

Contents

Introduction

*Reading Against the Grain: Musings of an Italianist,
from the Astral to the Artisanal* 1

I. A PHILOSOPHY OF DESIRE

1. Dante and the Lyric Past 23
2. Guittone's *Ora parrà*, Dante's *Doglia mi reca*,
and the *Commedia*'s Anatomy of Desire 47
3. Dante and Cavalcanti (On Making Distinctions in Matters of Love):
Inferno 5 in Its Lyric and Autobiographical Context 70
4. Medieval Multiculturalism and Dante's Theology of Hell 102

II. CHRISTIAN AND PAGAN INTERTEXTS

5. Why Did Dante Write the *Commedia*?
Dante and the Visionary Tradition 125
6. Minos's Tail: The Labor of Devising Hell
(*Aeneid* 6.431-33 and *Inferno* 5.1-24) 132
7. Q: Does Dante Hope for Vergil's Salvation?
A: Why Do We Care? For the Very Reason
We Should Not Ask the Question 151
8. Arachne, Argus, and St. John: Transgressive
Art in Dante and Ovid 158

III. ORDERING THE MACROTEXT: TIME AND NARRATIVE

9. *Cominciandomi dal principio infino a la fine*:
Forging Anti-narrative in the *Vita nuova* 175

10. The Making of a Lyric Sequence: Time and Narrative
in Petrarch's *Rerum vulgarium fragmenta* 193
11. The Wheel of the *Decameron* 224
12. Editing Dante's *Rime* and Italian Cultural History: Dante, Boccaccio,
Petrarca . . . Barbi, Contini, Foster-Boyde, De Robertis 245

IV. GENDER

13. *Le parole son femmine e i fatti son maschi*: Toward a Sexual Poetics of
the *Decameron* (*Decameron* 2.9, 2.10, 5.10) 281
14. Dante and Francesca da Rimini: Realpolitik, Romance, Gender 304
15. *Sotto benda*: Gender in the Lyrics of Dante and Guittone d'Arezzo
(With a Brief Excursus on Cecco d'Ascoli) 333
16. Notes toward a Gendered History of Italian Literature, with a
Discussion of Dante's *Beatrix Loquax* 360

Notes 379

Index 467