CHAPTER 5

Dante’s First Dream between Reception and Allegory: The Response to Dante da Maiano in the *Vita nova*

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In a group of infrequently studied poems exchanged between Onesto da Bologna and Cino da Pistoia, Onesto critiques the new style Cino has adapted from his influences, namely ‘Gaido’ and ‘Dante’. In ‘Mente’ and ‘umile’ and pit di mille sporte’ [Mind and ‘humble’ and more than a thousand basketfuls], he targets the oversuse of certain terms on the part of these poets (such as ‘mente’ and ‘umile’), their philosophical (‘nostro parliare in terzo con altrui’ [your speaking in the third person with someone else]), I. 10. In ‘Bernardo, quel dell’arco del Diamasco’ [Bernardo, that one with the bow of Damascus], he singles out Dante for his critique, identifying him as that poet ‘che sogna e fa spiriti dolenti’ [who dreams and makes sad spirits] (I. 3). Cino responds, in ‘Bernardo quel gentil che porta l’arco’ [Bernardo, that noble one who carries the bow], that the ‘dreamer’ writes like Mark, ‘que che sogna scrive come Marco’ (I. 3), and that, together with Love, he soars so high that he leaves the rest behind: ‘e’ van si alto ch’ogni uom rimana basso’ (I. 4). In a stand-alone poem, the sonnet ‘Non so sè per mercé mi vien meno’ [I don’t know if it is for lack of pity], Onesto ironically invokes Dante and company — those poets who dream of scattered spirits and who have tired every man on earth [‘voi che sojuate spirito’ e che m’avete trango ognim terreno’], II. 7-8 — asking them to intervene on his behalf with his lady. Onesto wishes to see her ‘d’umiltà vestita’ [clothed with humility] (I. 12), an explicit allusion to Dante’s sonnet from the *Vita nova*, ‘Tanto gentile e tanto onesta pare’ [Such sweet decorum and such gentle grace], where Beatrice is praised as ‘d’umiltà vestita’ [vested with humility] (XXVI. 6, I. 6) [17. 6]. Despite this verbal echo, Onesto’s goal-oriented request stands in sharp contrast with the disinterested praise that characterizes Dante’s self-defined *poeta della lode*. Onesto’s critique of what he sees as the mannered style of Cino and his poetic fathers may now seem short-sighted. But, he does demonstrate how clearly contemporaries were able to identify the innovative poetics inaugurated by Cavalcanti and Dante, whether they approved of them or not. In this case, Onesto’s references to spirits, philosophizing, and frequent apostrophe and personification could equally describe the poetry of Cavalcanti or Dante. However, the singling out of the terms *mente* and *umile* seems especially aimed at Dante’s poetry at the time of the *Vita nova*. (Onesto died around 1303, well before the publication of the *Commedia*. Moreover, Cino’s defence of Dante as the poet who writes like Mark — presumably the Evangelist — and who flies with Love is consistent with our contemporary understanding of the *Vita nova*. Numerous studies have established the extent of Dante’s scriptural borrowings in the *Vita nova*, and the religious, even theological, basis for his philosophy of Love. Somewhat less expected and less transparent are the reasons why Onesto derivitively characterizes Dante and the stilnovists as dreamers. It is similarly curious that both Onesto and Cino would refer to Dante, in the midst of a debate about poetic style, as ‘that one who dreams’. My claim here is that Onesto and Cino had it right: dreams and dream theory are fundamental for understanding Dante’s poetic enterprise in the *Vita nova*. Although Dante’s dreams in *Purgatorio* have received significant, if hardly exhaustive, attention, the dreams in the *Vita nova* have been relatively neglected. Yet, within this early work, dreams hold a privileged position as the place in which Dante can explore some of the most delicate questions about the truth and fiction of his poetry. Like poems, dreams contain metaphorical signs, and, as in poems, these metaphorical signs were traditionally understood to be portals either to hidden, higher meaning or to deceptions and illusions. Dante draws on the middleness of dreams, their ambiguous status between the earthly and divine, between truth and falsehood, in order to similarly locate the middleness of his literary endeavour, which is neither outright prophecy nor simple fable. Not coincidentally, some of the deepest truths of the *Vita nova* are revealed as outwardly false dreams.

Another important parallel between dreams and poems is that most dreams need to be interpreted. The prophetic dream in particular can be interpreted either by the dreamer himself or by a second party, as in the biblical tale of Nebuchadnezzar and Daniel. In the *Vita nova*, Dante assumes both roles. He collects his poems — including his poems about dreams — and weaves them together via a visual autobiographical narrative in prose which explains their origins and context. In addition to these introductory sagioni, he provides exegetical ‘divisions’ which more closely gloss the poetical texts. At the same time, alongside such self-commentary, Dante represents in his narrative several competing historical interpreters, including the ‘famous poets’ and the ‘ladies’, who express alternative, historically specific perspectives on his poetry. These potential Daniels set up a tension within the work between the past and future reception of Dante’s texts, between the original audience for his lyric poems and the intended audience for his poems plus their commentary.

The hermeneutic process set in motion by a dream, as in the interpretive contest run by Nebuchadnezzar, is thus not unlike what takes place in the publication of a poem. Dante collapses the two in the first poem of the *Vita nova*, *A ciascun’alma presa e gentil core* [To every loving heart and captive soul] (III. 10-12) [II. 21-33]. In this sonnet, he recounts a mysterious dream in which Love feeds Beatrice the poet’s fiery heart. Unable to ascertain its meaning, Dante requests for the dream to be
and sympathetic lady] (XXIII. 17–28) [4. 17–28]. The central canzone of the Vita nova describes a dream about the central event of the work, the death of Beatrice. In addition, as scholars have noted, various scriptural echoes in the dream are employed as a means for establishing Beatrice as a Christ figure in Dante’s life. Yet despite its fundamental role within the narrative, Dante is at pains in both the poem and the prose to underscore the falseness of the dream, its illusory status. In particular, he characterizes it as the symptomatic of a feverish illness, in language that directly recalls da Maiano’s response to ‘A ciascun’alma’. As we shall see, da Maiano’s ‘Di ciò che stato sè dimandatore’ will be instrumental for Dante in establishing the apparent paradoxes of his poetic truth through the paradox of a prophetic yet illusory dream.

In large part, what authorizes the paradox of a true false dream is a meditation on humility that informs the Vita nova as a whole. The experience of radical humility censes Dante to re-evaluate the status of disease-induced visions just as he re-evaluates the status of suffering and death. With respect to dream theory, the consequences of this process of re-evaluation are both ethical and sociological. The possibility that even the slowly pathological dream might transmit a higher truth implies a social expansion, in line with an ethos of Christian revelation, as to who can receive true signs. It also raises the related question as to who is capable of interpreting dreams and, by association, poems; in the case of ‘A ciascun’alma’, the famous poets or the simple? In the concluding section of this essay, I investigate these contrasting audiences for Dante’s dream poetry. Considering the sophisticated literary theory articulated vis-à-vis dream theory in the Vita nova, it is hard to imagine that Dante’s interlocutors would be anyone besides famous poets. At the same time, Dante’s privileging of revealed events over textual interpretation, which is first established in the presentation of ‘A ciascun’alma’, is part of a critical dialogue with contemporaries about who has access to poetic truth. In this respect, even Dante’s universalizing, allegorical poetry can itself be viewed as a symbolic form with a polemical message: that increasingly he will be concerned in his poetic career with a radically new public, one which includes even the evangelical simplest.

The Symbols of ‘A ciascun’alma’ vs the Symptoms of ‘Di ciò che stato sè dimandatore’

We may never be able to reconstruct the precise circumstances in which Dante was first publicly recognized as a poet. Nor can we know for certain which poems he first circulated or how they were received by contemporaries. However, despite our lack of outside sources, Dante himself does tell us something about his poetic novitate, or at least about how he wants future readers to remember it. At the beginning of the Vita nova, he restages his literary initiation by describing the reception of ‘A ciascun’alma’ by contemporary poets. In this way, as is often the case with Dante, he exploits the historical reception of an earlier work as the content for a new work, translating the interpretation of a lyric poem into material for a subsequent narrative. The presentation of ‘A ciascun’alma’ thus establishes a temporal and structural model for Dante’s autobiographical prosimetrion, in which
discrete lyric events are reinterpreted by the prose as the founding moments of a continuous narrative.

