	+	+		+
7.1	+	+	+	+	134.7	+	+		+
14.1	+	+		+					
15.6	+	+	+	+	<i>Book II</i>				
40.3	+	+	+	+	10.1a	+	+		+
.7	+	+	+	+	.1b	+	+	+	+
41.1	+	+	+	+	.3	+	+	+	+
58.8	+	+	+	+	13.6	+	+	+	+
59.3	+	+	+	+	14.1		+	+	+
60.1	+	+	+	+	20.2	+	+	+	+

<sup>1</sup>  $\beta$  MSS glosses in *Aut*, but not in *NO*: I.60.4; II.14.1; VI.20.7; VIII.4.2; .72.3; .103.1; XI.24.5b.

<sup>2</sup> XI.19.3b; XII.52.1a, .1b, and .52.1-2. The first (19.3b [*velo*]: ombra) appears in *NO* at XI.19.4. The last three glosses, however, are intended for text on the folio lost from *Aut* (137a). Only one of the three (XII.52.1-2) occurs in the MSS with the  $\alpha$  short-commentary.

Aut	NO	L <sup>4</sup>	A	MT	Aut	NO	L <sup>4</sup>	A	MT
23.7	+	+	+	+	59.3	+	+		+
24.5	+	+	+	+	92.5-6	+	+		+
25.3b	+			+	103.1	+	+		+
31.5	+	+	+	+					
35.6	+	+			<i>Book VI</i>				
47.5	+	+		+	14.1	+	+	+	+
71.7	+	+	+	+	15.4	+	+		+
72.7	+			+	17.8b	+	+		+
74.2	+			+	20.2a	+	+	+	+
95.4	+			+	.7	+	+	+	+
					25.4	+	+		+
<i>Book III</i>					27.7-8	+	+		+
5.1a	+	+		+	28.6	+	+		+
.8c	+	+		+	34.1	+	+		+
16.3	+		+	+	35.1b	+	+		+
25.2	+	+		+	38.2	+	+	+	+
.5	+	+		+	.3b	+	+	+	+
27.2	+	+		+	.4	+	+		+
43.2	+	+		+	.7	+	+		+
					42.1	+	+	+	+
<i>Book IV</i>					46.2b	+	+		+
1.2-5	+	+	+	+	.5	+	+		+
12.6	+	+		+	48.3	+	+		+
13.3	+	+		+	50.5	+	+		+
14.8	+	+		+	52.3	+	+	+	+
16.1	+	+	+		.6	+	+	+	+
.2b	+	+	+		53.1	+	+		+
.3	+	+	+	+	.3	+	+	+	+
17.3	+	+	+	+	55.5	+	+		+
20.7	+	+	+		56.1	+	+		+
21.1	+		+	+	58.1	+	+		+
27.4	+	+	+	+	59.1b	+	+	+	+
31.1	+	+		+	60.2	+	+	+	+
54.1	+	+		+	61.2	+	+	+	+
					62.1	+	+		+
<i>Book V</i>					63.1	+	+		+
13.2	+	+		+	69.8	+	+	+	+
17.3-4	+	+	+	+	71.1	+	+	+	+
29.3	+	+	+	+					
.7	+	+	+	+	<i>Book VII</i>				
30.3	+	+	+	+	4.8	+	+		+
31.1	+	+		+	9.2a	+	+		
57.1	+	+	+	+	.4	+	+	+	+
.6	+	+	+	+	24.5	+	+		+
.7	+	+		+	25.3	+	+		+
58.1	+	+		+	27.3	+	+		+
.7	+	+		+	29.1	+	+	+	+

