DANTE'S *DIVINE COMEDY*

The first of its kind, this guide enables readers to get as close as possible to the words of Dante's *Comedy*. Opening up interpretative possibilities that only become available through reading the poem in its original form, it equips students with an enjoyable and accessible grammatical introduction to the language of early Italian. Including a series of passages drawn from *Inferno*, *Purgatorio*, and *Paradiso*, the text is accompanied by a detailed glossary, followed by a commentary which pays particular attention to matters of language and style. Further reading and study questions are provided at the end of each section, prompting new and fresh ways of engaging with the text. Readers will discover how, by listening to Dante in his own words, one may newly and more fully appreciate the breathtaking beauty of the *Comedy*.

K. P. CLARKE is Senior Lecturer in the Department of English and Related Literature and the Centre for Medieval Studies at the University of York. He is the author of *Chaucer and Italian Textuality* (2011).

Praise for *Dante's* Divine Comedy: *A Reading Guide*

'A comprehensive, innovative, and engaging *Guide* to Dante's perennial masterpiece. Featuring an in-depth introduction to Dante's language and style, as well as illuminating close-readings of key passages from the entire work, this book will be highly useful to students and general readers interested in exploring the *Divine Comedy* in all its original splendour.'

Gur Zak, Associate Professor of Comparative Literature and Romance Studies, Hebrew University of Jerusalem

'Beyond its crisp and up-to-date account of Dante's *Comedy* in its historical setting and material existence, what distinguishes K. P. Clarke's *Dante's* Divine Comedy: *A Reading Guide* from all other introductions to the poet's masterwork – and what makes it indispensable – is the detailed account of Dante's Italian, from grammar and syntax to versification and pronunciation, which will permit English-speaking students and readers to experience Dante's work in its astonishing actuality as a poem. This is a great contribution that richly deserves our thanks.'

Ronald L. Martinez, Professor of Italian Studies, Brown University

'Clarke's guide to reading Dante's *Commedia* offers invaluable support to the poem's English-speaking audiences, providing new readers with linguistic and cultural guidance that will support them in learning to embrace the poem's original language, form, and even title: *Commedia* as much as *Divine Comedy*. Clarke's guide is designed to encourage confidence in approaching Dante's poetry and conveys the excitement and satisfaction to be gained in exploring this great work of European literature in its original Italian form. The resulting breadth of coverage ensures the book will be valued by beginners and advanced readers alike, in university settings and beyond.'

Catherine Keen, Professor of Dante Studies, School of European Languages, Culture and Society, University College London

'Clarke's volume patiently and precisely opens the language of Dante's great poem to interpretation, offering a toolkit for approaching its grammar, rhythm, and vocabulary as well as a series of elegant examples of commentary and close-reading. This will be an indispensable companion for the English-speaking reader of Dante who seeks to dwell in the poetry of the *Divine Comedy*.'

Heather Webb, Professor of Medieval Italian Literature and Culture, University of Cambridge

DANTE'S *DIVINE COMEDY*

A Reading Guide

K. P. CLARKE

University of York

CAMBRIDGE
UNIVERSITY PRESS

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for Corinna Salvadori Lonergan

                    facilis descensus Auerno:
noctes atque dies patet atri ianua Ditis;
sed reuocare gradum superasque euadere ad auras,
hoc opus, hic labor est.

It is easy to descend into Avernus.
Death's dark door stands open day and night.
But to retrace your steps and get back to upper air,
That is the task, that is the undertaking.

                    Virgil, *Aen.* 6. 126–129; trans. Seamus Heaney

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Preface

There is no shortage of introductions to Dante. Indeed, few medieval authors can boast of quite so many studies dedicated to such a wide readership. New translations in English appear severally each passing year, and work aimed at providing myriad different contexts for a reading of the poem can be found in approachable 'companions' and 'handbooks' published by the most reputable academic presses.[1] These excellent resources will all be essential to the readers of this book who are seeking to deepen and nuance their understanding of Dante. However, this book takes a somewhat different route to Dante, via the language of late thirteenth-century Florence, via the language of the poem itself.[2] Despite the quality and variety of resources available, it is surprising to note that there has as yet been no single, accessible account of early Italian aimed at a beginner wishing to understand the *Commedia* on its own linguistic terms.

