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New Light on Dante's Philosophical Sources, Between Arabic and Latin

Introduction

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> Un tempo si guardava alla filosofia medievale, come si guarda il profilo incerto di monti lontani, velati di nebbia, all'estremo confine dell'orizzonte. Ma se il viandante s'avvicina ad essi, cominciano a distinguersi gioghi e vertici separati da valli e diversi fra loro d'altezza e d'aspetto, gli uni verdeggianti di boschi, gli altri brulli e rocciosi. . . . Oserei dire che il pensiero dantesco sta, tra molte catene e giogaie, come uno scosceso picco dolomitico che s'erge sovra di quelle, scintillante nel sole, e invita e tenta.
>
> Medieval philosophy was once viewed as one might view the uncertain outline of distant mountains, veiled in mist, at the far end of the horizon. But as the traveler approaches them, ridges and peaks begin to stand out, separated by valleys and differing in height and appearance, some green with woods, others barren and rocky. . . . I would dare to say that Dante's thought stands, among many ranges and ridges, like a steep Dolomite peak rising above them, sparkling in the sun, inviting and tempting.
> —Bruno Nardi, *Dante e la cultura medievale*

In the inspired preface to his still fundamental *Dante e la cultura medievale: Nuovi saggi di filosofia dantesca* (*Dante and Medieval Culture: New Essays on Dante's Philosophy,* 1942), the renowned historian of culture Bruno Nardi looked at the figure of Dante within the "distant mountains" of medieval philosophy as "a steep Dolomite peak rising above them, sparkling in the sun, inviting and tempting" (6). The naturalistic beauty of the image betrays Nardi's own historiographical preference for Dante's thought, which he investigated throughout his life, from the thesis written in Leuven in 1911, under the supervision of

DOI: 10.1215/00358118-12657100 © 2026 by the Trustees of Columbia University in the City of New York

Maurice De Wulf ("Siger de Brabant dans la 'Divine Comédie' et les sources de la philosophie de Dante"), to the commentary on Dante's *Monarchia*, left unfinished when Nardi died in 1968.[1] In the alpine image conjured by the historian there is more, however, than the lyrical praise of a favorite author. With an almost cinematic technique of zoom, Nardi evokes at first the field of medieval philosophy as a distant background, veiled in mist and far removed from the observer; then he watches a traveler (in whom we easily recognize Nardi as a scholar, as well as the students of his work) approaching the mountain range, and thus becoming increasingly able to distinguish ridges and peaks, some verdant with vegetation, others barren and rocky. It is only within this newfound vicinity to his object that Nardi, as a historian, can fully distinguish, and be tempted by, the bright and staggering peak of Dante's philosophy. In other words, and setting metaphors aside, we might say that clarifying the context of medieval thought in which Dante's poetical and philosophical achievements were accomplished was to Nardi, in 1942, an indispensable preliminary task to understanding those very achievements. Approaching the misty mountain ranges of medieval authors, and of their often disconcerting, radical alterity, was in sum the requisite precondition for enjoying the view and the study of the *sommo poeta*.

Some eighty years later, the landscape of medieval philosophy is admittedly far more detailed than it was in Nardi's time. Generations of researchers have approached and explored the ridges and valleys of that once inaccessible mountain range, saving many authors from oblivion and bringing to light texts and doctrines that were once simply invisible even to experienced scholars in the field. And yet Dante has continued to play such a central role in the study of medieval culture as a whole that his figure still looms large over the entire field. The paradoxical result of this sometimes excessive focus on a single author, comparable to that lamented by John Marenbon for Aquinas with the label of "Aquinocentrism" (Marenbon), is that it is still somewhat difficult to identify aspects common to the general context of those years in Dante's work, primarily because we know much more about Dante than we do about the context; or, in other and slightly provocative words, because we still know too much about Dante with respect to his milieu. In this sense, and in the light of recent discoveries all over the field of medieval studies, the glistening mountain envisioned by Nardi should perhaps be probed anew, to see whether it still deserves the title of highest peak, rising above the others. Indeed, specialists in Italian literature have often placed too much emphasis on a cultural and doctrinal originality that certainly belonged to Dante in some measure but should not be taken for granted or considered in isolation. Rather, it is to be evaluated on a case-by-case basis and, above all, compared with the evidence and materials available in all fields of medieval culture: not only the high grounds of theology (well investigated