For the subject matter of his literary christening, Dante chooses to recount a curious dream: Love has appeared to him in human form, carrying Dante's beloved Beatrice asleep in his arms. At first, with his joyful countenance, this God of Love, announcing himself with 'Ego dominus tuus' [I am your Lord] in the prose (III. 3) [1. 14], would seem to be a harbinger of future happiness. However, his appearance also strikes the dreaming poet as frightening to behold, 'di pauroso aspetto' [III. 3] [2. 14]: a fear justified when Love shows Dante that he holds the latter's burning heart — "Vide cor tuum" [Behold your heart] in the prose (III. 5) [1. 16] — in his possession. In fact, Love proceeds to wake Beatrice and feed her Dante's heart, which she consumes with repitilation. Finally, Love, now weeping bitter tears, disappears with Beatrice toward heaven, 'verso lo cieco' [III. 7] [1. 18].

Confronted with this mysterious, emblematic dream, Dante decides to ask for help from the 'famosi trovatori' [III. 9] [1. 20] of his time, sending them a description of it in the following sonnet:

A ciascun'altro pesa e gentil core
cui cospetto ven lo dire presente,
in ciò che mi reservan sua parente,
solse in lor segno, ciascun'Amore.
5
Già eran quasi che alterrate l'ore
del tempo che ove stella nè lacento,
quando m'apparve Amor subitamente,
cui esceva membra ni dà ornamento.
Allegro mi sembrava Amor tenendo
meno core in mano, e ne le braccia aveva
madonna involta in un drappo dormendo.
10
Poi la vegliava, e d'estro core ardendo
le parenta umilmente pucea;
appresso gir lo ne vedea piangendo.
[to every loving heart and captive soul
into whose sight these present words may come
for fair elucidation in reply,
greetings i bring for their sweet lord's sake, love.
the first three hours of night were almost spent
the time that every star shines down on us,
when love appeared to me so suddenly
that i still shudder at the memory.
joyous love seemed to me, the while he held
my heart within his hands, and in his arms
my lady lay asleep wrapped in a veil.

he woke her then and trembling and obedient
she ate that burning heart out of his hand;
weeping i saw him then depart from me] [II. 10-12] [1. 21-23]

Among the many responses Dante received for this sonnet, he identifies only one poem by name, the sonnet 'Vedete, al mio parere, onne valore', authored by Guido Cavalcanti, who is referred to throughout the Vita nova with the epithet of 'first friend'; 'primo de li miei amici' [III. 14] [2. 1], 'primo amico' [XCV. 10] [16. 10]. Dante claims, moreover, that this ritualized literary-interpretive exchange formed the basis for their future friendship, 'principio, de l’amist’ [III. 14] [2. 1] once Cavalcanti discovered who wrote 'A ciascun’alma'. The disclosure of this dream sonnet thus marks his entry into an elite circle of love poets.

Yet, according to Dante, these 'famous poets', including Cavalcanti, were unable at the time to uncover the true interpretation, the 'verace giudicio', of his dream, an interpretation now obvious to even the least sophisticated or 'simplest': 'Lo verace giudicio del detto sogno non fu veduto allora per alcuno, ma ora è manifestissimo a li più semplici? [The true interpretation of the dream I described was not perceived by anyone then, but now it is very clear to even the least sophisticated] [III. 5] [2. 1]. Of course, as Charles Singleton points out in his still incisive study of the Vita nova, it would have been quite difficult for any of Dante's contemporaries to ascertain the supposed true meaning of the dream since various significant details are only revealed in the prose. 3 These include, most notably, the ascent of Love and Beatrice toward the heavens and the God of Love's citation of God the Father, 'Ego dominus tuus' [III. 1] [1. 14] from the Old Testament (Isaias 43: 3).

For Singleton, the dream is a foreshadowing of Beatrice's death, the central event and theme of the Vita nova, the trauma which gives meaning to the rest of the work — but only in retrospect. In this reading, the meaning of the first dream is glossed by subsequent visions. For example, in a dream precipitated by Beatrice's withholding of her greeting (just as the first dream follows her initial saluto), Dante learns from a weeping God of Love that, unlike him, he is not the centre of the circle; he thus lacks the sort of divine omniscience of the circumsference of events which would allow him to foresee and understand Beatrice's death. More explicit is the hallucinatory vision underlying the canzone 'Donna pietaosa e di novella etate', in which the death and ascension of Beatrice are imagined in terms directly recalling the first dream. 4

Only through the ensuing narrative can readers retrospectively comprehend the symbolic meaning of Beatrice's death as it is prefurged in 'A ciascun' alma'. The deeper significance of the first dream is therefore revealed in the fulness of time, a fullness made manifest in Dante's pensierum through a balance between forward moving narrative and a symmetrical disposition of poems. (The narrative is divided by three major canzoni, which are in turn framed by short poems in groups of four and ten.) Aided by this overall structure, the reader nears the perspective of the centre of the circle — where one sees all points equally and simultaneously — as opposed to the fragmentary perspective of the single event. Time is spatialized in the 'Book of memory', in which Beatrice's death finds its comprehensible 'place'. There are, to be certain, already some hints in the prose introduction of 'A ciascun' alma' of what is to come. Even within the poem itself, the contrast between 'allegro' (I. 9) and 'piangendo' (I. 14) at opposite ends of the sonnet anticipates the gaudium in lacruma shift which will emerge as a fundamental pattern of the
Dante’s first dream is described in these verses as nothing more than the symptoms of a disease. In order to quell such foolish and erotic visions, da Maiano advises Dante to wash his testicles, “lavi la tua colla largamente” (l. 7), and, if this fails, to provide a urine sample to his physician, “bua acqua al medico” (l. 14).

We are indebted to Bruno Nardi for first illustrating the doctrinal basis of “Di ciò che stato se’ e indicating its scientific sources.” Examining the medical writings of Hippocrates, Avicenna, and especially the thirteenth-century physician Arnold of Villanova, Nardi demonstrated that da Maiano describes in his sonnet the tell-tale signs and potential cures for physiological love-sickness, the malady known as amore lussurioso.” According to these medical tracts, if such an attack were relatively mild at its onset, ameliorative baths might stem the humours from rising from the patient’s nether regions to his brain. This explains da Maiano’s suggestion that Dante wash his testicles in order to disperse and extinguish “lo vapore” (l. 8). However, in more serious cases of delirium, or phuamia (gravato se’d’ inferri rea, sol’ ch’hai farneticato’ (ll. 10–11)), medical attention was necessary, including examination of the patient’s urine, as prescribed in the final verse of the sonnet.

According to Nardi, the thrust of da Maiano’s sonnet should therefore be seen as scientific and not comic. Yet the two are obviously related, for the medical symptoms, figus, described in “Se di ciò che stato se’ dimandatore” undermine the poetic symbols of Dante’s dream. When da Maiano responds to the personification of the God of Love, the metaphor of the eaten heart, and the oxyymoronic language of “A ciascun’alma” with a medical diagnosis and a prescription for proper hygiene, he is using technical language to deflate a specific semantic field, that of the Italian love lyric. In locating the source of Dante’s poetic images in unclean testicles, da Maiano questions not only the signifying potential of dreams, but also of poems. Dante nonetheless chooses to inaugurate his autobiography with “A ciascun’alma” as a paradigm of not only poetic symbolism, but even allegorical figures. His message to contemporaries is both daring and clear.

Da Maiano’s response to Dante’s sonnet is viewed by Nardi as an isolated hermeneutic event, which he glosses and historicizes within the context of medieval culture. In contrast, the narrative structure of the Vita nova, as illustrated by Singleton, constructs its own metaphorical in which the part is meaningful only when seen from the perspective of the whole; the allegorical figure of “A ciascun’alma” can only be fulfilled by the unfolding narrative. We seem to be faced with two antithetical visions, between a localized, historicized and literal reading and a global, narratological and figurative one. In the rest of this essay, however, I will argue that the historicized part and the narratological whole, reception and allegory, sigillum and figura, are fundamentally interrelated, and that it is necessary to examine this nexus — and even perhaps reconcile the representative approaches of Nardi and Singleton — if we are to arrive at a comprehensive understanding of the Vita nova. For, as will be discussed more fully in the section on ‘Domina pietosa’, Dante’s figural poetry are also a response to his historical readership, to readers such as Dante da Maiano, who questioned his use of poetic language and symbolism.

Before confronting these issues directly, we must first explore how they were set up by those poems exchanged between da Maiano and Dante which describe...
and interpret dreams. Da Maiano’s compositions in this exchange, like those of his other interlocutors, are characterized by an overwhelming scepticism toward dream theory and poetic truth. Only Dante insists on the meaningfulness of dream images and literary symbols. As we shall see, even before the Vita nova, Dante’s poetry of dreams ran against the grain.