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[1] For example, see Nick Havely, *Dante* (Malden, MA: Blackwell Publishing, 2007); Rachel Jacoff (ed.), *The Cambridge Companion to Dante*, 2nd ed. (Cambridge: Cambridge University Press, 2007); Zygmunt G. Barański and Lino Pertile (eds.), *Dante in Context* (Cambridge: Cambridge University Press, 2015); Zygmunt G. Barański and Simon Gilson (eds.), *The Cambridge Companion to Dante's 'Commedia'* (Cambridge: Cambridge University Press, 2018); Christopher Kleinhenz and Kristina Olson (eds.), *Approaches to Teaching Dante's Divine Comedy*, 2nd ed. (New York: Modern Language Association of America, 2020); Manuele Gragnolati, Elena Lombardi, and Francesca Southerden (eds.), *The Oxford Handbook of Dante* (Oxford: Oxford University Press, 2021). Of the very many introductions to the poem, the best and most nuanced is that of Prue Shaw, *Reading Dante: From Here to Eternity* (New York: Liveright Publishing Corporation, a division of W. W. Norton & Company, 2014). See the excellent introduction by Peter S. Hawkins, *Dante: A Brief History* (Oxford: Blackwell, 2006), published in the series 'Blackwell Brief Histories of Religion'. For a recent, comprehensive, intellectual biography, see John Took, *Dante* (Princeton, NJ: Princeton University Press, 2020).

[2] Of particular use will be John A. Scott, *Understanding Dante* (Notre Dame, IN: University of Notre Dame Press, 2004), esp. pp. 261–307; compare the Italian edition, which has been expanded and revised as *Perché Dante?* (Rome: Aracne, 2010), pp. 439–512; see too the short, synthetic account in Mirko Tavoni, 'Language and Style', in *The Cambridge Companion to Dante's 'Commedia'*, ed. Barański and Gilson, pp. 95–109.

The heart of the *Commedia* is its language, and only by approaching the poem linguistically, on its own terms, may a reader come to a fuller appreciation of Dante's achievement. That is, in attending to the words of the poem, to how they are disposed across the line, to how they power (and in turn are powered by) the metrical resources of the line, the tercet, and the canto, we may begin to appreciate what it means to describe the poem as 'great'. The temptation to make sweeping claims of what the *Commedia* is 'about' is irresistible; its themes are as deep as they are broad. But many (fine) accounts of the cultural, literary, philosophical, and theological contexts of the *Commedia* are illustrated by paraphrase in prose, giving the impression that the *Commedia* just happens to have been written in verse. The fact that the *Commedia* is poetry is intrinsic to its meaning. Dante was a master of vernacular prose, and highly proficient in Latin; the *Commedia* could have been written in either. But instead, he chose verse, in the vernacular, even devising for the poem a new metrical scheme. How Dante chose to express himself is integral to what he says. So the task ahead is a double one: not just to read the *Commedia* in vernacular Italian, but to read it *as* poetry.[3]

This *Guide* is best used with a facing-text translation of the *Commedia*.[4] Indeed, the notion of *facing* the text is crucial to getting the most out of this book. That is, the reader is encouraged to move out of the comfort zone of the translation and to face the text itself, in all of its sinuous difficulty. The aim is not so much that readers can begin their own translations, though a working translation is a frequent side effect of the kind of close-reading this *Guide* endorses. Rather, the reader will begin to spend longer and longer within the text, roaming around its language, learning to hear the variousness of its rhythm and the breadth of its meaning. Each passage is thus accompanied by a running glossary,

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[3] Two excellent starting points for reading poetry are John Lennard, *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*, 2nd ed. (Oxford: Oxford University Press, 2005); and Andrew Hodgson, *The Cambridge Guide to Reading Poetry* (Cambridge: Cambridge University Press, 2021).