## THE ORATORIANA TESEIDA

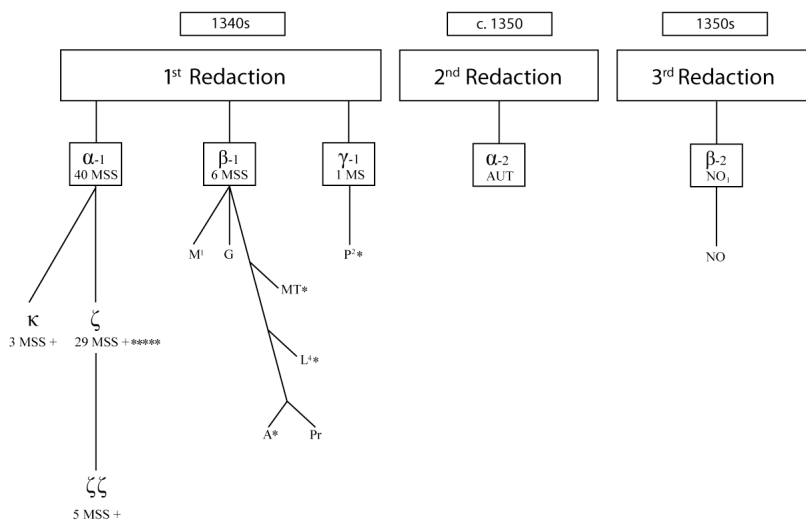
177

Aut	NO	L <sup>4</sup>	A	MT	Aut	NO	L <sup>4</sup>	A	MT
30.1a	+	+		+	90.2	+	+		+
50.1	+	+		+	95.2	+	+		+
71.2	+	+		+	96.	+	+		+
74.1	+	+		+					
.7	+	+		+	<i>Book XI</i>				
75.2	+	+		+	1.8	+	+		+
79.5	+	+		+	15.1	+			+
80.3	+	+		+	16.7	+	+		+
91.4	+	+		+	18.6	+	+		+
94.6-8	+	+		+	19.2a	+		+	
101.3	+	+		+	.2c	+		+	
110.6a	+	+		+		<b>19.4</b>	<b>19.3b</b>	<b>19.3b</b>	
					.5	+	+	+	
<i>Book VIII</i>					.8	+		+	
1.2	+	+		+	22.2b	+		+	
3.1	+	+		+	24.1	+	+		+
4.2		+		+	.5b		+		+
6.1	+	+		+	25.5b	+	+		+
9.1	+	+		+	.6	+	+		+
10.7	+	+		+	26.3-5	+	+		+
21.8	+	+		+	29.2	+	+		
25.4	+	+		+	30.4	+	+		+
72.3			+		42.2	+	+		+
80.1	+	+		+	43.7	+	+		+
102.5	+	+		+	47.6	+			+
103.1		+		+	51.1	+		+	+
.3	+	+		+	59.4-5	+	+		
.5	+	+		+	.5	+	+		
112.8	+	+		+	60.6	+			+
120.4-5	+	+		+	.8	+	+		+
					61.1a	+	+		+
<i>Book IX</i>					.3	+	+		+
2.3					.4a	+	+		+
5	+	+		+	62.1	+	+		+
12.2	+			+	.4b	+			+
29.4	+	+		+	.7	+	+		+
31.4	+	+		+	63.1b	+			+
71.6a	+	+		+	.1c	+	+		+
					64.1	+	+		+
<i>Book X</i>					65.1b	+	+		+
2.5a	+	+		+	.4	+			+
8.1a	+	+		+	66.2	+	+		+
.1b	+			+	68.1	+	+		+
32.2	+	+		+	.3a	+	+		+
52.4a	+	+	+	+	.4	+	+		+
.4b	+	+	+	+	.7	+	+		+
86.6	+	+		+	72.1	+		+	



Aut	NO	L <sup>4</sup>	A	MT	Aut	NO	L <sup>4</sup>	A	MT
.2a	+		+		<i>missing fol 137a:</i> <b>XII.47.1-</b> <b>.56.6</b>				
84.1b	+	+	+	<b>52.1a</b>		+		+	
.3	+	+	+	<b>52.1b</b>		+		+	
.5b	+		+	<b>52.1-2</b>		+			+
89.4	+	+	+		84.1	+	+		
<i>Book XII</i>					.4	+	+		
23.4	+	+	+		.5	+	+		
24.1	+	+		+	86.7	+	+	+	
26.5	+								
		+	+						

TABLE 5  
Three Redactions of the *Teseida*



### Manuscripts of the *Teseida*<sup>1</sup>

The following list includes 66 MSS and one incunabulum that provides the only record of a missing MS<sup>2</sup>. The genealogy of the *Teseida* MSS is based on Battaglia's «Classificazione dei Testi»<sup>3</sup>, with revisions suggested by Gianfranco Contini<sup>4</sup>. The list is set up to reflect

<sup>1</sup> For the *Teseida* MSS, see E. AGOSTINELLI, *A Catalogue of the Manuscripts of Il Teseida*, in «Studi sul Boccaccio», 15, 1985-86, pp. 1-83 and W. E. COLEMAN, *Watermarks in the Manuscripts of Boccaccio's Il Teseida*, Firenze, Olschki, 1997.