The Two Dantes and the Metalliterary Dream Sonnet

That the ‘dream sonnets’ exchanged between da Maiano and Dante should be a locus for exploring metalliterary concerns is understandable once we take into account the long-standing tradition in the Middle Ages associating dream interpretation with textual interpretation. A fundamental authority for establishing the connection between dreams and fiction in the period was Macrobius’s commentary on Cicero’s Dream of Scipio. In his introduction to the commentary, Macrobius describes a hierarchy of dreams, ranging from the self-evidently prophetic onanum [ocular dream], inspired from above, to the obviously insignificant insomnium [nightmare], caused by psychological anxiety or bodily disturbance (I. 1. 2). Within this hierarchy, he places special emphasis on the middle type of dream, the somnium [enigmatic dream]. Similar to his definition of narrare fabulas [fabulous narrative] as ‘sacrum rerum notos sub pio figuramentor velamine honestis’ [a decent conception of holy truths hidden beneath a modest veil of allegory] (I. 2. 11), the somnium ‘reptit figuris et velat ambagibus non nisi interpretatione intelligendam significationem rei quae demonstratur’ [conceals with strange shapes and veils with ambiguity the true meaning of the information being offered, and requires an interpretation for its understanding] (I. 3. 10). The essential middleness of the somnium in this definition — hovering somewhere between divine prophecy and corporeal shadow — implies that many of our dreams are potentially true but not self-evident, as in the case of Scipio’s dream, they are ‘altitudo facta profunde prudentiae non potest nobis nisi scientia interpretationis aperiri’ [concealed in words that hide their profound meaning and cannot be comprehended without skillful interpretation] (I. 3. 12).

Although the influence of Macrobius has at times been overestimated, especially for the later Middle Ages, this view of dreams as signifying through poetic figures and symbols and thus in need of interpretation — was commonplace. For example, despite his distance from Macrobius, in both temporal and ideological terms, Albertus Magnus similarly recognizes that a dream’s meaning is often expressed metaphorically and through obscure likenesses.

On the other hand, there was always the possibility that a dream might be internally motivated, caused by bodily functions and hence illusory or false, as in Macrobius’s insomnium. John of Salisbury, for example, is categorical in distinguishing between semiotic and pathological modes of dream interpretation: ‘Quae quidem omnia medicorum potius indigent cura quam ventilatione nosse; praesertim cum nichil in eis verum appareat, nisi quid verum quis verissimae sunt et modis. All of these types of dreams are in need of the doctor rather than of our verbal treatment, especially the only reality that is apparent in them is the fact that they are very real but very disagreeable forms of mental ill health.’ This notion of the somatic dream was given new life by the introduction, in the twelfth and thirteenth centuries, of Aristotle’s De somno et vigilia [On sleep and waking]. De somnii [On dreams], and De divinatione per somnnum [On prophesying by dreams] into the Latin West. Aristotle casts serious doubt in his writings on whether dreams can be prophetic. In his view, the origins of dreams are physiological, the result of digestion and the subsequent rise and fall of heat in the body. At the same time, when the imaginative faculty is abstracted from waking activity, it becomes especially sensitive to the body’s own internal movements, due to the ‘mation of particular sense’, and it can on occasion transform these movements into the figures of a dream. Aristotle thus urges physicians to pay close attention to the symptoms revealed in visions; they can convey the presence of illness as accurately as roughness of the tongue conveys fever. Although never universally accepted, and often mediated by Neoplatonizing Arabic commentaries, Aristotle’s writings nevertheless injected a strong sceptical voice into debates about dream divination.

Where da Maiano situates himself in this debate is clear. For him, Dante’s first dream is in need of a doctor, not a verbal treatment. Just as Averroes writes in his epistome to the Parva naturalia (translated into Latin near the beginning of the thirteenth century) that the appearance of fire in a dream might portend the dominance of choler in the dreamer, da Maiano views Dante’s fiery heart in A ciascun’alma as the result of excessive humours and bad hygiene. But Da Maiano is more than just sceptical of prophetic dreams and their allegorical interpretations. His analysis of Dante’s dream is also a poem, a poem responding to a poem before a community of other poets. The real target in this polemic about dream theory is Dante’s poetica.

If dream theory borrows from the language and interpretive traditions of literary theory, the influence also went the other way — as in the case of Dante and da Maiano’s sonnets. Dreams play an important role in medieval literature, especially in the poetry of the later Middle Ages. As Stephen Kruger explains, ‘The dream fiction, by representing in the dream an imaginative entity like fiction itself, often becomes self-reflexive. Dream vision is especially liable to become metafiction, thematizing issues of representation and interpretation.’ Confronting within his work the status and validity of dreams, the poet confronted the status and validity of his art. In particular, the range of theories about the potential truth or falsehood of dreams served as a platform to explore vexed questions about the truth claims of poetry.

Dante’s enigmatic first dream is especially well suited for discussing metalliterary concerns because of its essentially communicative nature. Written as a circular letter, the first quatrain frames the traditional greeting or salutatio. Scholars have shown that this greeting in the name of Love — ‘adule in lor segnor, ciue Amor’ (I. 4) — is adapted from the salutatio in domino used in letters by ecclesiasts and religious, especially when addressing their own. If we compare in particular the incipit to the sonnet with the openings of the Latin letters, a ciascun’alma presa e gentile core responds to ‘universi Dei filiibus’ [to all of God’s faithful subjects] and ‘universi Christi filiibus’ [to all of Christ’s faithful subjects] in the standard epistolary models. Dante himself tells us in the segnoie to ‘A ciascun’alma’ that he greets in the first verse ‘tutti li fedeli d’Amore’ [all of Love’s faithful subjects] (III. 9) (I. 20).
As both dream poem and literary exchange, 'A ciascun' alma' simultaneously provides contemporaries with a traditional vehicle for thinking about how texts signify — the dream — and an opportunity, through the ritualized genre of the tenzone, to comment on their craft. In light of this metatextual conversation, Cavalcanti's relatively accommodating response can be viewed as an expression of professional friendship. On the other hand, da Maiano's substitution of symptoms for symbols is even more startling when we consider the self-referential nature of 'A ciascun' alma'. After all, Dante's admission into a corporation of faithful love poets, 'li fedeli d'Amore', depends on such acceptance or rejection of his poetics.

That Dante and da Maiano are contrasting divergent poetic visions becomes apparent when we consider a backstory for their literary theoretical debate, in the form of another exchange between the poets about a dream. This time, however, it is da Maiano who composes a sonnet about his dream, and asks his fellow poets to interpret it:

Provedi, saggio, ad essa visione,
per merce ne trai vera sentenza.
Dece: una donna di bella fazione,
di cui el meo cor gridar molto sogna,
mi fè d'una ghiglia da donazione,
verde, fumosa, con bella accoglienza; appresso mi trovai per vestigione
canniccia di suo dosso, a mia parvenza.
Allor di tanto, amico, mi francati che dolcemente presti abbracciare
non si connesi, ma resti in bella.
Cosi, ridando, molto la lasciavi:
del più non dico, che mi giurare.
E morta, ch'è mia madre, era con ella.

(You who are intelligent, consider this vision and please show its true meaning. It was like this: a fair woman, in whose favour my heart takes much pleasure, made me a gift of a green leafy garland; and charmingly she did so. And then I seemed to find myself clothed in a shirt that she had worn. Then I made so bold as gently to embrace her. The fair one did not resist, but smiled; and as she smiled I kissed her repeatedly. I will not say what followed — she made me sweat not to. And a dead woman — my mother — was with her.)

In the octave of the sonnet, da Maiano describes how his lady gives him a shirt in the dream, after which he finds himself wearing what appears to be her shirt. Both the gift of the shirt and the shirt are commonplaces in the French romance tradition, and these symbols, when combined with the numerous terms of French and Occitan origin — 'fazone' (l. 1), 'donazione' (l. 2), 'vestigione' (l. 7), 'accoglienza' (l. 6), 'parvenza' (l. 8) — lend the dream a distinctly stylized and literary atmosphere. There is a shift in tone, however, in the sextet as the dreamer feels emboldened enough to kiss and embrace the lady, who seems pleased by this.

In the ambiguous final verse, da Maiano refers to his mother and death.