[4] There are a number available in English, such as those of Charles Singleton (1970–1975), Robert and Jean Hollander (2000–2007), and Robert Durling and Ronald Martinez (1996–2011), each listed in the Guide to Further Reading. Also readily available in a facing-text format is Dante Alighieri, *The Divine Comedy*, ed. and trans. Robin Kirkpatrick, 3 vols. (London: Penguin, 2006–2007). The Hollanders' translation may now be accessed in parallel format on the Princeton Dante Project website (https://dante.princeton.edu). On translations and their variety, see Madison U. Sowell, 'On Selecting the "Best" Translation of Dante', in *Approaches to Teaching Dante's Divine Comedy*, ed. Kleinhenz and Olson, pp. 200–209. See too the essays in Ronald de Rooy (ed.), Divine Comedies *for the New Millennium: Recent Dante Translations in America and the Netherlands* (Amsterdam: Amsterdam University Press, 2003).

permitting a careful reconstruction of the sense of the line. The commentary will then explicate the passage, but with a particular focus on its linguistic features. It will become clear how the language of the poem is one of its core resources.

Part I of this book comprises an introduction to the basic grammatical structures of early Italian, beginning with the invariable parts of speech, proceeding to inflected forms, and concluding with verbs and tenses. The structures are presented first in their modern standard form, with features typical of early Italian then highlighted. For example, in {99} are presented the paradigms for the present indicative of the verb *essere* 'to be' and *avere* 'to have' in the forms characteristic of standard modern Italian; the paragraphs that follow, {103}–{112}, provide those forms that characterize early Italian, with examples drawn from the poem. Some typical and then unusual uses of the tense are subsequently discussed. Part I concludes with a brief account of the metre and poetic form of the *Commedia* (Chapter 13). The grammar may be read through in one sitting and then, as readers embark upon individual passages, may be returned to for finer detail. The grammar makes no claims to being a complete account of early Italian; for this, the reader will need to turn to the work of Rohlfs, or of Salvi and Renzi cited in the Guide to Further Reading. Rather, the book aims to give the reader the basics to get started.

The passages have been selected to focus on some of the poem's most vivid episodes, with an equal number drawn from across all three canticles. The *Guide* therefore resists the common tendency to read *Inferno* only: the *Commedia* is one single poem, and the power of the language of *Inferno* may only be appreciated when heard alongside (sometimes in contrast to) the language of *Paradiso*. The practice of reading the poem only partially, or simply focusing on the first canticle, is to be resisted. One way to resist is to consider how any given passage reaches out allusively to the other canticles of the *Commedia*. A systematic approach is offered in the series *Vertical Readings in Dante's* Comedy (ed. George Corbett and Heather Webb, 3 vols. (Cambridge: Open Book, 2015–2017)), where cantos of the same number across each canticle are read together or along a 'vertical axis' between *Inferno* and *Paradiso*.[5] Dante intended for certain cantos to be read in this manner: for example, each

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[5] See the essays by Peter S. Hawkins, Monica Keane, Jessica Hooten Wilson, So Young Park, and Margaret Hughes, in a cluster edited by Brenda Deen Schildgen, 'Teaching Dante's *Divine Comedy* Vertically', *Pedagogy*, 17/3 (2017), 465–512, and Schildgen's own introduction at pp. 449–456.

canto 6 develops political themes; the cantos 10 each marks a moment of transition; the cantos 26 focus on language, and so on. Another intratextuality that powers the *Commedia* is its system of rhyme words, which sometimes will be repeated across the three canticles and which Dante intended the reader to recognize (see {180}–{182}). Inevitably, my choice of passages will not satisfy every reader: to those who have come eager to read a specific episode only to find it missing, I can only hope that what is here will equip you to embark upon that passage with linguistic seriousness and interpretative fervour.

