### Overview of the features of the Intertextual Dante:

The left column is the text of Dante’s *Divine Comedy*, the right column contains his source texts -- in the first phase, all works by Ovid that Dante used in the *Divine Comedy*. You can scroll up and down in both Dante’s and Ovid’s texts. To go to a specific canto in the *Divine Comedy* or a specific poem or book within Ovid’s works, use the clickable tables of content on the far left and right of the page (explained more below in #1). All intertextual passages are indicated with the icon of a pointing finger. Clicking on this icon brings up the two corresponding passages in Dante and Ovid, highlighted and side-by-side. On top of the page, a brief comment appears that explains the connection between the two passages (also see #2). The tables of content at the far left and right situate the passages within the correct canto (Dante) or poem or book (Ovid) (also see #2). The dropdown menus at the bottom of the page allow you to look for specific categories of intertextuality: word choice, characters, events, places, and simile (also see #3).

More detailed instructions on:

1. How to read the texts
2. How to find the intertextual passages
3. How to search for specific categories of intertextuality
1. How to read the texts:

The left column contains the text of Dante’s *Divine Comedy*, the right all Ovidian works used in the *Comedy*. Both text columns are scrollable (note: the scrollbars are not always visible in some browsers). But you don’t need to read the texts in order or scroll up and down to move within the texts; the clickable tables of content on the far left or right side of the page allow you to go to a specific canto of the *Divine Comedy*, or poem or book within Ovid’s works. The *Divine Comedy* is divided into canticles and cantos. Ovid’s *Amores, Heroides, Tristia,* and *Epistulae ex Ponto* are divided into poems; the *Ars amatoria, Metamorphoses,* and *Fasti* are divided into books. In this example, we’ve selected canto 20 of the *Inferno* and Book 1 of Ovid’s *Metamorphoses*. 
2. How to find the intertextual passages:

All intertextual passages are marked in the texts with the icon of a pointing finger. Clicking on this icon matches up the two corresponding passages. More precisely, when you click on the icon, the entire passage in that text is highlighted in yellow (in the above example, *Inf.* 1.4-6, with the icon next to the first verse of the passage, *Inf.* 1.4), and the other text column scrolls up or down to the corresponding passage that is highlighted as well (in the example, Ovid’s *Tristia* 3.6.29-30). A few more things changed by clicking the icon: (1) the tables of content on the far left and right side of the page now situate the two passages within the works (in the example, Dante’s *Inferno* 1 and Ovid’s *Tristia* 3.6); (2) in the text box on top of the page, a comment appeared that explains the connection between the two passages. To further explore the context of both passages, the reader can scroll up and down to read the entire canto of the *Inferno* or the entire poem in Ovid’s *Tristia*. 
3. How to search for specific categories of intertextuality:

At the bottom of the page, the different dropdown menus (or dropup menus, depending on the browser) divide the intertextual passages into different categories: word choice, character, event, place, simile. These categories can be searched separately: for instance, you can look for specific Ovidian characters and see where they reappear in the Comedy, or find where Dante uses Ovid-inspired similes. In the above example, one of the similes in Inf. 30 is selected.

Clicking on this entry brought up the two corresponding passages in Dante’s *Inferno* 30 and Book 4 of Ovid’s *Metamorphoses*. 