A Short-Lived Enchantment:
Some Observations on the Sonnet Exchange Between Dante and Cavalcanti

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Near the beginning of the Vita Nuova, Dante tells how he wrote a sonnet entitled A ciascun’ alma presa e gentil core, and how of the many responses he received one in particular pleased him:

A questo sonetto fue risposto da molti e di diverse sentenze; tra li quali fue risponditore quelli cui io chiamo primo de li miei amici, e disse allora uno sonetto, lo quale comincia: ‘Vedeste, al mio parere, onne valore’. E questo fue quasi lo principio de l'amista tra lui e me, quando eelli sepp ehe io era quelli che li avea cio mandato. (VN, III).

This primo amico and author of the response Vedeste, al mio parere onne valore was Guido Cavalcanti, and such was the strength of the ensuing friendship that Cavalcanti became the dedicatee of the Vita Nuova as a whole. Not only is he directly referred to on numerous occasions, but his poetic voice lingers behind Dante’s own, and the book itself can, in many ways, be read as one side of a dialogue between the two Florentines on the meaning and function of poetry and love.1

Before Dante’s idealised autobiography had been written, however, these two sonnets were the beginning of a rich poetic exchange between the two friends. This exchange, one can imagine, took many forms, from showing each other their poetry, to discussing questions of its meaning and function. One form, which is of greater significance to us because we have some of the remains of it, was writing to each other in verse. I will use the generic term rime di corrispondenza to describe these compositions, though the term tenzone is also used to talk of such writing, which was common in the Duecento. As Kenelm Foster points out in his ‘Introduction’ to Dante’s Lyric Poetry, the majority of lyric poems written in the Duecento had a specific addressee.2 In most cases it was a loved Lady, a personification of Love, or a group of noble ladies. The term rime di corrispondenza, however, refers to a composition, and it was almost always a
sonnet, written specifically to another poet (or occasionally, as in the case of Cavalcanti's *Novelle ti so dire, odi, Nerone*, to a public figure of importance).

The *tenzone*, more specifically, was a discussion in verse between two poets, in which the first sonnet contained a *proposta*, and was answered by another poet, or poets, in a *risposta*. It could be a space in which to debate questions concerning the nature of love and the ideal behaviour of the lover. Sometimes, as in Dante's *A ciascun' alma presa*, a dream or problem was described and offered for interpretation. On other occasions the tone could get rather personal, and the genre was used as a means of insulting a fellow poet for some lack in the realms of poetry or love. A good example of this is Cavalcanti's *tenzone* with Guido Orlandi, which was not uncommon in being spread over six sonnets, though the matter could play itself out in the space of an initial sonnet and its reply.

Given the selective nature of the codex anthologies that gathered the poetry of the *Duccento*, and the loss of some of these manuscripts over the centuries, it is often hard to assess whether an exchange is complete. To Cavalcanti's famously suggestive sonnet to Dante *Io vegno 'l giorno a te 'ntinate volte*, for example, there is no known response. A further difficulty arises from the fact that it was not uncommon for the compiler of a codex to misattribute a poem to its addressee. It is because Cavalcanti's *Fresca rosa novella*, for example, was attributed to Dante in an important manuscript known as the Palatino 4187 that it is likely that Cavalcanti at least sent the poem to Dante, if he was not indeed the specific addressee of the ballad.

This is where the term *tenzone* becomes less useful than *rime di corrispondenza*, for often a sonnet was written to a specific person without there being a reply, either because there was no specific *proposta* to respond to, or the addressee did not deem it necessary to respond, or because the reply has been lost.

Cavalcanti was typical in writing a significant amount of correspondence poetry. Of his corpus of fifty-two extant poems, sixteen, or almost a third, have a specific male addressee. At least five, though probably six, of these are addressed to Dante. Strangely, Dante, in his turn, is survived by only one poem addressed specifically to Cavalcanti (outside of the *Vita Nuova*, of course) *Guido, i vorrei che tu e Lapo ed io*, though he too was involved in many *tenzone* exchanges, including a series with Forese Donati and another with Cino da Pistoia.

