

on either side of it. All texts end with the *Comedy*, but none come out of it, for the price of inimitability is not to be imitated, as Dante knew full well when he inscribed one of the *Comedy's* great *forse* verses at the outset of the *Paradiso*: "forse di retro a me con miglior voci / si pregherà perché Cirra risponda" ("perhaps after me better voices will pray that Cyrrha may respond" [*Par. I*, 35-36]). No "better voices" will follow in this tradition, for the very desperation that gives the *Comedy* its certainty is also the index of its emargination. Dante knows that there will be no *di retro a me* and signifies as much in his title, whose paradoxical mixture of pride and humility will not be available to the poets of a later time, for whom the appropriation of reality is no longer a viable textual option. Dante's title is not intended to work in a conventional context, but to point the way out of it; precisely because it eludes conventional understanding, it was altered in the Venice edition of 1555 by Lodovico Dolce, who added the adjective *divina* and thereby unwittingly rendered it redundant.¹⁰⁷ But Dolce's apparent oxymoron has at least the merit of preserving the paradoxical nature of the original, which serves as the key to a paradoxical hermeneutics: as a title that embodies the principle of conversion, *Comedia* contains in itself the dialectic of the poem's totalitarian instability, its volatile peace.

¹⁰⁷ Rajna demonstrates that Dolce's most likely source for the adjective *divina* was Claudio Tolomei's *Cesano*, published by Gabriele Giolito at the same time as Dolce's edition of the *Comedy*; see "L'epiteto 'divina' dato alla *Commedia* di Dante," *Bullettino della Società Dantesca*, 22 (1915), 107-115 and 255-258. Besides its descriptive function, the adjective also possesses an apt if unintentional intertextual resonance in its echo of the *Thebaid's* reference to Vergil's poem as "divinam Aeneida."

APPENDIX

DANTE'S POETS

This Appendix provides, for each of the *Comedy's* chief poets, the locations in which Dante names or refers to him throughout his oeuvre. These summaries can be used synchronically, as indices of the poets who most interested Dante at a particular stage in his development, or diachronically, as charts of his developing attitudes toward a specific poet. Thus, one can verify the impression that Arnaut Daniel and Juvenal would, before intersecting in the *Comedy*, trace very different itineraries through Dante's texts: Arnaut is represented in the *De Vulgari Eloquentia*, while Juvenal figures in the *Convivio* and *Monarchia*. The decision to list only those instances in which a poet is named or mentioned (so that both "Stazio poeta" and "lo dolce poeta" are included), omitting those in which he is quoted or echoed without being explicitly referred to, results in certain lacunae of which the reader should be aware. For instance, Giacomo da Lentini is not named until the *Comedy*, but he was most likely in Dante's mind in *Vita Nuova* XXV, where he writes of "li primi che dissero in lingua di sì" ("the first who composed in Italian" [5]), and a canzone of Giacomo's is cited in the *De Vulgari Eloquentia*. By the same token, since the citations from the *Aeneid* and the *Pharsalia* in *Epistola VII* are not registered, only Vergil, who is explicitly named, appears as a classical authority of that Epistle. The entries are divided into three groups—Provençal, Italian, and classical—and each group is arranged alphabetically.

Appendix

ARNAUT DANIEL

Rime

Vita Nuova

De Vulgari Eloquentia II, ii, 8
II, vi, 6
II, x, 2
II, xiii, 2

Convivio

Monarchia

Epistole

Commedia Purg. XXVI (appears)

BERTRAN DE BORN

Rime

Vita Nuova

De Vulgari Eloquentia II, ii, 8

Convivio IV, xi, 14

Monarchia

Epistole

Commedia Inf. XXVIII (appears)

Dante's Poets

FOLQUET DE MARSELHA

Rime

Vita Nuova

De Vulgari Eloquentia II, vi, 6

Convivio

Monarchia

Epistole

Commedia Par. IX (appears)