The second part of 'Provedi, saggio' is, in some sense, already an interpretation of the first. Or rather, the sensuality of the octave results from the dreamer's reading of the literary metaphors of the text. He correctly presumes that the lady's gifts indicate her favourable intention in his regard, and, in fact, she does not resist his advances, but rather by laughing encourages him to continue kissing her. Even within the dream itself, the dreamer casts a shadow over the literary text envisioned in the quatrains, revealing an erotic and physical base underlying the traditional courtly superstructure. The saggio addressed in the poem is thus asked to interpret at once the literary commonplace of the dream, the gifts of the shirt and the shirt, as well as the dreamer's own mundane and carnal evaluation of them. This request for the true meaning, 'vera sentenza' (l. 2), of a 'visione' (l. 1), couched in the increasingly contested language of dream interpretation, contains more than a hint of irony.

The sonnets written in response to 'Provedi, saggio', deriving concepts and language from fields as diverse as theology, astrology, medicine, and magic, are indicative of the variety of theoretical positions regarding dreams in the later Middle Ages. The richness of these interpretive traditions cannot be adequately dealt with in this essay. For our purposes, it is nonetheless noteworthy that many of the responses demonstrate a degree of scepticism toward both dream theory and poetic language in line with da Maiano's own demystification. See Cione, for example, in 'Credo [che] nullo saggio a visione' [I think that no intelligent person from a vision], writes back that he does not believe in dream interpretation since dreams themselves lack reason. From a similarly disenchantment, albeit more playful, perspective, in 'Avuto ho sempre ferma opinione [I have always been of the firm opinion]' Ricco da Velungo equates dream interpretation with geomancy, 'giemenza' (l. 7), and pretends to accompany his response with an astrological figure of his own making. The actual interpretation of the vision is the hero's unspoken, left to those geomancers who will be able to read the figure: 'il farrete tosto giudicare' [ad un che sacca dirvenue novella] [have it immediately examined by someone who will be able to interpret it for you] (II. 13-14).

At first glance, Salvino Doni appears to take the figurative language of 'Provedi, saggio' more seriously, elevating it to the sphere of prophetic revelation. In the quatrains to his sonnet 'Amico, io intendo, a la antica stagiome' [Friend, I have heard that in ancient times], he compares his exegetical powers to the knowledge and grace derived from 'divina Potenza' [divine might] (l. 6) that allowed Joseph to interpret Pharaoh's dream. Doni thus prefers a supernatural explanation for dream prophecy, based on scriptural and patristic authorities, over scientific, rationalist theories deriving from natural philosophy. Such an elevation, however, is undermined by the mundane interpretation of the dream in the sextet: the lady signals through her gifts that the intentions to yield to da Maiano's wishes, who should nevertheless beware lest such a gift lead to death. This 'revelation' ends up being little more than a recapitulation of da Maiano's own interpretation, except that it adds a moralistic perspective on the dreamer's actions.

More explicitly moralizing in his response is Guido Orlandi, who is known for his often moralizing exchanges with Cavalcanti. In 'Al motto dird da prima ragione' [First off an explanation of the saying], he chastises da Maiano for his
vain, sensual love and upbriads him in particular for violating the courtly rules of
fidel' amore. Instead of keeping silent about the love of his lady, as required by the
traditional erotic code, he has written about it to peers: 'bona bona convenienza — è
palesare | amor di gentil donna o di donnella, | e per iscusa dicono: 'Io sogno!', 'Il
denocrous to reveal the love of a lady or a maiden and as an excuse say, 'I dream
it' (ll. 9-11). The 'dream' is thus just a pretext ("iscusa") da Maiano assumes in order
to brag about his erotic escapades. By underlining da Maiano's transgression of the
laws of courtly love, Orlando brings out the essential inscription of 'Provvedi, saggio'
as well as its distance from the aristocratic love lyric, which typically emphasizes
sublimated desire over explicit sexuality.

Indeed, from a semiotic standpoint, da Maiano finds courtly figures and language
meaningful only as thinly veiled expressions of physical desire, and the respondents,
except perhaps Orlando, have a similarly disenchanted view of poetic rhetoric.
The fact that no one seriously believes that the dream is potentially allegorical or
prophetic attests to how far we have moved from Macrobius's association of narratio
fabulosa with the enigmatic omminum. For these writers, dream theory is as arbitrary
as the symbols and motifs of poetic language: they are simply coded elements of a
social game, rhetorical means to a well-known end.

In light of such literary and oneric agnosticism, Dante's idealizing response to
'Provvedi, saggio,' is especially telling:

Saver quotiducar vostra ragione,
o om che pregio di saver portare,
per che, vedendo aver con voi questione,
con si rispondan a le parole ornate.

Disen verace, u’ redo fin si pone,
che mosse di volere o di badiate
emajna l’amica opinione
significasse il don che pria narrate.

Lo vestimento, aggratte vera spene
che fra, da lei cu diuate, amere;
e ’n cui provide vostrò spirito bene:
dico, pensando l’ovra sua d’allor.

La figura che già morta sorvane
è la fermeza ch’aver nel core.

[You know how to interpret your theme, intelligent as you are; so I will not
enter into any dispute with you, but only answer as best I can your elegantly
phrased question. My view — speaking as a friend — is that the gift you first
mentioned signifies true desire, proceeding from merit or beauty, a desire that
seldom comes to an end.

As for the garment, be confident that this will be love, given by her whom you
desire, as indeed your spirit well divined — I say this in view of the act that
followed. The dead figure that came on the scene is the constancy that she’ll
now bear in her heart.] 19

Instead of seeing the figures of da Maiano’s dream as mere rhetorical trappings,
‘parole ornate’ (l. 4), Dante interprets them as fully fledged symbols representing
the attributes of Love. The wreath indicates perfect desire; the lady’s garment, true
hope; and the figure of the dead mother, firmness or constancy of the heart. This
re-idealization of the language and codes of courtly love seems deliberate. How
else are we to explain Dante’s implausible interpretation of the dead mother in the
last line of the sonnet as the personification of faithful love? Indeed, as they are
described by Dante, the various aspects of Love in the dream — ‘termezza,’ ‘speme’
and ‘disio’ — are nearly theological, evoking the triad of faith, hope and charity.
If da Maiano underlines in ‘Provvedi saggio’ the traditional literary language of
the quatrains through the physicality and sensuality of the terzine, Dante revitalizes
these literary figures, restoring their symbolic potency beyond any social or
conventional use-value.

Returning to the literary theoretical questions of ‘A ciascun’Alma,’ Dante’s similar
attempts at renovating poetic language are most prominent in the image of the eaten
heart. 24 The consumption of the lover’s heart by the beloved was already a popular
motif in Dante’s time, having appeared, for example, in a fragment of the Roman
de Tisitan and — especially crucial for Dante — in biographical vidas and nozas for
the troubadour Guillem de Cabestany. In these narratives, the eaten heart typically
forms the tragic conclusion to a sexual affair. For example, in a particularly detailed
10

size for Guillem’s cameo ‘Lo dos ossire’ [The sweet voice] concern; after the married
Lady Margarida confesses her feelings for Guillem, through a series of thinly
veiled courtly gestures, they proceed to kiss, embrace, and begin their secret
loving-making, their ‘drudaria.’ 25 The affair is short lived, however, and soon uncovered
by the jealous husband Ramon, in part because of the content of Guillem’s poems,
especially ‘Lo dos ossire.’ Once his suspicions are confirmed, Ramon assassinate
and decapitates Guillem, and then has his heart extracted, roasted, and served to his
wife at dinner.