<sup>2</sup> Naples, Francesco del Tупpo, c. 1490. A second incunabulum (Ferrara, Agostino Carnerio, 1475), based on a still extant MS (MA), is omitted. See E. AGOSTINELLI, *A Catalogue...*, cit. pp. 42-43 and V. BRANCA, *Tradizione delle opere di Giovanni Boccaccio*, vol. II, cit., pp. 41-43. For a short description of *SanF*, see V. Traversa ed. and trans. *Giovanni Boccaccio, Theseid of the Nuptials of Emily*, New York, Lang, 2002, pp. 35-36.

<sup>3</sup> Battaglia ed., *Teseida*, pp. xlvi-lxxviii.

<sup>4</sup> Battaglia described the *Teseida* MSS as falling into two families,  $\alpha$  and  $\beta$ , each of

my argument that the *Teseida* was created in three redactions. Besides the two authoritative MSS (*Aut* and *NO*), the list has 44 MSS of the first-redaction of the *Teseida*, in  $\alpha$ ,  $\beta$ , or  $\gamma$  versions, plus five composites (with part of the text copied from a MS in one family and part from a MS in another) or mixed texts (hybrids created by amalgamating texts from two families). An asterisk indicates the eleven MSS that contain an  $\alpha$ ,  $\beta$ , or  $\gamma$  version of the «short» glosses on the *Teseida*. The list also includes three fragments, three copies of the preface to the *Teseida* (from later prose miscellanies), a commentary on the *Teseida*, and two unavailable MSS in private collections.

### 1. **MSS: 1<sup>st</sup> Redaction**<sup>5</sup>

#### a. **ALPHA**

##### *Kappa*

- S** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Stroziano 179.  
**M<sup>6</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, IV, 72 (Santa Maria Novella 196).  
**Vz** Venezia, *Biblioteca Marciana*, Cod. Marciano it. IX, 61 (6304; Farsetti 203).

##### *composite*

- L<sup>2</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XLIV, 25[prologue – IX.31.7a].  
**R<sup>1</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1055 (O.II.37) [bks. I-VII.58].

which sub-divides into two families:  $\alpha$  into  $\kappa$  and  $\zeta$  and  $\beta$  into MS P<sup>2</sup> and  $\gamma$ . Gianfranco Contini convincingly argued that, while the  $\alpha$  MS classification is correct, the  $\beta$  classification is faulty, since P<sup>2</sup> represents a separate family. The sub-family  $\beta\gamma$  should therefore be renamed  $\beta$ , while P<sup>2</sup> requires a separate family designation, which would be  $\gamma$ . See G. CONTINI Review of GIOVANNI BOCCACCIO, *Teseida*, ed. Salvatore Battaglia, in «Giornale storico della letteratura italiana», 112, 1938, p. 87. A second issue is Battaglia's division of the family into two sub-groups,  $\kappa$  and  $\zeta$ , on the basis of a missing octave (IX.47) that supposedly identifies the  $\zeta$  MSS. While the two MS groups are discrete, they are more closely related since  $\kappa$  also lacks IX.47.

<sup>5</sup> For a variant form of this list, see W. COLEMAN, *The Knight's Tale, Sources and Analogues of the Canterbury Tales*, II, Cambridge, UK, D.S. Brewer, 2005, pp. 121-24.