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since Mandonnet, and see now Ledda, *Le teologie* as well as Lombardo, Parisi, and Pegoretti; already Barolini, *Undivine*, famously warned about the necessity of "detheologizing" Dante), but also areas that may be considered less prestigious but are just as fundamental for our correct understanding of the *sommo poeta* (logic, meteorology, oneirology, angelology, optics, physics, etc.). As towering as Dante's individual figure might well be, it most certainly remains a fragment of a much more extended and multifaceted landscape; and thus he cannot be appreciated without a deep knowledge of this uneven, jagged background.

In short, the unmistakable excellence of Dante's poetry has sometimes obfuscated an accurate evaluation of his true position within his original environment. In this somewhat blurred picture, opposite, extreme, and equally unacceptable interpretations have occasionally been advanced. Doubtless, however, Dante was neither a pure poet, substantially alien to the philosophical and scientific debate of the time, nor an almost omniscient figure, omnivorous reader of all sources (classical and pagan, patristic and medieval, Scholastic and contemporary), as he has sometimes been portrayed. So what was he? Certainly, despite the limitations of this definition, a lover of wisdom; and thus, etymologically, a philosopher. Even Dante's poetic masterpiece, the *Divine Comedy*, shows a tight relationship with the philosophical and scientific culture of the time, and this holds all the more true when it comes to more explicitly philosophical and/or scientific texts such as the *Convivio* (which deals, in a way, with philosophy as a whole, but has a clear focus on ethics), the *Monarchia* (political philosophy), the *De vulgari eloquentia* (philosophy of language and linguistics), or the debated *Questio de aqua et terra* (natural philosophy).[2]

Clearly, such wide-ranging and demonstrably profound engagement with philosophical ideas requires a similarly profound engagement with texts (and their material receptacles). The question of Dante's sources, and how he was able to acquire them in the turmoil of his personal and political life at the turn of the Trecento, thus emerges prominently as the pivotal problem to be solved in order to gain a better grasp of his thought and poetry. Much has been done, in recent years, to get a fuller understanding of these interrelated issues, especially in the framework of the research project LiLeSC (Libri e lettori a Firenze dal XIII al XV secolo: La Biblioteca di Santa Croce, PRIN [Italian ministry program for research projects of national interest] 2017). Under the editorial and scientific care of Giorgio Inglese, Anna Pegoretti, Costantino Marmo, Sandro Bertelli, and their collaborators, LiLeSC has produced an array of extremely valuable contributions on works and doctrines that would certainly have been available to Dante, because they pertained to the ancient core of the Franciscan library of Santa Croce in Florence (Bertelli et al.; Pegoretti and Rossi; Albanese et al., vol. 2; Pegoretti, "La pratica"; Pegoretti, "Schede"; Pegoretti, "Novità";

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Appolloni). A specific and important result of this approach is Lorenzo Dell'Oso's very recent monograph on Peter of Trabibus as a reader in Santa Croce during the years in which Dante most likely attended the "scuole delli religiosi" and the "disputazioni delli filosofanti" (Dell'Oso). On a more limited scale, but with similarly fruitful results, the same kind of study has been attempted for books circulating in Bologna, another place of culture certainly well known to Dante (Gargan; Antonelli and Meier).