In truth, the narrative stages of Guillem’s biography — coded expressions of
desire on the part of the lady; actual physical contact (embracing and kissing); mortal
consequences — recall elements of ‘Provvedi, saggio’ more than ‘A ciascun’Alma.’
The treatment of the eaten heart in the vida is especially close in spirit to the sceptical
attitude da Maiano expresses in his poems toward literary language. This becomes
evident when the tale of the eaten heart is compared to the lyric commonplace of the
departed heart. In numerous contemporary Italian poems in which the poet declares
that his heart now resides with Love or his lady, the metaphor of the departed heart
conveys the loss of self-possession that accompanies falling in love. For poets ranging
from Guittone d’Arezzo to Cino da Pistoia, the dislocation of the heart represents
emblematically their submission to love and lovesickness. At the same time, the
departed heart can also stand in for the poem itself, as a figure for how its epistolary
function can bridge, if never resolve, the problem of physical separation. For
example, the reason Love gives for extracting the lover’s heart in Rustic Filippo’s
‘Tagghe inteso che sanza lo core’ [I have heard that without the heart] is that he
intends to bring it to the lady as a tokens of his (her lover’s) desire. 27 Guillem himself,
in an envoy to the canzona ‘Mout m’alegra douza vos per boscage’ [The sweet voice
from the woods makes me rejoice], claims that he will never leave his lady since
she possesses his heart both night and day — ‘es mos cors ab les e noit e dia’ (l. 32).
When the jealous husband sees his wife the lover’s heart, he is therefore enacting a sort of vengeful and macabre commissio, an ironic literalization of the figure of the departed heart. In an act of linguistic violence anticipating da Maiano’s invocation of testicles and urine, he strips the courtly trope of any of its literary pretense and replaces it with the ineluctable truth of the flesh. Literally serving the beloved her favorite metaphor, he forces it back down her throat, in a gesture that both indicates and exhibits: ‘Here is your heart’ (‘Vide cor tumtum’).

In contrast with the violent denunciation at work in the tale of the eaten heart, Dante’s use of the motif in ‘A ciascun’alma’ seems aimed at restoring the symbolic value of the lover’s heart, as part of a larger project of linguistic and literary renovation. This is accomplished by refashioning the narrative tale within a lyrical context, and thereby shifting the perspective from the tragic conclusion of adulterous love to the tragic sublime experience of love itself. Moreover, fusing the image of the eaten heart with the phenomenology of the departed heart, he shows that the latter is not a dead metaphor, but rather a fitting symbol for the paradoxical effects of love. The consumption of Dante’s heart in ‘A ciascun’alma’ represents a heightened vision of the loss of selfhood that is experienced in the name of love — and traditionally expressed by the lover via the image of the departed heart. In this new symbolic language, however, Dante and Beatrice appear as frightened bystanders to love’s hallucinatory effects. Instead of interpreting and manipulating a familiar social code, they behold a symbolic drama that exceeds and stupefies them. What exactly are we to make of this mysterious dream is open to interpretation, but Dante clearly believes that poetic language can never be fully assimilated by convention and rhetorical utility. Whereas in Guellin’s riddle, the poetic word is crudely made flesh — first by the lovers and then, more forcefully by the husband — Dante turns flesh back into poetic words, whose authority is guaranteed by a measure of incomprehensibility and estrangement.

The other aspect of the departed heart Dante reclaim via the eaten heart is its epitaphic function, its role as emblem for the poem itself. This is what Terino da Castelfiorentino recognizes when he interprets the consumption of Dante’s heart by Beatrice in ‘A ciascun’alma’ as signifying the fulfillment of the poet’s desire to make love known, ‘là è scritto il suo’ (l. 2). The problem with this archaizing reading of Dante’s poem is that it ignores the terrible passivity of Dante and Beatrice in the dream and the terrifying activity of a third party, Love himself. Unlike the dream in ‘Provedi, saggi’, the literary figures employed in ‘A ciascun’alma’ are not negotiated between lover and beloved. Instead, the communicative and epitaphic aspects of the poem are displaced onto the apostrophe to the poets, occupying the first quatrains.

In particular, the spectacle of the eaten heart is not addressed to the lady, but rather to other lovers poets, for their ‘consumption’ as it were. The initial apostrophe to readers and the subsequent dream are conjured by the shared persification of ‘Amor’ in lines four, seven and nine of the sonnet. The psychic fragmentation Dante undergoes in view of other captured souls will presumably be understood by them because they are similarly dominated by Love and his irrational authority. They are all participants in an erotic fantasy that can be described but not mastered. The payoff, for Dante the dreamer as well as Dante the poet, of externalizing what is most secret to him, to be it his heart or his poetry, is entry into a congregation made up of other subjects to Love, other fedeli. What ‘A ciascun’alma’ describes is also what it hopes to achieve: incorporation. In light of this communitarian setting, the drama of the eaten heart evokes nothing less than the Eucharistic sacrament — the paradigmatic example of a ‘trope’ whose enactment realizes a mystical corporate body.

Such lofty claims for poetic language are what da Maiano finally objects to in ‘Di ciò che stato sì dimandatore’. In his response to Dante, the message is clear: sometimes a dream is just a dream, a metaphor just a metaphor. Seemingly disregarding such criticism, Dante places ‘A ciascun’alma’ as the first poem of the Vita nova. Reproposing a rhetoric of symbols as a constellation of typological–allegorical figures, he effectively raises the semiotic stakes. In this context, da Maiano’s suggestion that the emblematic poem is just a false dream threatens the core epistemological claims of Dante’s universalizing autobiography. Yet, rather than suppressing da Maiano’s voice, as critics have heretofore believed, Dante confronts it at the very centre of his work, in the episode of ‘Donna pietosa’.

The Dream of ‘Donna pietosa’ as a Response to Dante da Maiano

The canzone ‘Donna pietosa e di novella etate’ (XXIII. 17–28) [I. 17–28] stands at the structural and thematic centre of the Vita nova. It is the second of the three major anziani dividing the narrative and the sixteenth of thirty-one poems. In addition, the poem and its proseagine describe a vision of Beatrice’s death, the focus of the work as a whole. On the one hand, this vision fulfills the foreboding of Beatrice’s death in previous dreams. (The narrator’s glimpse of Beatrice ascending toward heaven, ‘verso lo zelo’ (XXIII. 7) [I. 7], is an especially close reminder of the first dream.) On the other, it anticipates the collective mourning that dominates the second half of the work by staging Beatrice’s death as a universal and cosmic catastrophe.

For Dante’s character, the circumstances leading to the vision in ‘Donna pietosa’ represent not so much a centre as a nadir. At this point in the narrative, he has lost Beatrice’s greeting through the dissimulation of the screen ladies, been reprimanded for the possessive love demonstrated in early poems, and mocked in public for his lovelock antics. And now he lies deathly ill. On the ninth day of this illness his condition worsens, triggering Dante to reflect upon the frailty of his life, and from here, on the frailty of that of his beloved Beatrice. These reveries are soon transformed into a deeply fulfilling hallucination or waking dream. At the beginning of this apocalyptic vision, Dante encounters a group of mourning women who tell him: ‘You too will die’ (XXII. 22, 1 42) [I. 22]. A series of natural catastrophes ensue, including significantly a great earthquake and the eclipse of the sun. At this point a friend appears, informing Dante that Beatrice has died, and he thereupon observes her amidst a chorus of angels who are singing ‘Osanna’ (XXIII. 25, 1 61) [I. 25]. Finally, Beatrice is seen in all her iconic humility and glory, covered by a white veil and seeming to say ‘I am where I see the source of all peace’ (XXII. 26, 1 70) [I. 26]. Overwhelmed by the sight of a Lifeless Beatrice, Dante is in the process of
call out her name when he is awakened by a close relative watching over his sick bed, the 'donna pietosa' to whom the canto is addressed (xviii. 1-13) [14. 1-13].

Within the dream itself, the perspective of Dante's character already undergoes a transformation. He begins and even causes the waking dream through his fearful preoccupations on the precariousness of existence. But by the dream's end, he is actively seeking Death: 'Dolcissima Morte, vedi una' [Sweet Death, come to me] (xxv. 9) [14. 9]. While previously a personified Morte to the sonnet 'Morte villana, di pietà nemica' [Brute Death, the enemy of tenderness] (viii. 8-10) [7. 8-11] was attacked as villainous for stealing one of Beatrice's friends, in the episode of 'Donna pietosa', Death is 'villana' (xxviii. 9) [14. 9] for not coming for Dante himself. What causes this radical shift is of course Beatrice's participation in death, which is ennobled by her presence: 'tu di essere gentile, in tal parte se' stata' [for you have just been in a place that should have made you gracious] (xxviii. 9) [14. 9]. In particular, the sight of Beatrice's humility in death causes Dante to be similarly humble, 'nel dolore si umile' [so humble in my grief] (xxvii. 27; l. 70) [14. 27], in his acceptance of our mortal condition.  