*Vedeste, al mio parere* is almost certainly the first of Cavalcanti's poems to Dante, written as it was in response to *A ciascun' alma presa*, which Dante tells us he wrote at the age of eighteen. It is likely that the only other complete *tenzone* between the two followed shortly afterwards, since the initial sonnet, Dante's *Guido, i vorrei che tu e Lapo ed io*, is in a very similar vein, both stylistically and thematically. It provokes the response *S'io fosse quelli che d'Amor fu degno*, in which Cavalcanti is already beginning to distance himself from the idyllic fantasy of love.

There are three other sonnets by Guido explicitly addressed to Dante, for which, however, we possess no other evidence that they existed. These are *Se vedessi messagger del core*, and *Era di bel bel matto*, each as beautiful pathos describes an idealised dream of a love that remains tantalisingly vague). Sometimes, as in *mandar vogliendo*, the address itself makes strong indications suggest Dante is the intended addressee.

But it is the second complete *tenzone* in this paper. I will not make reference to the first sonnet, in order to concentrate on *Guido, i vorrei che tu e Lapo ed io*, an invitation to Dante to join them on a trip by boat with their friend Bonsi, an invitation to leave behind the heights of dreamy escape, and to return to the quotidian. By the end of the journey, they will sail wherever love leads them, or has left them, in an ideal harmony between the poet and his poetry: Foster and Boyd adapt the *canto* here to the form of Dante's sonnet. It equally fits into the *tenzone* genre in which the narrator explores the human condition, where the focus of the poem is non-fictional.

Guido, i vorrei che tu e Lapo ed io fossero per mare and per terra, e mandare a te, non ci potremmo, anzi, vivere di stare insieme E monna Vanni, non con quella che men con noi pone e guivi ragion, e ciascuna di noi ci come i canti

Repeated references to the *largo* form in the *tenzone* idealised world where the friend and woman of Love: 'incanto' at line 22, 'incantamento' at line 29, 'e messi in un vasto vostro e mio'. These culminate in Guido's＊buono incantatore*. Interestingly,
which, however, we possess neither a response nor an initiating sonnet, if ever they existed. These are Se vedi Amore, assai ti prieso, Dante, then Dante, un sospir messenger del core, and thirdly l’ vegno l’ giorno a te ‘infinite volte, which with beautiful pathos describes an estrangement between the two (though the motives remain tantalisingly vague). Finally, there is Cavalcanti’s, Certe mie rime a te mandar vogliendo, the addressee of which is not known for certain, though many strong indications suggest Dante.⁶

But it is the second complete exchange, or tenzone, that I intend to examine in this paper. I will not make more than a few general comments about Dante’s sonnet, in order to concentrate my analysis on Guido’s response. Guido, l’ vorrei che tu e Lapo ed io, is an invitation to Cavalcanti, and a third friend, Lapo,⁷ to set off on a trip by boat with their respective ladies. It might be said to represent one of the heights of dreamy escapism in Italian literature, for there is to be no fixed itinerary, they will sail wherever their whims carry them. There is an emphasis on an ideal harmony between the friends, joined by a common interest in love and poetry. Foster and Boyde adeptly coined the expression ‘wish-poem’ in talking of Dante’s sonnet. It equally fits into the plazer genre, albeit a broad concept of that genre in which the narrator expresses wishes of an often fantastical nature, and where the focus of the poem is not necessarily the loved lady.⁸

Guido, l’ vorrei che tu e Lapo ed io
fossimo presi per incantamento,
e messi in un vasel, ch’ad ogni vento
per mare andasse al voler vostro e mio;
si che fortuna od altro tempo rio
non ci potesse dare impedimento,
anzi, vivendo sempre in un talento,
di stare insieme crescesse l’diso.
E monna Vanna e monna Lagia poi
con quella ch’è sul numer de le trenta
con noi ponesse il buono incantatore:
e quivi ragionar sempre d’amore,
e ciascuna di lor fosse contenta,
si come i’ credo che saremmo noi.⁹

Repeated references to the langue d’oil Arthurian legends assist in evoking an idealised world where the friends will be happy to spend time together and speak of Love: ‘incantamento’ at line 2, for example, ‘vorrei che ... / fossimo presi per incantamento / e messi in un vasel ch’ad ogni vento / per mare andasse, al voler vostro e mio’. These culminate in a reference to the magician Merlin in line 11: ‘il buono incantatore’. Interestingly, ‘incantatore’ rhymes with ‘amore’, and contains
the root ‘canto’, song, so that poetry, love and fanciful escape are all closely linked.