In the commentaries, I have devised my own translations rather than citing one perhaps already familiar to the reader (that of Robert and Jean Hollander, for example, or Robin Kirkpatrick). The reason for this is that at each moment of critical commentary, I am looking for something different, some particular shade of meaning or linguistic nuance. It is necessary, therefore, to translate the same line differently each time, according to the context. This is not to dismiss the many and various merits of the translations currently available. It is simply to say that this book seeks to detain its reader within the vernacular, to spend as long as possible, even in a state of puzzlement, on the line, to dwell within the poem's words.

Acknowledgements

This book is mainly due to the curious, awkward questions posed by students taking my courses on Dante at the University of York over the past decade. These questions were often formulated while close-reading specific passages, while thinking about what Dante says, and more specifically *how* he says it. Being asked to parse a line of verse leaves one with few places to hide. Instead of simply rephrasing the facing-text translation of Robert Durling, and discreetly avoiding the question, I found that offering a satisfactory answer required an ever-more technical engagement with the text. As our linguistic engagement deepened, sharpened, and became more nuanced, so too did interpretative possibilities variously and unexpectedly emerge for each given passage. My first acknowledgement, then, is to my students, for all of those curious, awkward questions.

Many of those questions were once my own as an undergraduate student in the Italian Department at Trinity College Dublin. For the then head of department, Professor Corinna Salvadori Lonergan, FTCD (Emeritus), Comm. OMRI, reading Dante and learning the language were one and the same task, each honoured with the other. It is this practice that has continued to nourish my engagement with the *Commedia*. If any of what follows has been done well, it is due to Corinna Lonergan; if it has not, it is only because I have fallen short of her rigour and brilliance.

Michelangelo Zaccarello was generous with his expertise and his encouragement, and I am grateful for both. Nicola Morato and Peter Hawkins have both read earlier versions and have kept me inspired with their passion and skill as readers; they have kept me heartened as friends. Mark Williams, wise and learned, often sees what I cannot. And Anthony Geraghty walked alongside me as the book was formed and being written. Emily Hockley, the commissioning editor at Cambridge University Press, has been an early and crucial champion of this book,

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A Note on the Text

The text of the poem in this book is drawn largely from the standard crit-ical edition, Dante Alighieri, *La Commedia secondo l'antica vulgata*, ed. Giorgio Petrocchi, 4 vols. (Milan: A. Mondadori, 1966–1967; 2nd repr. corr. ed., Florence: Le Lettere, 1994), and is reproduced here with the gracious permission of Le Lettere; this is supplemented, and where appropriate updated, with reference to the new edition, *Commedia*, ed. Giorgio Inglese, 3 vols. (Florence: Le Lettere, 2021), and also takes account of *Comedia*, ed. Federico Sanguineti (Tavarnuzze (Florence): Edizioni del Galluzzo, 2001) and *La Commedìa: Testo critico secondo i più antichi manoscritti fiorentini*, ed. Antonio Lanza, rev. ed. (Anzio: De Rubeis, 1996). The first two volumes of a new edition by a team led by Paolo Trovato have appeared, comprising the text and commentary on *Inferno*.[1] This will be referred to where relevant and, for the text of *Inferno*, has been carefully considered.[2]

These editions have each been prepared with rather different philolog-ical methodologies. For example, Antonio Lanza has chosen one manu-

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[1] Dante Alighieri, *Commedia*, ed. Paolo Trovato, Marco Giola, Fabio Romanini, Elisabetta Tonello (with the collaboration of Martina Cita, Federico Marchetti, and Elena Niccolai), commentary by Luisa Ferretti Cuomo, 4 vols. in 7 (Padua: Libreriauniversitaria.it Edizioni, 2022–). Three sample cantos had been published provisionally in offprint format: *Inf.* 34 (2016), *Inf.* 23 (2017), and *Inf.* 27 (2020), available on Trovato's academia.edu page. See too Paolo Trovato (ed.), *Nuove prospettive sulla tradizione della 'Commedia': una guida filologico-linguistica al poema dantesco* (Florence: F. Cesati, 2007); Elisabetta Tonello and Paolo Trovato (eds.), *Nuove prospettive sulla tradizione della Commedia: seconda serie (2008–2013)* (Padua: Libreriauniversitaria.it Edizioni, 2013); Martina Cita, Federico Marchetti, and Paolo Trovato (eds.), *Nuove prospettive sulla tradizione della* Commedia*: terza serie (2020)* (Padua: Libreriauniversitaria.it, 2021); and Elisabetta Tonello, *Sulla tradizione tosco-fiorentina della Commedia di Dante (secoli XIV–XV)* (Padua: Libreriauniversitaria.it, 2018). See too Martina Cita, Federico Marchetti, Elena Niccolai, Elisabetta Tonello, and Paolo Trovato, 'Per una nuova edizione della "Commedia": ricerche sui piani alti della tradizione', *Filologia italiana*, 17 (2020), 9–116.