GIRAUT DE BORNELH

Rime

Vita Nuova

De Vulgari Eloquentia I, ix, 3
II, ii, 8
II, v, 4
II, vi, 6

Convivio IV, xi, 10

Monarchia

Epistole

Commedia Purg. XXVI (mentioned)

Appendix
SORDELLO

<i>Rime</i>	
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	I, xv, 2
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> VI– <i>Purg.</i> IX (appears)

BONAGIUNTA DA LUCCA

<i>Rime</i>	
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	I, xiii, 1
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> XXIV (appears)

Dante's Poets
CINO DA PISTOIA

<i>Rime</i>	"Perch'io non trovo chi meco ragioni," 12 "Io mi credea del tutto esser partito," 2
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	I, x, 2 I, xiii, 4 I, xvii, 3 II, ii, 8 II, v, 4 II, vi, 6
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	III, 1
<i>Commedia</i>	

GIACOMO DA LENTINI

<i>Rime</i>	
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> XXIV (mentioned)

Appendix

GUIDO CAVALCANTI

<i>Rime</i>	"Guido, i' vorrei che tu e Lapo ed io"
<i>Vita Nuova</i>	III, 14 XXIV, 3, 6 XXV, 10 XXX, 3 XXXII, 1
<i>De Vulgari Eloquentia</i>	I, xiii, 4 II, vi, 6 II, xii, 3 II, xii, 8
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Inf.</i> X (mentioned) <i>Purg.</i> XI (mentioned)
GUIDO GUINIZZELLI	
<i>Rime</i>	"Amore e 'l cor gentil sono una cosa," 2
<i>Vita Nuova</i>	XX, 3 ("Amore e 'l cor gentil sono una cosa," 2)
<i>De Vulgari Eloquentia</i>	I, ix, 3 I, xv, 6 II, v, 4 II, vi, 6 II, xii, 6
<i>Convivio</i>	IV, xx, 7
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> XI (mentioned) <i>Purg.</i> XXVI (appears)

Dante's Poets

GUITTONE D'AREZZO

<i>Rime</i>	
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	I, xiii, 1 II, vi, 8
<i>Convivio</i>	
<i>Monarchia</i>	
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> XXIV (mentioned) <i>Purg.</i> XXVI (mentioned)

HOMER

<i>Rime</i>	
<i>Vita Nuova</i>	II, 8 XXV, 9
<i>De Vulgari Eloquentia</i>	
<i>Convivio</i>	I, vii, 15 IV, xx, 4
<i>Monarchia</i>	I, v, 5 II, iii, 9
<i>Epistole</i>	
<i>Commedia</i>	<i>Inf.</i> IV (appears) <i>Purg.</i> XXII (mentioned)

Appendix

HORACE

<i>Rime</i>	
<i>Vita Nuova</i>	XXV, 9
<i>De Vulgari Eloquentia</i>	II, iv, 4
<i>Convivio</i>	II, xiii, 10 IV, xii, 8
<i>Monarchia</i>	
<i>Epistole</i>	XIII, 30, 32
<i>Commedia</i>	<i>Inf.</i> IV (appears)
JUVENAL	
<i>Rime</i>	
<i>Vita Nuova</i>	
<i>De Vulgari Eloquentia</i>	
<i>Convivio</i>	IV, xii, 8 IV, xxix, 4 (mentioned twice), 5
<i>Monarchia</i>	II, iii, 4
<i>Epistole</i>	
<i>Commedia</i>	<i>Purg.</i> XXII (mentioned)

Dante's Poets

LUCAN

<i>Rime</i>	
<i>Vita Nuova</i>	XXV, 9
<i>De Vulgari Eloquentia</i>	II, vi, 7
<i>Convivio</i>	III, iii, 7 III, v, 12 IV, xi, 3 IV, xiii, 12 IV, xxviii, 13
<i>Monarchia</i>	II, iv, 6 II, vii, 10 II, viii, 7, 9, 12 II, ix, 17
<i>Epistole</i>	XIII, 63
<i>Commedia</i>	<i>Inf.</i> IV (appears) <i>Inf.</i> XXV (mentioned)