From a theological standpoint, Beatrice's death enacts the emptying out — the kenosis or exanastasis of Philippians 2: 6-8 — endured by Christ on the cross. In her death she becomes an image of humility incarnate: 'umiltà formata' (xxvii. 72) [14. 27]. This Christological role for Beatrice is bolstered by other analogies established in the dream between Beatrice and Christ, especially in the scriptural echoes of Christ's crucifixion and ascension evident in the description of the eclipse, curbsheepe and ascending cloud of singing angels. In the episode following 'Donna pietosa', the relationship is solidified when Love compares a vision of Cavalcanti's lady (Giovanna) walking ahead of Beatrice to how John the Baptist (Giovanni) anticipated Christ (xxv. 4-5) [5. 4-5]. The vision of 'Dona pietosa' is thus instrumental for unveiling the much-earlier prophecies of Beatrice's death, as well as for laying the groundwork for the Christological implications that her death will henceforth bear in Dante's life. It is also one of the clearest manifestations in the Vita nova of the scriptural basis for Dante's poetics — namely, his reliance on retrospective narrative, biblical echoes and typological analogy.  

And yet, despite all this, Dante insists that the vision of 'Dona pietosa' is false. He identifies the images he saw while asleep as illusory, erroneous and fallacious — the result of delirium. In fact, there are seven references to the falsehood of the dream in the prose: 'erronea fantasia' [hallucination] (xxviii. 8) [14. 8]; 'vana fantasia' [delusional dream] (xxvii. 29) [14. 29]; 'vana imaginazione' [wild dream] (xxvii. 1) [14. 1]; 'fallace imaginare' [false vision of my imagining] (xxviii. 15) [14. 15]; 'io ero care che fece la mia fantasia' [my imagination's wandering] (xxvii. 4) [14. 4]; 'cominciando ad errare la mia fantasia' [my imagination beginning to wander] (xxvii. 5) [14. 5]; and at least three in the cantzone: 'imaginando | di conoscenza di verità foro' [dreaming] (20. 15); 'con conscienza e verità lasted far behind' (xxvii. 22, ll. 39-40) [14. 22]; 'vano imaginare' [false imagining while asleep as illusion] (xxviii. 23, l. 40) [14. 23]; 'lo imaginare fallace' [My wild illusions] (xxvi. 16; l. 60) [14. 20]. The origins of these illusions are furthermore located in Dante's mental and physical distress. His anxieties about Beatrice's death, combined with his sickness, are responsible for the ensuing hallucination. In other words, as recognized by dream theorists from Macrobios to Aristotle to Dante da Maiano, the causes of Dante's dream are purely mundane — psychological and physiological. Hardly prophetic, the dreamlike vision is thus meaningless, without external reference; or, borrowing from Macrobios's definition of the nightmare as insomnia, its meaning exists only while she dreamer is asleep: 'in somnia (1. 3. 5). 

The physiological causes of Dante's vision-inducing ailment can be identified even more specifically. Dante refers to himself at the onset of the hallucination as a 'farnetica persona' [one in a delirium] (xxvii. 4) [14. 4] and concludes the episode by contrasting the fantociche of his false vision with the healthy and reasonable state of mind, 'verace condizione' [true consciousness] (xxviii. 30) [14. 30]; he returns to upon awakening. Fantociche is a translation of the technical-medical term phantasia — that alteration in the imaginative faculties caused by fever ('Frenesia est passio imaginacionis ex febre') already evoked in da Maiano's 'Di ciò che stato sì dimandatore'. In fact, in the episode of 'Dona pietosa', the 'dolorosa infermitade' [severe illness] (xxvii. 1) [14. 1] that Dante suffers has much in common with the 'inferà rea' or acute love sickness described in line 7 of 'Di ciò che stato sì dimandatore'. More strikingly, in diagnosing himself as a 'farnetica persona' and his vision as delirious fantociche, Dante is reproducing da Maiano's precise diagnosis of him: 'hai farnetatico' (l. 10). The possibility that Dante is deliberately echoing da Maiano is increased when we realize the infrequency of the term fantociche in early Italian. At this date the lateralized Greek medical term is attested only in da Maiano's sonnet and in this passage in the Vita nova.  

For the episode of 'Dona pietosa', Dante would seem to accept da Maiano's physiological-medical perspective on dreams and imagination. By his own admission, the obscure figures recounted in 'Dona pietosa' seem better suited for interpretation by a physician than an erewens. While not explicitly mentioning 'Di ciò che stato sì dimandatore', Dante implicitly draws on its conceptual framework and terminology in order to construct a 'symptomatic' explanation of the vision of Beatrice's death in 'Dona pietosa'. Although da Maiano's sonnet is rejected as a possible interpretation of the first dream, Dante daringly allows that, generally speaking, its scientific foundation is sound. Many dreams, including the waking dream of 'Dona pietosa', are caused by illusions originating in an unhealthy body. There is, however, a crucial element missing from this account. The vision of 'Dona pietosa', of course, true on both the literal and allegorical levels, Beatrice will die, and her victory over death will save Dante just as Christ's saved mankind. In this way, Dante sets up an apparent contradiction between the deepest truths of his work and their location in a 'fallace imaginare'. He uses an illusory physiological dream to call attention to how retrospective and typological analogy function within the Vita nova. These figurative poems are critical, in fact, for understanding the work thematically as a whole. However, in this instance, given the subject of true and false dreams, their aim may be rhetorical as well. While the vision of 'Dona pietosa' is central to the narratological structure of the Vita nova, it is also directed outward at da Maiano and his peers. Continuing a debate about poetry through the language of dreams, Dante complicates the binary oppositions between symbols and
symptoms, poetic truth and physiological illusion, set forth in ‘A ciascun'alma presa a giunti core’ and ‘Di ciò che stato è dimandare’.

The contrast between the declared falsehood of the vision of ‘Donna pietosa’ and its thematic importance for the Vita nova has been variously explained by critics. Singleton, for example, claims that the narrator feigns ignorance at this point in order not to reveal the dramatic turn of events initiated by Beatrice’s death: ‘to deny to this vision the name of vision at the time it is narrated is simply to keep to the point of view of the protagonist who cannot yet know that it is a true vision. This is a protagonist upon whom the death of Beatrice is to break with the shock of a thing in no way expected.’ It seems rather unlikely, however, that the omniscient narrator would at this point alone assume the incomplete perspective of the protagonist, and there is no other precedent for this within the work. Citing contemporaries such as Albertus Magnus, other scholars have explained that Dante’s vision is false only to the extent that, by definition, anyone who is delirious makes mistakes in the mind for objective reality (‘forma sensum afficientem ac se ipsa’ [the form affecting sense perception is mistaken for the thing itself]).

If we limit the scope of Dante’s ‘falsehood claims’ to this ontological aspect, it does resolve some of the paradoxes between what is true and what is false in the waking dream. But this does not account for the pronounced rhetorical emphasis in the passage on the contrast between truth and falsehood, nor does it explain why Dante would choose this vision in particular to explore the intersection of imagination and epistemology.

The main problem with these arguments is that they provide a local explanation for a global problem. Seeking to remedy the inconsistencies of ‘Donna pietosa’, they miss the significance of what Dante intentionally left contradictory. Dante’s dream may very well be symptomatic of internal physical processes, yet the illusions produced from bodily diseas will ultimately be fulfilled. What is most false in Dante’s dream is also what is most true for the work as a whole. In retrospect, we can see that the groundwork for this contradictory portrayal of imaginative truth was prepared for by the first dream of ‘A ciascun’alma’. In describing this highly symbolic vision, Dante specifies that — unlike the true morning dreams of Purgatorio — his dream took place in the middle of the night: ‘Gia eran qui che averan l’orte, del tempo che onne stella ne’ lucenti’ (II 5-6). According to contemporary natural philosophers and physicians, the body at this time of night (the ‘fourth hour’, near 10 p.m.) is still too weighed down by daily cares and the processes of digestion to receive meaningful forms or images. It would appear that Dante’s first foray into the public literary field was thus already marked by a polemical statement, via dream theory, about the shadowy nature of poetic truth. Like the vision of ‘Donna pietosa’, the drama of the eaten heart is presented as an ontologically ambiguous dream, simultaneously true and false. The apparent paradoxes of both ‘A ciascun’alma’ and ‘Donna pietosa’ can be partially explained when examined in light of Dante’s re-evaluation of the sick body in the Vita nova. Near the beginning of the work, Dante acknowledges that, for many, writing about the experience of illness — namely the ‘passion’ [passione] that his spirit infant in Beatrice’s presence — amounts to mere ‘parlare fabuloso’

[Dante’s First Dream between Reception and Allegory]

[footnote text] (footnote text) [footnote text] [footnote text] [footnote text] [footnote text] [footnote text] [footnote text] [footnote text] [footnote text] [footnote text]
The Famous Poets and the Simplest as Readers of the *Vita nova*

Even while he critiques their efforts at interpreting his texts, Dante is thus still engaged with and, in many ways, writing for the *famosi trovatori*. The historical audience of Dante's early lyrics remains an implied readership for the *Vita nova* as well. To whom, after all, could Dante have been directing his polemic about true physiological dreams if not those poets who misinterpreted his first dream? Who else would have understood the scientific underpinnings of such a debate as well as its implications for the status and interpretation of poetry?