[2] Other editions which have recently appeared, and of which careful account has been taken, include: *Le Opere di Dante*, ed. and rev. Domenico De Robertis and Giancarlo Breschi (Florence: Polistampa, 2012), pp. 637–1004; Dante [Alighieri], *Inferno: Edizione critica alla luce del più antico*

script (Triv), which he deems to be the most authoritative, and follows it closely along the 'best-manuscript' principles theorized by Joseph Bédier. Federico Sanguineti, while establishing a text by stemmatic recension, gives a good deal of weight to a single manuscript (Urb), which he follows for many readings.[3] These contrasting readings are sometimes referred to in the notes (see, for example, ▷*Pd*. 15. 36), but such discussions are kept to a minimum.

Medieval manuscripts had their own system of punctuation, while those marks familiar to a modern reader, such as commas, semicolons, and full stops, were largely developed by the earliest printers to facilitate the legibility of the text.[4] The punctuation of the text in this book has sometimes departed from Petrocchi's edition, usually to clarify the sense or aid the flow of the text. For example, Petrocchi punctuates ▷*Inf*. 1. 6 with an exclamation mark and places a semicolon at the end of line 7. Paolo Trovato, instead, places a colon after line 6 and an exclamation mark at the end of line 7, lending it a certain explicative quality and strongly binding it to the previous line. It also means that line 8 begins as a new sentence, with a capitalized *Ma* 'But', emphasizing its status as a shift in focus. Trovato's is an elegant repunctuation, and it is followed here. A small number of diacritics have been adopted which may be unfamiliar to the reader: an umlaut indicating dieresis (on which see {179}); acute and grave accents (on which see {16} and {17}); an apostrophe to indicate 'aphaeresis', the dropping of a vowel at the start of a word (on which see {19}). Quotation marks follow the Italian convention of using so-called guillemets for direct speech («…»), and for quotations

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codice di sicura fiorentinità, Laurenziano Pluteo XL 12, ed. Federico Sanguineti, preface by Eleonisia Mandola (Genoa: il Melangolo, 2020); Dante [Alighieri], *Paradiso I–XVII* and *Paradiso XVIII–XXXIII: Edizione critica alla luce del più antico codice di sicura fiorentinità, Laurenziano Pluteo XL 12*, ed. Eleonisia Mandola, preface by Federico Sanguineti, 2 vols. (Genoa: il Melangolo, 2018–2019); Dante Alighieri, *Divina Commedia. Rimari: rimario alfabetico – rimario strutturale*, ed. Enrico Malato, Giacomo Stanga, and Simone Albonico (Rome: Salerno, 2021), pp. 1–311, and now the first volume comprising *Inferno* in Dante Alighieri, *La Divina Commedia*, ed. Enrico Malato, Nuova edizione commentata delle opere di Dante, VI/1 (Rome: Salerno Editrice, 2022).

[3] On the principal current text-editing approaches in Romance philology, see Paolo Trovato, *Everything You Always Wanted to Know about Lachmann's Method: A Non-standard Handbook of Genealogical Textual Criticism in the Age of Post-Structuralism, Cladistics, and Copy-Text* (Padua: Libreriauniversitaria.it, 2014), and, for a clear review article, Dániel Kiss, 'Taking the Measure of Lachmann and Bédier: An Innovative Handbook of Textual Criticism', *Exemplaria Classica* 16 (2016), 247–255.