The seventh centennial of Dante's death in 2021 has been a further occasion of scholarly reflection on the complex of his production, including his philosophical sources. New insights have been given in particular by the conference "Quella 'druda de la quale niuno amatore prende compiuta gioia' (*Cv* III 12 13): Dante e la filosofia," the twenty-fifth annual conference of the Società italiana per lo studio del pensiero medievale (SISPM), held at the University of Udine from December 9 to December 11, 2021. Under the more concise title *La "compiuta gioia,"* the proceedings have been published in an extremely rich volume (Bianchi et al.), which covers logic, natural philosophy, metaphysics, and historiography. The special issue devoted by *Medioevo: Rivista di storia della filosofia medievale* to philosophy in Dante's works traces similar, fascinating paths of inquiry (Catapano and Martini). Even though not fully devoted to philosophy, the proceedings of the Accademia dei Lincei conference "Dante's Library" ("La biblioteca di Dante") also include relevant materials for our discussion (Boitani; Gentili; Sturlese, "Dante, la filosofia"; Porro; Pegoretti, "La pratica"; Barolini, "Il vento"; Baffioni—to name but the most explicitly philosophic ones). The festivities for the seven hundredth anniversary have also produced individual contributions on topics of Dantean philosophy (Robiglio; Sturlese, "Dante, Alberto"; Signori).

More recently still, further scholarly meetings and publications have highlighted the importance of specific links and cross-pollinations between Dante studies and medieval philosophy. In particular, the key figure of Albert the Great, often associated with Dante (e.g., Fioravanti, "Dante e Alberto"), has been the object of a dedicated conference, hosted by the University of Florence in the framework of the Italian PRIN project "Itineraries of Philosophy and Science from Baghdad to Florence: Albert the Great, His Sources, and His Legacies" ("'Frate e maestro fummi': Dante e la filosofia di Alberto Magno," Florence, June 3–4, 2024), the proceedings of which have recently appeared in print (Rodolfi). Luca Bianchi, an undisputed virtuoso of the history of medieval philosophy, has devoted a masterful collection of essays to Dante's philosophical thought and its links with the Averroist tradition—a book significantly titled after the philosophical bread whose crumbs Dante gathers at the beginning of the *Convivio* (Bianchi, *Il pane*). Dante's logic, an often disregarded aspect of his multifarious interests, has been at the center of a very recent, meticulous book-

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length inquiry (Pelizzari). And the bibliographic references could be further expanded, almost *ad libitum*.[3]

Within all this wealth of materials, it is particularly noteworthy that Arabic and Islamic sources are more and more frequently evoked along with the Christian and Latin ones to which Dante scholarship is admittedly more accustomed (see, e.g., Baffioni; Bertolacci, "Avicenna e Averroè"; Bertolacci, "Da Talete").[4] This is arguably part of a much more general trend in the historiography of medieval philosophy, which is increasingly giving space to non-Latin and non-Christian authors, doctrines, and milieus, all along the millennium of medieval thought. The results of this anti-Orientalist trend for Dante studies are particularly fruitful, for a number of reasons. On the one hand, openness to Arabic and Jewish sources removes the ideological preconception that prevented Dante, sometimes seen in the past as a champion of the Christian faith, from being associated with "heretical" or, at any rate, "heterodox" authors and doctrines. Of course, such an association is far from being a recent discovery, given that in 1919 Miguel Asín Palacios had already brought to the attention of scholars a plethora of Islamic sources potentially useful for understanding the *Comedy* and that many others, including Enrico Cerulli and Maria Corti, have followed suit.[5]