**R<sup>4</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1058 [bks. III-XII].

### Zeta

- \* **Ai** Aix, *Bibliothèque Méjanes*, Cod. 180 (921 - R.197).  
**Bg** Bergamo, *Biblioteca Civica «Angelo Mai»*, Cod. MA 364 (Delta. VII. 4).  
**Cn** Cortona, *Biblioteca dell'Accademia Etrusca*, Cod. 89.  
**L<sup>1</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XC super, 91.  
**L<sup>3</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XC super, 92.  
\* **L<sup>7</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Rediano 150 (159).  
**M<sup>2</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, II, 25 (Magliabechiano VII, 1323).  
**M<sup>3</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, II, 26 (Magliabechiano VII, 109).  
\* **M<sup>4</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, II, 27 (Magliabechiano VII, 110).  
**M<sup>5</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, II, 56 (Magliabechiano VII, 786; VI, 169; XXV, 571).  
**F** Firenze, *Biblioteca Nazionale Centrale*, Cod. Nuovi Acquisti 983 (Bargagli Petrucci III, 98).  
**P<sup>3</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. Palatino 353 (365; E, 5, 5, 34).  
\* **R<sup>2</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1056.  
**R<sup>3</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1057.  
**R<sup>5</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 2733 (O.III.16).  
**Ma** Madrid, *Biblioteca Nacional*, Cod. 10271 (Ii, 22; Osuna 34).  
**MA<sup>1</sup>** Milano, *Biblioteca Ambrosiana*, Cod. D, 524 inf.  
**Pr<sup>2</sup>** Paris, *Bibliothèque Nationale de France*, Cod. Ital. 582 (7779).  
**Pr<sup>3</sup>** Paris, *Bibliothèque Nationale de France*, Cod. Ital. 583 (7780).  
**Ph** Philadelphia, *University of Pennsylvania Library*, Cod. Ital. 12.  
**Re** Reggio Emilia, *Biblioteca Municipale «A. Panizzi»*, Cod. Turri F, 13 (45).  
\* **RL** Roma, *Biblioteca dell'Accademia dei Lincei (Biblioteca Corsiniana)*, Cod. 44.B.12 (Rossiano CLXXVI).  
**RL<sup>1</sup>** Roma, *Biblioteca dell'Accademia dei Lincei (Biblioteca Corsiniana)*, Cod. 44.F.18 (Rossiano LV).  
**SanF** San Francisco, *Library of Vincenzo Traversa*.

- Si** Siena, *Biblioteca Comunale degli Intronati*, Cod. I. II. 42 [partial: bks. I-VI].
- T** Treviso, *Biblioteca Comunale*, Cod. 340.
- V<sup>1</sup>** Città del Vaticano, *Biblioteca Apostolica Vaticana*, Cod. Chigiano L, VI, 224 (398 A.-2303).
- VzQ** Venezia, *Biblioteca Querini Stampalia*, Cod. 737 (C. VI. Cod. II; I.3).
- N** Incunabulum, Napoli, Francesco del Tупpo, c. 1490<sup>6</sup>.

*composite*

- L<sup>2</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XLIV, 25 [IX.31.7b-XII.86].
- P<sup>2</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. Palatino 352 (222; E, 5, 4, 48) [VII.93.5-XII.83].
- R<sup>1</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1055 (O.II.37) [VII.59-XII.26].

*zeta zeta*

- L<sup>8</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Antinori 140 (A, 2, 64).
- P<sup>1</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. Palatino 351 (189; E, 5, 4, 53).
- Pn** Firenze, *Biblioteca Nazionale Centrale*, Cod. Panciatichiano 15 (34; III, 17).
- RN** Roma, *Biblioteca Nazionale Centrale Vittorio Emanuele*, Cod. San Pantaleo 11 (104).
- V<sup>2</sup>** Città del Vaticano, *Biblioteca Apostolica Vaticana*, Cod. Chigiano L. VII, 263 (398 B.-2304).

*composite*

- R<sup>4</sup>** Firenze, *Biblioteca Riccardiana*, Cod. 1058 [bks. I-II].

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<sup>6</sup> The incunabulum was set up from an *irreperibile* MS.

b. **BETA**

- \* **L<sup>4</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XC super, 140.
- \* **A** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Ashburnhamiano 963.
- M<sup>1</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, I, 157.
- G** Genoa, *Biblioteca Universitaria*, Cod. A.IX.30 (Gaslini).
- \* **MT** Milano, *Biblioteca Trivulziana*, Cod. 1017.
- Pr** Paris, *Bibliothèque Nationale de France*, Cod. Ital. 580 (7758).

c. **GAMMA**

- \* **P<sup>2</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. Palatino 352 (222; E, 5, 4, 48) [bks. I-VII.93.4].