[4] See M. B. Parkes, *Pause and Effect: An Introduction to the History of Punctuation in the West* (Aldershot: Scolar Press, 1992); Bice Mortara Garavelli (ed.), *Storia della punteggiatura in Europa* (Bari: Laterza, 2008).

within direct speech double quotation marks ("…").⁵ See ▷*Inf.* 10. 67–69, where the distinction will be clear.

Editors must make many decisions about how to interpret what a scribe has written. For example, Antonio Lanza's edition at ▷*Pd.* 12. 73 reads: *Ben parv'e' messo e famigliar di Cristo*, where Petrocchi's text reads *Ben parve messo e famigliar di Cristo*.⁶ Lanza has opted to divide *parve* in order to indicate the pronoun *egli* 'he' (see {71}), used here as a neuter to refer to the named figure of Dominic in the previous tercet.⁷ The sense of the line is the same, 'He rather seemed like a servant and familiar of Christ'.⁸ But such was the normal scribal practice of medieval copies of the poem, graphically distinguishing between *parve* and *parv'e'* is left to the reader.

Biblical quotations (both Latin and English) are drawn from Swift Edgar and Angela M. Kinney (eds.), *The Vulgate Bible: Douay-Rheims Translation*, 7 vols. in 6 (Cambridge, MA: Harvard University Press, 2010–2013). Latin texts are cited from the Oxford Classical Texts, where available, unless otherwise indicated.

The grammar comprises paragraphs that are sequentially numbered, with the numbers placed in braces: {x}; references to the *Commedia* accompanied by the symbol ▷ indicate that the passage is included for commentary.

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⁵ See Luca Cignetti, in *EdIt* II, pp. 1581–1582.

⁶ Petrocchi's is the solution adopted in this book; no other modern editor has followed Lanza.

⁷ See Lanza, p. XXXII, citing Magnus Ulleland, 'L'uso del pronome *egli* come pronome neutro e come soggetto anticipato nell'italiano antico', *Studia Neophilologica*, 33 (1961), 8–29.

⁸ Perhaps the pronoun's momentary backward glance slows the first hemistich a little and adds a touch of further emphasis to the verb *parere* 'to appear, to seem', already set in play by the adverb *ben* 'very much, rather'.

Abbreviations

Frequently Cited Texts

CLPIO	*Concordanze della lingua poetica italiana delle origini (CLPIO)*, ed. d'Arco Silvio Avalle (Milan: R. Ricciardi, 1992)
ED	*Enciclopedia Dantesca*, gen. ed. Umberto Bosco, 2nd ed., 6 vols. (Rome: Istituto della Enciclopedia Italiana fondata da Giovanni Treccani, 1984 (1970–1978))
Inf.	*Inferno*
EdIt	*Enciclopedia dell'italiano*, gen. ed. Raffaele Simone, 2 vols. (Rome: Istituto della Enciclopedia Italiana, 2010)
GIA	*Grammatica dell'italiano antico*, ed. Giampaolo Salvi and Lorenzo Renzi, 2 vols. (Bologna: il Mulino, 2010)
Hollander	*Inferno*, *Purgatorio*, and *Paradiso*, a verse translation by Robert and Jean Hollander, introduction and notes by Robert Hollander, 3 vols. (New York: Doubleday, 2000–2007), now available, with occasional revisions and expansions, on the Dante Dartmouth Project
Inglese '16	*Commedia*, ed. and comm. Giorgio Inglese, 3 vols. (Rome: Carocci, 2016)
Inglese '21	*Commedia*, ed. Giorgio Inglese, 3 vols. (Florence: Le Lettere, 2021)
Lanza	*La Commedìa: Testo critico secondo i più antichi manoscritti fiorentini*, ed. Antonio Lanza, Rev. ed. (Anzio: De Rubeis, 1996)
NTF	*Nuovi testi fiorentini*, ed. Arrigo Castellani, 2 vols. (Florence: Sansoni, 1952)
PD	*Poeti del Duecento*, ed. Gianfranco Contini, 2 vols. (Milan: Riccardo Ricciardi, 1960)
Pd.	*Paradiso*