Nevertheless, contemporary trends indicate a shift from exclusive reliance on religious, literary, or popular Islamic sources to a focus on philosophical and scientific texts translated from Arabic into Latin during the Middle Ages. Prominent Islamic philosophers such as Avicenna, al-Ġazālī, and Averroës are now recognized as significant intellectuals whose contributions could have been available to, and valuable for, a nonuniversity thinker such as Dante. On the other hand, Arabic philosophical sources are particularly relevant because precisely the frankly Aristotelian milieu, imbued with Neoplatonism, that constitutes the prevailing trademark of Islamic Peripatetic philosophy (*falsafa*) is gradually emerging as the most pertinent theoretical background for Dante's own philosophical reflection. This is not to suggest, of course, that no other source or philosophical trend might be apposite to explain Dante's thought, but to propose the pragmatic recognition of Dante's doctrinal belonging to a certain brand of theoretical "Aristotelianism," which finds in the Arabic-Latin philosophical texts a valuable, albeit not univocal, exemplification.[6] Finally, the acknowledgment of these additional sources helps situate Dante, his poetry, and his thought in a wider Mediterranean framework where cultures, doctrines, and languages (Latin, Arabic, Hebrew, the emerging vernaculars, and others) intersect and cross-pollinate in fertile and often unforeseen ways.

Taking our cue from this last consideration—the necessity of situating Dante, too, in the "spatial turn" of the humanities, framing his thought in a wider geographical perspective and thus challenging conventional boundaries

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between East and West[7]—Pier Mattia Tommasino and Akash Kumar organized in spring 2023 a session of the running Italian and Mediterranean Colloquium of the Department of Italian at Columbia University on the topic "Dante and Arabic Philosophy." The joint seminar, cosponsored by the Center for the Study of Muslim Societies at Columbia and the Department of Italian Studies at Berkeley, saw the contributions of Sebastiano Italia, "L'Ordine dell'Universo nella *Commedia*" (February 16, respondent Susanna Barsella); Amos Bertolacci, "Limbo's Five Surprises: Avicenna in Dante's *Divina Commedia*" (respondent Teodolinda Barolini); and myself, "The Fleeting Flash of Prophetic Vision from al-Ġazālī to Dante" (respondent Sarah bin Tyeer). It is precisely from the experience of scholarly exchange of those lively interactions that the idea for this special issue of *Romanic Review* first started to take shape. In introducing, with this volume, the upshot of those initial encounters, it is thus my great pleasure to thank all the participants, and especially Pier Mattia Tommasino and Akash Kumar as the convenors of the colloquium, for the invaluable occasion of discussion on a topic of research that, besides being very dear to me personally, also lies at the center of future avenues of inquiry on Dante. I owe to Pier Mattia himself the generous proposal of editing this special issue, and I warmly thank him, Heidi Holst-Knudsen, and Elisabeth Ladenson at *Romanic Review* for their precious help in bringing this collective work to light. Heartfelt thanks also to Claudia Antonini, Amos Bertolacci, Agnese Di Riccio, and Francesco Morosi, who all helped me, in different ways, navigate the treacherous waters of editorial care on such a difficult and multidisciplinary topic.

The contributions gathered here mirror in many senses the theoretical and historical concerns outlined above, not least because the authors themselves are among the protagonists of the recent resurgence of scholarly interest in Dante's philosophy, East and West. The main focus of all contributors has been the crucial problem of Dante's genuine sources, investigated from a number of different perspectives.

A first group of articles examines individual domains of the broad landscape of medieval philosophy, interrogating Dante's texts against the backdrop of thorough analyses of contemporary knowledge on the selected topics. Stefano Pelizzari ("'Reverenza,' 'inreverenza' e 'non reverenza': Qualche considerazione a proposito di *Convivio* IV VIII") looks at the case of logical reasoning, inspecting with the analytical tools of Aristotelian logic the digression on "reverence" introduced by Dante in the eighth chapter of the fourth treatise of his *Convivio*. In so doing, he offers not only a fresh and accurate reading of that "subtle" and refined

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treatment but also illuminating comparisons with the coeval tradition of Bolognese commentaries on Aristotle's *Categories* and *On Interpretation* (*Peri Hermeneias*), in particular Angelo d'Arezzo and Gentile da Cingoli. Two still unedited texts by Gentile on related topics are offered to the reader in an accurate transcription that finds place in the appendix.