Langue d’oil models and, more generally speaking, those of the plazier are not the only sources. Much of the spirit and imagery can already be found in the anonymous late Duecento poem in unrhymed hendecasyllables, *Il mare amoroso*, lines 212-233 in particular, where the similarity is such that one could talk of a condensed translation or imitation.11 ‘E se potesse avere una barchetta, / tal com’ / fu quella che donò Merlino / … / ch’andassi ben per terra com’ / per acqua / … / … / lo vostro cuor d’una sentenza / e d’un volere col mio intendimento’.

Cavalcanti’s response is a sophisticated refusal that recalls, in turn, the end of the wish passage in *Il mare amoroso*, summed up in line 234: ‘Ma poi ch’i non mi sento tal natura, che faragio?’.  

S’io fosse quelli che d’Amor fu degno,  
del qual non trovo sol che rimembranza,  
e la donna tenesse altra sembianza,  
assai mi piaceria siffatto legno.  
E tu, che se’ de l’amoroso regno  
là onde di merzé nasce speranza,  
riguarda se ‘l mi’ spirito ha pesanza:  
ch’ un prest’ arcier di lui ha fatto segno  
e trage l’arco, che li tese Amore,  
si lieta mente, che la sua persona  
par che di gioco porti signoria.  
Or odi maraviglia ch’el disia:  
lo spirito fedito li perdona,  
vedendo che li strugge il suo valore.

The first quatrains is framed as a hypothetical construction that emphasises the improbability, or near impossibility, of such a voyage. Dante’s proposition is made to appear detached from reality, or at least from Cavalcanti’s reality, in Guido’s reply: ‘S’io fosse quelli che d’Amor fu degno ... assai mi piaceria siffatto legno’. Like Cavalcanti Dante had also adopted a hypothetical construction involving the imperfect subjunctive, ‘vorrei che ... fossimo presi’. But whereas the fantastical journey proposed by Dante is introduced by a syntactically simple hypothetical construction, suggesting a smooth transition into that idyllic world, Cavalcanti’s hypothetical is interrupted and undermined by its own construction. In line 2, the secondary clause ‘del qual non trovo sol che rimembranza’ picks up on the past tense in line 1, ‘fu’. The past tense, ‘fu’, and the negative present, ‘non trovo’, are entwined into the fabric of Guido’s hypothetical-like fault lines in a wish. They suggest an insurmountable distance between ideal realm and present reality.12

Guido compares himself to the person he once was and finds hardly any point of similarity, the difference resounding.

De Robertis in considering Cavalcanti’s poetry.13 The greater interpretation, as the worth of who was (once) worthy of Love. Cavalcanti, the passivity of was also passive in many of the was in un vasel’. Consequently their encounter in the last line, stands of dream and reality for

In the second quatrains Guido.

The opening ‘E’, more of a ‘Ma’ lines. Guido asks his friend for compassion from his lady given (irony in his description), as a (and why) his spirit (self as a provençalism meaning ‘pain’ or needs for Cavalcanti: the idea that the Guido, Love is not a perfect are a a fickle and irrational master who may even take pleasure in it.

In line 8, ‘un prest’ arcier’, ‘a a boat on ever-calm seas, Cavalcanti world of war and conflict, a real and lexicon for the descriptions there is some debate as to the identification literally here and conclude, as his question, whereas I tend to agree rivelatasi nemica e guerrieria’, Dante’s voyage.15 Indeed, for Cavalcanti invites along to make the trip in

The first three lines of the next grammatical sentence. Another complicity between Love and the person in ‘che li tese Amore’. A literal might be ‘she (the Lady) fires the is always in Guido an interest involved, and of concatenation explaining the mechanisms of De Sanctis prega and led to De Sanctis’

In lines 10 and 11 the poet te
of similarity, the difference resting on the idea that he is no longer _degnio_. I follow De Robertis in considering Love to be personified here, as elsewhere in Cavalcanti's poetry. The grammatical construction in line 1 suggests such an interpretation, as the worth of the narrator is judged by Love, 'if I were (still) he who was (once) worthy of Love'. This introduces a theme that is common in Cavalcanti, the passivity of the narrator-lover in questions of love: he must depend on the will of Love and his lady. Interestingly, in Dante's sonnet the friends were also passive in many of the grammatical constructions, 'fossi presi', 'messi in un vasel'. Consequently the active verb in the present tense 'credo', which we encounter in the last line, stands out, and comes to function as a powerful link between dream and reality for Dante.