The frequent references in the self-commentary as to what someone or a certain person might think about his poetry demonstrate the degree to which Dante had internalized his empirical readers.30 The unpublished presence of these learned interlocutors is especially evident in the commentary or 'divisions' to poems in which Dante mentions, almost offhandedly, that the compositions could be further divided by more subtle minds. For example, in his gloss of 'Donne ch'io ve', he acknowledges that the poem's meanings could be further illustrated by 'più minute divisioni' [more extensive divisions] (xv. 22) [10. 33].31 Similarly, in drawing a connection between Beatrice and the number nine, he alludes to a 'più sottile persona' [a more subtle person] who might be able to interpret it with 'più sottile ragione' [more subtle explanation] (xxix. 4) [p. 7].

In the sonnet 'Con le alme donne mia vista gabbate' [You join with other ladies to deride me] (xiv. 11–12) [7. 11–12] these incitements to further interpretation are explicitly associated with the existence of a specialized public alongside a more general readership. Dante refrains from dividing this poem because its general sense is already apparent from the introductory prose agoge. At the same time, he admits that in some parts the imagery and wording are obscure. These 'dubious parole' [confusing expressions] (xv. 14) [7. 14] regard the phenomenology of lovesickness, in particular the portrayal of the poet's amorous madness, rendered in Cavallancian terms as the externalization of the soul's 'spirits'. According to Dante, the meaning of these verses, which could be further revealed by divisions, is already apparent to whoever is a 'fedele d'Amore' [faithful follower of Love] (xiv. 14) [7. 14]. For everyone else, the explanation of the sonnet provided by the prose gloss will suffice.

It seems evident that those unnamed readers 'faithful to love' — who already comprehended the physiology of love and the poetic language used to describe it — are the same professional 'fedeli d'Amore' who read and replied to the first dream. It also seems likely that the readers for whom, thanks to the explanation of the narrative, the sense of the sonnet is now sufficiently 'manifesto' (xiv. 14).
are at once sociological and hermeneutical. Within a strict ethos of revelation, there can be no claims of exclusive understanding, no privilege for academic training, no single interpretive key.

Through dream theory, Dante signals his embrace of a more expansive readership. These readers may not be professionally trained in reading signs, but they can nonetheless participate in the universalizing typologies that are revealed in dreams and illustrated by the retrospective narration of events. Instead of simply a reflection of his medievalism, Dante's allegorical poetry can be seen in this light as the result of a specific ethical and formal choice. The universal availability of the figura answers the expertise in the sigillum. At the same time, Dante's polemical stance in favour of an audience of the many is still aired, ironically, at the few. As we have seen, the ideal audience for Dante's debate about literary and dream theory remains the famous poets, those 'close readers' of Italian poetry who are capable of understanding the specifics of contemporary literary debates and the physiological basis of love.

Although Dante, with regard to his empirical audience, is still looking backward at the famous poets, it is through them, and their misreading of his dream, that he is able to announce the assumption of a new poetic mission. The expanded audience implicit in this new poetry can be traced in the semantic trajectory of the first line of the first poem of the Vita nuova. When first published, the opening of 'A ciuà c'è altra presa e gentil core' was directed at a restricted corporation of faithful love poets, 'tutti i fedeli d'Amore'. By the end of the Vita nova, through the analogies developed between Love and Christ and Beatrice and Christ, the poem can be seen retrospectively as calling on all believers — 'univers Dei fidelibus' or 'univers Christi fidelibus'. That is to say, the renewed horizon of the greeting revitalizes its evangelical roots and links it with a tradition going back to the letters of Paul. In the end, the story of the reception of the first dream, from the 'then' of the famous poets to the 'now' of the simplest, dramatizes a move on Dante's part to a more encompassing, potentially universal, congregation. The illegibility of Dante's figural poetics even for today's global audience is a confirmation of the success of this move and a testament to his intuition about the expectations of future readerships.

Notes to Chapter 5

1. From Orosei's scenzy 'Sire voce, caro Cio, se ben v'adocchi'; (1. 14). The terms of Orosei's and Cino's poems are taken from Le Rime di Orosei da Bologna, ed. by Sandro Orlando (Florence: Sansoni, 1974). For a discussion of the entire exchange, see Domenico De Roberto, 'Cino e i poeti bolognesi', Giornale storico delle lettere italiane, 125 (1953), 273-92. For the status of Dante's poetry for Orosei and Cino, see Furio Buonagoulo, 'Cino e Orosei' dentro e fuori la Commedia', in Osagius a Giuntione folia, ed. by Pier Vincenzo Mengaldo and others, 3 vols (Pavia: Editorial Programme, 1993), v, 958-86 and Mario Marti, 'Orosei da Bologna, il Stil nuovo e Dante', in Cin Dante fu i poeti del suo tempo (Lecce: Millella, 1971), pp. 41-68. Unless otherwise noted, all translations are my own.

2. Translations from the Vita nova are based, with modifications, on Mark Musa's translation.


5. Quotations from and references to the responses to 'A ciuà c'è altra presa' are taken from Dante Alighieri, Rime, pp. 210-60. Translations based on Fetter and Boyle, Dante's Lyric Poetry.

6. Quotations from and references to 'Provvedi, saggio' and the poems in response to it are taken from Dante da Masano, Rime, ed. by Rosanna Bertocci (Florence: Le Monnier, 1995).

7. I argue that Dante similarly responds in the narrative of the Vita nova to the reception of his sonnet 'Donne ch'avevano intelloro d'amore' in Accounting for Dante: Urban Readers and Writers in Late Medieval Italy (New York, IN: University of Notre Dame Press, 2007), pp. 66-94.


11. Text in Dante Alighieri, Rime, pp. 219-60.

12. Bruno Nardi, 'L'amore e i medici medievali', in Studi in onore di Angelo Montedidier, ed. by Giuseppe Gerardi Marcucci, 2 vols (Modena: Società tipografico editrice modenese, 1929), ii, 517-42. See also the commentary in Foster and Boyle, ii, 29-34.


16. For the middleclass dreams, see Steven F. Kruger, Dreaming in the Middle Ages (Cambridge: Cambridge University Press, 2002), pp. 17-34.


21. See the important discussion in Gregory of the astrological and natural explanations of dream prophecy.

22. Et in hoc genere semper sonata quae significat apud medicos dominium humorum in corpore, v. g. quod videre ignem significat dominium cholerae, et sonare aqua significat dominium melancholiae, et sonare ignem significat dominium phlegmariae.
phlegmata. [And there are dreams of the kind which according to physicians signify a premonition of harm. The best way to see for signification of a predominance of cholera, and to dream of water signifies a predominance of phlegm:] from the Porphyrius to Aristotle's De divisione per solum et seminum, quoted in Nardi, p. 540.


24. The Roman de la Rose provides the canonical example for exploring the status of poetry through dreams. And it was likely a model for the debate between Dante and da Maiano. The truth claims of the Romans and its relationship to the truth claims of dreams are immediately underlined in the first four rhyme-words of the poets: Anges, menages, angiers, menangiers (dreams, lies, to dream, lying). In these first verses of the prologue, the author invokes Macrobius against those who believe that dreams are only fables and lies. In Jean de Meun's continuation, however, Nature (beginning on line 18257) makes the exact opposite claim: that many people are deceived by dreams. These include those who are defiled by illness and heart by 'bronza' (1. 1855): Guillaume de Lorris and Jean de Meun, Roman de la Rose, ed. by Félix Lecoy, 3 vols (Paris: Librairie Honoré Champion, 1955).


27. Laron, p. 92.

28. Text in Dante da Maiano, p. 175; translation from Foster and Boyde.


30. Dante da Maiano, p. 185.


32. Dante da Maiano, p. 179.

33. Dante da Maiano, p. 183; translation from Foster and Boyde.

34. For a history of the motif of the eaten heart in the Romance literary tradition, see Luciano Roncaglia, Il cibo, menico pasto d'umore: Dal Libro d'amore al Doloroso, Studi provenzali e brianesi, 82 (1984), 28–129.