Aurora Panzica, a renowned expert in the medieval tradition of commentary on Aristotle's *Meteorologica*, offers a reappraisal of Dante's treatment of the Milky Way in *Convivio* II xiv against the background of tens of medieval discussions on the topic ("*Galassia sì, che fa dubbiar ben saggi*: Dante, la Via Lattea e i pericoli dell'accostamento testuale"). Radulphus Brito, often associated with Dante in previous studies, emerges as a less viable candidate than others (e.g., Peter of Auvergne or Albert the Great) as a parallel, forerunner, or model for Dante's doctrinal position on the galaxy. The methodological upshot is clear and weighty: Even sources whose potential availability to Dante is demonstrable must always be further verified in light of specific doctrinal consonances with his texts, which may confirm or, conversely, deny their actual relevance.

The two articles that follow in the volume form a tightly interconnected diptych on optics and its scientific, physiological, and even theological applications in Dante and elsewhere in the medieval tradition ("'Come quei c'ha mala luce': L'analogia di *Inf.* X 100–105 fra teorie della visione, crepuscoli e immaginario poetico," parts 1 and 2). Francesca Galli authors the first section of this bipartite essay, in which she reviews various explanations of Farinata's simile in *Inferno* X developed by several scholars of Dante's *Comedy*, from the Middle Ages to the early modern period (Lana, Ottimo Commento, Benvenuto da Imola, Giovan Battista Gelli, among others). Galli also proposes comparisons with texts of a different nature than the *Commedia*, which, however, show significant argumentative or doctrinal resemblances to the optical simile advanced by the poet. Among these broadly scientific parallels, the cases of Giovanni da San Gimignano's *Liber de exemplis et similitudinibus rerum* (*Book of Examples and Likenesses of Things*) and Konrad of Halberstadt's *Liber similitudinum naturalium* (*Book of Natural Likenesses*) are particularly relevant, as they offer grounds for situating Dante's imagery in a specific network of coeval physical and physiological reflections. In the second part of the diptych, Cecilia Panti proposes a novel interpretation of the expression *mala luce* ("bad light") used by Dante's Farinata, based on the concurrence of both literary and philosophical/scientific sources: Virgil's *Aeneid* VI, in which the strikingly similar phrase *sub luce maligna* appears, but also Isidore of Seville's *Etymologiae* in its section "De nocte" ("On Night") and, finally, the scientific treatise *De crepusculis matutino et vespertino* (*On the Morning and Evening Twilight*), translated from Arabic into

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Latin by Gerard of Cremona in the second half of the twelfth century and likely accessible to Dante.

A second, smaller group of essays surveys previously ignored Florentine sources for Dante's ideas, in the wake of recent studies on the actual libraries and centers of culture that Dante might have encountered in his hometown. Federico Rossi's article explores the angelology of the *Convivio* in light of several often unpublished sources, offered to the reader in accurate transcriptions of (mostly Florentine) manuscripts ("Tra 'ragione' e 'amaestramento': L'angelologia del *Convivio* e la predicazione"). The panorama of texts possibly consulted (or heard, as we should probably include oral transmission in the picture) by Dante for his discussion on angels and heavenly movers is enriched by Rossi—himself a collaborator of the LiLeSC project mentioned above—with an array of rarely cited materials: encyclopedic works (from Isidore to Brunetto Latini), moral treatises (Servasanto da Faenza), and, most notably, sermons and other instances of preaching literature (Giacomo da Benevento, Niccolò da Milano, Giovanni Colonna, Giacomo da Tresanti, as well as Bonaventure's *Collationes*). With a keen attention to details of doctrine as well as to social practices and cultural ambiance, Rossi's essay touches upon the well-known philosophical issue of the possible human knowledge of separate substances, often discussed in the Middle Ages with reference to the Aristotelian image (*Metaphysics* II) of the bats' eyes blinded by the light of the sun. The essay shows how this bookish philosophical simile, far from being the exclusive domain of lofty university discussions, also penetrates minor and often neglected texts (albeit, admittedly, with a varying degree of doctrinal awareness). Overall, this contributes to painting a much more varied and complex picture of the conceivable channels through which Dante possibly acquired his "high"—and highly praised—philosophical culture.