Appendix

OVID

Rime

Vita Nuova

XXV, 9

De Vulgari Eloquentia

I, ii, 7
II, vi, 7

Convivio

II, i, 3
II, v, 14
II, xiv, 5
III, iii, 7
IV, xv, 8
IV, xxiii, 14
IV, xxvii, 17, 19

Monarchia

II, vii, 10
II, viii, 4

Epistole

III, 7

Commedia

Inf. IV (appears)
Inf. XXV (mentioned)

STATIUS

Rime

Vita Nuova

De Vulgari Eloquentia

II, vi, 7

Convivio

III, viii, 10
III, xi, 16
IV, xxv, 6, 8, 10

Monarchia

Epistole

Commedia

Purg. XXI–Purg. XXXIII
(appears)

Dante's Poets

VERGIL

Rime

Vita Nuova

XXV, 9

De Vulgari Eloquentia

II, iv, 10
II, vi, 7
II, viii, 4

Convivio

I, iii, 10
II, v, 14
II, x, 5
III, xi, 16
IV, iv, 11
IV, xxiv, 9
IV, xxvi, 8, 11, 13, 14

Monarchia

I, xi, 1
II, iii, 6, 8, 10, 11,
12, 14, 15, 16
II, iv, 8
II, v, 11, 12, 13
II, vi, 9
II, vii, 11
II, viii, 11
II, ix, 14

Epistole

VII, 6

Commedia

Inf. I–Purg. XXIX (appears)

INDEX

- Abbadessa, S., 243n
 Abrams, R., 52n
 Accardo, S., 58n, 62n
 Adamo, maestro, 49, 49n, 234, 236-237
 Adonis, 151, 153
 Adrastus, 193, 193n
 Aeacus, 195-196, 226
 Aeneas, 24n, 191n, 194-195, 198, 218n, 254n
 Aesop, 191n
 Agamben, G., 285n
 Ahearn, J., 32n, 268n
 Aimeric de Belenoi, 92, 93n
 Aimeric de Pegulhan, 92, 93n
 Albertus Magnus, 144n, 191n
 Alderotti, Taddeo, 191n
 Alfraganus, 191n
 Algazel, 191n
 Ali, 166, 169
 allegory, 9n, 16, 19-31, 35-37, 80-84, 90-91, 195, 202n, 206n, 212, 257n, 258n
 Alpetragus, 191n
 Amphiarus, 215
 Anaxagoras, 191n
 Anchises, 252, 252n
 Andreas Capellanus, 5, 5n, 11
 Anonimo fiorentino, 49n, 127n, 128n
 Ante-Purgatory, 46, 170
 antithesis, 50, 56
 Appel, C., 158n
 Arethusa, 225
 Argia, 193
 Aristotelianism, 67n, 144n, 145n;
 golden mean, 259, 260n; tripartite
 division of soul, 185-186
 Aristotle, 23, 191, 191n, 199, 277n
 Arnaut Daniel, 13, 92, 93n, 96-100, 107n, 108, 112-114, 115n, 117n, 154, 164, 174, 176-179, 185-186, 287, 288; Provençal speech of, 113n, 117n, 118n, 232n
 Arno, the, 47, 47n
 Arruns, 215
 Ascanius, 194
 Athamas, 235
 Auerbach, E., 278n
 Augustine, St., 4, 4n, 19, 20n, 191n, 280, 280n; *De Doctrina Christiana*, 280n
 Augustus, 198, 263
 Austin, H. D., 260n
autore, 268-269
 Avalor, D. S., 5n, 6n, 158n
 Averroes, 145n, 266n
 Averroism, 54n, 144, 144n
 Avicenna, 191n

 Baglivi, G., 223n
 Baidelli, I., 95n, 137n
 Baldi, A., 102n
ballata, 137-138, 152, 152n
 Barbi, M., 20-21, 30n, 48n, 53n, 77n
 Barchiesi, M., 215n
 Barolini, T., 154n, 216n, 220n
 Barral, lament for. *See* Folquet de Marselha