2. **Authoritative MSS: 2<sup>nd</sup> and 3<sup>rd</sup> Redactions**

- \* **Aut Laur** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Acquisti e Doni 325.
- \* **NO** Napoli, *Biblioteca Oratoriana del Monumento Nazionale dei Girolomini*, Cod. CF.2.6 (Pil. X.36).

3. **Mixed Texts**

- a. **L<sup>6</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Ashburnhamiano 542 (474)<sup>7</sup>.
- b. **de' Bassi**<sup>8</sup>
  - MA** Milano, *Biblioteca Ambrosiana*, Cod. D, 524 inf.
  - CaM** Cambridge, Mass., *Houghton Library, Harvard University*, Cod. Typ. 227 H.
  - Ch** Chicago, *University of Chicago Library*, Cod. 541

<sup>7</sup> L<sup>6</sup> is essentially a  $\beta$  text, but with many  $\alpha$  readings. Aside from the de' Bassi MSS (see 3b), which are an artificial amalgam of  $\alpha$  and  $\beta$ , this is the only MS except Aut and P<sup>2</sup> ( $\gamma$ ), that has neither the  $\alpha$  lacuna (III.69) nor the  $\beta$  lacuna (II.29.7-30.1-6).

<sup>8</sup> MA, composed by Pietro Andrea de' Bassi c. 1440, was subsequently used as the copy-text for the first incunabulum edition of the *Teseida* (1475 Ferrara). The other MSS are its descendants.

- (Phillipps 16259).  
**V<sup>3</sup>** Città del Vaticano, *Biblioteca Apostolica Vaticana*, Cod. Vaticano lat. 10656.  
**V<sup>4</sup>** Città del Vaticano, *Biblioteca Apostolica Vaticana*, Cod. Urbinate lat. 691.

c. Camposampiero<sup>9</sup>

- Pa** Padua, *Biblioteca Universitaria*, Cod. 84 (fols. 1-178).  
**Pa<sup>1</sup>** Padua, *Biblioteca Universitaria*, Cod. 84 (fols. 180-297) [bks. 1-7].  
**Vz<sup>1</sup>** Venezia, *Biblioteca Marciana*, Cod. marciano it. IX, 62 (6305: Farsetti 204).

4. Fragments

- L<sup>5</sup>** Firenze, *Biblioteca Medicea Laurenziana*, Cod. Pluteo XLII, 28.  
**M<sup>7</sup>** Firenze, *Biblioteca Nazionale Centrale*, Cod. II, II, 82 (Magliabechiano VIII, 1374; VIII, 1386).  
**Lo** Oxford, *Bodleian Library*, MS. Lawn (Medieval and Renaissance) 18, item 42.

5. Prefaces

- Ar** Arezzo, *Biblioteca Consorziale (Biblioteca della Fraternità dei Laici)*, Cod. 162  
**FM** Firenze, *Biblioteca Marucelliana*, Cod. A. LXXIV.  
**V<sup>5</sup>** Città del Vaticano, *Biblioteca Apostolica Vaticana*, Cod. Boncompagni E, 1 (Archivio Boncompagni E, 1).

6. Commentary

- Pr<sup>1</sup>** Paris, *Bibliothèque Nationale de France*, Cod. Ital. 581 (77582).

<sup>9</sup> The three MSS are related to the project of Guglielmo Camposampiero (1691-1765) to publish an edition of the *Teseida* based on the  $\alpha$  MS Vz. The edition was ultimately published in 1819 (Milano, Silvestri) and reprinted in 1821 (Venezia, Andreola).

7. Unavailable MSS in Private Collections

- Pa<sup>2</sup>** Studio «Albertino Mussato». See V. BRANCA. *Tradizione...*, vol. II, p. 42. (15th cent., partial copy).
- Utopia** See P.O.KRISTELLER. *Iter italicum*, vol. V, London, The Warburg Institute- Leiden, Brill, 1990, p. 460. (MS dated 1458).