With Lorenzo Dell'Oso's essay ("Reading and Listening to the *Liber de causis* in Florence: Dante and the Emanationism of *Amor che movi*"), similar tools of analysis as those employed by Rossi are applied to the study of Dante's reception of an originally Arabic treatise, the *Liber de causis*. The Latin translation of an Arabic compilation of Proclus's *Elements of Theology*, titled *Fī maḥḍ al-ḫayr* (*On Pure Goodness*), the *Liber de causis* is a staple of the medieval reception of Neoplatonic doctrines. Accordingly, Dell'Oso examines the first, heavily "emanationist" stanza of Dante's canzone *Amor che movi*, studying the author's potential knowledge of the *De causis* through previously uncharted sources. Special attention is given to the Franciscan friar Peter of Trabibus, of whom the article analyzes an unedited *Lectura* on the *Sentences*. Alongside Peter, several other *quaestiones disputatae* and *quodlibetales* (all held in the convent of Santa Croce in Florence in 1295) and an anonymous *quaestio* are scrutinized,

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revealing an actual pattern of "oral transmission" of the *Liber* through public disputations, which were in all likelihood accessible to lay listeners like Dante.

The third and final set of articles that compose the present volume focuses on Arabic sources, broadly construed. Arianna Brunori's essay ("The Merits of Matter: Dante's "Disposizione" and Avicenna's 'Istiʿdād'") examines the philosophical constellation related to the term *disposition*, a pivotal term for Dante in the *Convivio*, from its primeval Aristotelian origin to its Greek (Alexander of Aphrodisias and the Neoplatonic tradition) and then Arabic (Avicenna) elaborations. The result is a broad reappraisal of Dante's notion of matter itself, whose aptitude to the reception of form can be greater or lesser. The epistemic consequences of this analysis extend far beyond the sphere of biology, touching upon natural philosophy in general and, further up, even metaphysics. The Arabic Avicennan notion of *istiʿdād ḫāṣṣ* (appropriate disposition) proves to be a particularly viable *comparandum* for Dante's own *disposizione*.

Akash Kumar's personal, literary piece ("*Nomina sunt consequentia rerum*: Dante's Averoìs") deals with the other towering figure of Islamic philosophy besides Avicenna (Ibn Sīnā): Averroës (Ibn Rušd). It does so with a doubly original move: first, by considering much more recent literary engagements with Averroës, by Jorge Luis Borges ("Averroës' Search," in *The Aleph*, 1949) and by Salman Rushdie (*Joseph Anton: A Memoir*, 2012); second, by exploring with finesse the multifaceted ways in which Dante names or, even more interestingly, fails to name Averroës all along his works. Kumar is thus able to uncover a complex dialectic of namelessness and name that connects Aristotle's commentator par excellence with other key, and immensely discussed figures, such as the "Averroist" Siger of Brabant in the tenth canto of the *Paradiso*. Through the multiple literary lenses evoked by the author, "Averoìs" is finally praised as a "name that stands for never ceasing to seek knowledge"—a conclusion that resonates well with the historical Ibn Rušd's quest for philosophical truth in the name of the *maestro di color che sanno*, Aristotle.

In my own article ("The Fleeting Flash of Prophetic Vision: Meteorology and Metaphysics from Avicenna (and the Qurʾān) to Dante"), I employ a range of academic methodologies to explore the philosophical and scriptural origins of the concept of the "fleeting flash" of lightning (Arabic *al-barq al-ḫāṭif*, Latin *fulgor cito pertransiens*) employed in Abū Ḥāmid al-Ġazālī's *Intentions of the Philosophers* to describe a wakeful kind of veridical vision bordering on prophecy, and to suggest the connection between this *fulgor* and the "fulgore" striking the mind of the pilgrim in the last canto of Dante's *Paradiso*. Al-Ġazālī's text, early translated into Latin, is the historically crucial link of a chain of sources that can be traced back as far as the Qurʾān and include Avicennan reflections not translated into Latin. Globally, the analysis highlights the momen-

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tous cultural connections between meteorology, theology, and metaphysics across languages, religions, and cultures. In conclusion, I advocate for a cross-cultural and comparative method of intellectual history, capable of exhibiting Dante's diversified potential sources, which definitely include Arabic-Islamic Peripatetic works of philosophical allegiance.