Pg.	*Purgatorio*
Petrocchi	Dante Alighieri, *La Commedia secondo l'antica vulgata*, ed. Giorgio Petrocchi (Milan: A. Mondadori, 1966–1967; 2nd repr. corr. ed. Florence: Le Lettere, 1994)
PSs	*I Poeti della Scuola siciliana*, I: *Giacomo da Lentini*, ed. Roberto Antonelli; II: *Poeti della corte di Federico II*, gen. ed. Costanzo Di Girolamo; III: *Poeti siculo-toscani*, gen. ed. Rosario Coluccia (Milan: Arnoldo Mondadori, 2008)
Rohlfs	Gerhard Rohlfs, *Grammatica storica della lingua italiana e dei suoi dialetti*, 3 vols. (Turin: G. Einaudi, 1966–1969; repr. Bologna: il Mulino, 2021), orig. *Historische Grammatik der Italienischen Sprache un ihrer Mundarten*, 3 vols. (Bern: A. Francke, 1949–1954)
Sanguineti	*Comedia*, ed. Federico Sanguineti (Tavarnuzze (Florence): Edizioni del Galluzzo, 2001)
TF	*Testi fiorentini del Dugento e dei primi del Trecento*, ed. Alfredo Schiaffini (Florence: Sansoni, 1926, repr. 1954)
TLIO	*Tesoro della lingua italiana delle origini* (http://tlio.ovi .cnr.it/)
Trovato '22	*Commedia*, ed. Paolo Trovato, Marco Giola, Fabio Romanini, Elisabetta Tonello (with the collaboration of Martina Cita, Federico Marchetti, and Elena Niccolai), commentary by Luisa Ferretti Cuomo, 4 vols. in 7 (Padua: Libreriauniversitaria.it Edizioni, 2022–)

Frequently Cited Manuscripts

Ash	Florence, Biblioteca Medicea Laurenziana, MS Ashburnham 828
Eg	London, British Library, Egerton MS 943
Ham	Berlin, Staatsbibliothek zu Berlin Preussischer Kulturbesitz MS Hamilton 203
LauSC	Florence, Biblioteca Medicea Laurenziana, MS Plut. 26 sin. 1
Mad	Madrid, Biblioteca Nacional, MS 10186
Mart	Milan, Biblioteca Nazionale Braidense, Aldina AP XVI 25
Parm	Parma, Biblioteca Palatina, MS 3285
Rb	Florence, Biblioteca Riccardiana, MS Riccardiano 1005 + Milan, Biblioteca Nazionale Braidense, MS AG XII 2

| Triv | Milan, Biblioteca dell'Archivio storico civico e Trivulziana, MS Trivulziano 1080 |
| Urb | Vatican City, Biblioteca Apostolica Vaticana, MS Urbinate latino 366 |

Grammatical Terms

adj.	adjective
adv.	adverb
comp.	comparative
cond.	conditional
conj.	conjunction
corr.	correlative
dem.	demonstrative
excl.	exclamation
f.	feminine
fut.	future
fut.ant.	future anterior
ger.	gerund
imper.	imperative
imperf.	imperfect
indef.	indefinite
indic.	indicative
inf.	infinitive
m.	masculine
num.	numeral
obj.	object
p.	past
p.pross.	passato prossimo
p.rem.	passato remoto
part.	participle
pass.	passive
phr.	phrase/phrasal
pl.	plural
poss.	possessive
prep.	preposition
pron.	pronoun
pronom.	pronominal
pres.	present

List of Abbreviations   xxv

refl.	reflexive
sg.	singular
sub.	subject
subj.	subjunctive
superl.	superlative
trap.pross.	trapassato prossimo (indic.)
trap.rem.	trapassato remoto (indic.)
v.	verb
voc.	vocative