35. All from Guillaume's folio from Guillaume de Cabestan, Les Chansons, ed. by Arthur Langford (Paris: Édouard Champion, 1924).

36. 'Et es le tronc de la vigne domat, rein en la zambra' on ill clementi asali, e là ciascomer lor ricover; (And she held his arm and embraced him, in the chamber where they both were seated, and there they began their dalliance.) Text from version D of the nova, in Jean Boivin and Alexander Herman Schultz, Les poètes occidentaux: Textes provençaux des xive au xive siècles (Paris: G. Nisard, 1961), p. 145.

37. See the citations and discussion in Laron, pp. 97–90.

38. See the discussion of the 'accommodation with death' that takes place within the context in Ronald Martyrini, 'La morte e il banchetto: The Rhetoric of Threnody in the Vita nova', Modern Language Notes, 113 (1998), 1–29 (p. 22).


40. See the discussion in Singleton, pp. 20–24.

41. From the Catholica magistri Salerni [Comprehensive Work of Master Salerno], cited in Antonio Lanzi, 'L'immaginazione', in ED XIII, 369–70 (p. 370).

42. Based on a search of the Open Vocabolario Italiano online database.

43. Singleton, p. 18.

44. See, for example, the account of the dream given in Lanzi's ED entry 'Immaginazione' which includes the quote from Albertus Magnus, De somno et svelato (On Sleep and Waking), n. 1, 3.


46. In his re-evaluation of Dante, Darno was not so much influenced by the emphasis placed on the body of the suffering Christ, Chrismo patine, in religious movements of the period. This was especially prominent in Franciscan circles, where Christ's passion was associated with the founding saint's onomat Chrestos and the doctrine of the stigmata. For the historical semantics of pain in a Christian context, see the excursus on 'Gloria panisius' in Erich Auerbach, Literary Language and Its Public in Late Antiquity and in the Middle Ages, trans. by Ralph Manheim (New York: Random House, 1965), pp. 71–94. For the figure of Christ in Franciscan discourse, see Anne Derbes, Pilgrime/Son of Late Medieval Italy: Narrative Practice, Franciscan Ideologies, and the Lorenz (Cambridge: Cambridge University Press, 1996), and Chiara Pergoletti, Francesca e l'immaginazione delle stimmate. Una storia per parole e immagini fino a Rossinieri e Conti (Turino: Einaudi, 1995).

47. The connection between the true illusions of Doni/bisogna and the non-false crossed of Pag, xv. 117 is noted in Teodolinda Barolini, 'Comicità e mistero dal principio fino a la fine' ['V. 122, 15'. For a new anti-narrative in the Vita nova, see 'La gloria d'amore della nostra: A Commentary on the Vita nova', ed. by Vincent Moles (Florence: Olschki, 1996), pp. 112–40 (p. 136).]

48. This shift in perspective on Love from 'in prima' to 'ora' also reproduces the shift in perspective on Dante's first dream from 'allora' to 'ora'.

49. For Dante da Maiano's response as representative of a common medical perspective, see Erri Fenaroli, La caccia dell'amer e Guiseppe Cassani, due tardi antichi commentari (Genoa: Il Nuovo Melangolo, 1999), pp. 10–11.

50. Dante offers reference to an indefinite persona, alla, or chi? 'Potrebbe qui dubbiosa persona [some person could be puzzled] [xxvi. 1] [p. 5]; 'E acco che non se pigli alcuna badda persona grossa' [And in order that crude persons may not become too daring] [xxvi. 10] [p. 61]; 'Perche amichevole et sottile persona si vedrebbero in chi sottile ragione' [Perhaps a more subtle person would see in this still another more subtle explanation] [xxvi. 9] [p. 61]; 'E se alcuno volese me rimandere di ci' [And if someone should wish to reproach me] [xxvi. 2] [p. 49]; 'E come appare a chi lo intende' [as is evident to one who understands] [vi. 3] [p. 11]; 'E come appare manifestamente a chi lo intende' [as we will be evident to the discerning] [vi. 3] [p. 11]; 'V. allora intenda qui chi judita, o chi qui volese opporsi in questo modo' [and then he who may be in doubt here or who may wish to object to the above aditus, let him understand] [xii. 17] [p. 25]; 'E questo dubbio è impossibile a chi non fosse in simile grado fedele d'Amore' [This confusion is impossible to resolve for one who is not in due degree a faithful follower of Love] [xiv. 14] [p. 14]; 'E acco che si veggia ci bevi ogni visura pensiero, ricordati chi ci legge' [So that here and now every perverse thought may be extinguished, let him who reads this remember] [xxvi. 20] [p. 11]; 'E per questo puote essere manifesto a chi dubita in alcuna parte di questo mio libbro' [From the foregoing, explanation can be given to anyone who experiences difficulties in certain parts of this, my little book] [xxvi. 9] [p. 49]; 'E potrebbero testitimarci a chi non lo credo' [many can certify to it for whoever might not believe] [xxvi. 1] [p. 17].


52. This passage from the Gospel of John 12. 36 directly follows the description of Christ's entry into Jerusalem, welcomed by the singing of Hosanna—a crucial text used to extoll his advent into Heaven in the Palm Sunday liturgy, as well as a model for Beckett's ascension in the episode of 'Domus penus'. On the parallel between the Gospel passage and Dante's text, see Singleton, p. 126 and De Robertis's commentary in V. 1, p. 44.

53. Dante's depiction of the less educated or sophisticated as 'il più semplici' [the simplest] — rather than, for example, the biblical person/children of Matthew 12. 25 and Luke 10. 20 — is reminiscent of the emphasis on simplicitas in Franciscan discourse. This includes the missionary engagement with simplicitas practiced by Francis himself, the 'simple friar'. The specific comparison of the simplest with the famous is commonplace in Franciscan doctrine. It appears with particular frequency in the writings of the English friar Roger Bacon, as in this attack on scholastic pride: 'quoniam plura secum sapientia semper inventa sunt a sapio simplici et necquum quod good fameous in vulgo [...] plura etiam utilis et digna sit comprehensione didici ab homine detinet magna simplicitatem, nec nominatur in Studio, quam ab omnibus doctioris meus' (1. 16). Since more hidden knowledge has always been found among the simple and the unlearned than among persons of wide renown [...] I have also learned more useful and worthwhile things from
CHAPTER 6

Dante: l’amore come destino

Claudio Giunta

L’amore di cui parlano i poeti romanzic è generalmente l’amore-passione che lega un uomo a una donna, meno spesso, un uomo e una donna insieme. L’amore cortese è una particolare declinazione di questo sentimento umano: con un suo galateo, un suo valore ideale, suoi motivi e termini caratteristici. Si sa che Dante dà di questo amore-passione un’interpretazione particolare: nella Vita nova, nelle Rime e poi nella Commedia l’amore per Beatrice si trasforma in culto, devozione per un essere soprannaturale: e ne derivano le ben note immagini della donna-angelo, della donna ‘venuta di cielo in terra a miracol mostrare’ (Vn, xxvi, 6, vv. 7–8), e infine, nella Commedia, dell’anima che si chiede ‘con l’antica Rachele’ (Inf, 11, 102) e parla coi santi e con gli angeli. Come anche si sa, però, non tutte le poesie d’amore di Dante sono per Beatrice: un amore-passione senza alcuna risonanza sacra si trova, per esempio, nelle petrose e nel ciclo per la parghella. E non in tutte le poesie che si possono ragionevolmente ricondurre a Beatrice il registro è quello del buon amore devoto di un sonetto come ‘L’anto gentile’ o di una canzone come ‘Donne ch’avevo’.

Nelle pagine che seguono vorrei appunto richiamare l’attenzione su un paio di canzoni di Dante nelle quali si parla di amore in termini un po’ diversi da quelli a cui le altre sue liriche, e la lirica antica in generale, ci hanno abituati: due — per così dire — strani modi di trattare il tema, sui quali mi sembra interessante riflettere per ciò che possono dire sta a proposito di Dante sia a proposito della concezione dell’amore dei medievali paragonata a quella dei moderni.

Su ‘Amor che movi’

Ecco la prima stanza della canzone Amor che movi:

Amor che movi tua vertù dal cielo
come ‘1 sol lo splendore,
che l’a prende più la sua volere
dove più nubità suo raggio trova,
e com’el fuga oscuritate e gelo,
con, alto signore,
tu cacci la vita altrui del core,
né ira contro te fa lunga prova;
da te conven che ciascun ben si mova
per lo qual si trova il mondo tutto,