The final contribution, by Cecilia Martini Bonadeo ("Miguel Asín Palacios's Pioneering Analysis of the Complex of Legends on the *Isrāʾ* and the *Miʿrāǧ* [*La escatología musulmana en la Divina Comedia*, Part 1, Sections II, III, and IV]"), returns to the debated issue of the Islamic sources of the *Comedy* by examining anew some specific sections of Asín Palacios's groundbreaking monograph on the topic. Martini's rich historiographical analysis painstakingly pieces together otherwise inaccessible Arabic sources, which are translated into English and offered in an appendix in the Arabic original. The essay will thus be an indispensable reference for all those interested in exploring once again the thorny question of Islamic eschatology vis-à-vis Dante's poetry, who will now be able to do so with an accessible, well-crafted, and updated repository of materials.

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NOTES

1. On Nardi's historiography, see, at least, Gregory; Falzone, "Bruno Nardi"; Bianchi and Pegoretti; Falzone and Lenzi. For his importance as a Dante scholar, see also Vallone, "Le ricerche"; Vallone, "Bruno Nardi lettore"; Vallone, "Bruno Nardi 'lettore'"; Vasoli. For a full listing of Nardi's staggering academic production, see Gregory and Mazzantini.

2. On the relation between Dante and science, Boyde and Russo is still indispensable, but see now the recent and valuable collections edited by Cecilia Panti and Marco Piccolino and by Matteo Pace. The commented edition of the *Convivio* by Gianfranco Fioravanti is rich in philosophical insights, as is that of the *Monarchia* by Paolo Chiesa and Andrea Tabarroni. For the *De vulgari eloquentia*, see Tavoni; for the *Questio de aqua et terra*, see, at least, Barański; Casadei and Pontari. For useful assessments of all these works, see also Barański and Cachey (esp. chapters 5, 6, 7, and 8).

3. See, for instance, Chisena, a recent book on Dante's early cosmology and astronomy, or Italia, on Dante's use of Avicenna.

4. A partly different case is the inquiry into the possible relations between Dante and the broad category of (Latin) Averroism, which has long elicited the attention of scholars but remains, in a way, a debate largely internal to the domain of Latin philosophy. For a recent *mise à point* on this long-debated issue, see Bianchi, *Il pane*, and the fine collection of essays in de Libera et al.

5. For full bibliographical references, see Cecilia Martini Bonadeo's essay in this volume. Most recently, a volume in Turkish and Italian was published in 2022 under the title *In Cammino con Dante / Dante e l'Oriente=Dante ile Yaşam Yolunda / Dante ve Doğu*. It gathers the proceedings of two series of conferences with the same titles organized by the Italian Institute of Culture in Istanbul and by the Department of Italian of Ankara University in

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2021 (Schirmo). The series on Dante and the East is particularly close to the theoretical concerns of the present volume, although the focus is more literary than philosophical. Scientific and doctrinal issues, such as medicine and the interpretation of dreams, and broadly cultural ones, such as the problem of the so-called *translatio studiorum*, are, however, treated in detail.

6. The sophisticated analysis of Dante's stance on the desire of knowledge performed by Paolo Falzone in *Desiderio* already went in this direction, and Falzone's reading of Dante is in general particularly attentive to the Aristotelian tradition.

7. Another effort in this direction is made by Giuseppe Ledda in *Dante e la molteplicità*, in which, however, little space is given to properly Arabic materials, and the focus is not fully philosophical.

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