In the second quatrain Guido breaks with the hypothetical tense altogether. The opening 'E', more of a 'Ma' in this context, signals a change from the first four lines. Guido asks his friend, as a member of that _amoroso regno_ (where compassion from his lady gives him reason to hope, and by now there is some irony in his description), as a so-called expert in love, to judge (and explain) if (and why) his spirit (self as a whole, in this case) 'ha pesanza'. 'Pesanza' is a provençalism meaning 'pain' or 'suffering', and it introduces a trademark theme for Cavalcanti: the idea that to experience love is to suffer unreasonably. For Guido, Love is not a perfect and immutable state of being, not a realm apart, but a fickle and irrational master who is untroubled by the lover's suffering, indeed may even take pleasure in it.

In line 8, 'un prest' arcier', 'a swift archer', appears. From the escapist haven of a boat on ever-calm seas, Cavalcanti brings the imagery of his poem back into the world of war and conflict, a realm that proved to be a fruitful source of metaphor and lexicon for the descriptions of love throughout the corpus of his poetry. There is some debate as to the identity of this archer, for there is a tendency to read literally here and conclude, as both Rossetti and Pound did, that a rival lover is in question, whereas I tend to agree with De Robertis, who says 'e la donna stessa, rivelatasi nemica e guerriera', and no longer the friend and ally 'contenta' at Dante's voyage. Indeed, for Cavalcanti the ladies are far from passive figures one invites along to make the trip more enjoyable.

The first three lines of the sextet flow on from the previous quatrain in one grammatical sentence. Another recurrent theme in Cavalcanti's verse is a complicity between Love and the poet's lady to make him suffer. This can be seen in 'che li tese Amore'. A literal translation of this rather elaborate construction might be 'she (the Lady) fires the bow [arrow] that Love had drawn for her'. There is always in Guido an interest in setting out connections between characters involved, and of concatenations of cause and effect, a quasi-scientific interest in explaining the mechanisms of Love, which culminated in the _canzone Donna me prega_ and led to De Sanctis' description of Cavalcanti as both poet and scientist. In lines 10 and 11 the poet tells us how she not only makes him suffer, but does
so with the greatest of pleasure. As for 'Che la sua persona / par che di gioco porti signoria', I follow De Robertis who interprets this as meaning she 'is mistress of, or in full possession of, joy'.

In the final tercet there is a further trope common to Cavalcanti: the irrational nature of love, which the poet introduces with the proclamation 'Or odi maraviglia'. The marvel is the irrational behaviour, 'el disia', of the narrator's spirit who, despite being wounded, forgives his lady, even though he understands her to be the reason for his waning 'valore', vital energy.

I have tried to point out how this sonnet contains many of the themes, images, tropes that characterise Cavalcanti's corpus. It is a sophisticated poem that reveals his skill and imaginative flair. But in recognising its characteristic nature, one can start to appreciate, also, the differences between the two friends which would come to the fore in ensuing years. Dante's sonnet is an early composition. A Cavalcantian phase of sbigottimento then followed, and can be clearly traced through the chapters XIII to XVI, of the Vita Nuova. Cavalcanti is still present in later chapters too: in chapter XXIV Dante includes the sonnet Io mi senti' svegliar dentro a lo core which he explicitly states was addressed to Guido. Furthermore, Cavalcanti's Vedeste al mio parere onne valore is echoed in what is possibly the culminating point of the Vita Nuova, chapter XXVI, with its two sonnets in praise of Beatrice. One cannot help hearing in the opening line of the second of these, 'Vede perfettamente onne salute', a direct reminder of Guido, not only in the common verb and adjective in identical positions, but in the common consonant 'p'. We can suppose that Cavalcanti was prominent in Dante's mind during the composition of many of the poems from the Vita Nuova, and others not included in Dante's anthology but composed at a similar time.

By the end of Dante's libello love's realm is no longer framed by the dichotomy of dream – reality, or by love as an agent of irrational suffering. Rather it has become a potent spiritual force in this world, as the beautiful first tercet of that sonnet Vede perfettamente testifies: 'La vista sua fa onne cosa umile; / e non fa sola se parer piacente, / ma ciascuna per lei riceve onore.' Dante realises this concept only by leaving behind the escapist idealism of these early poems and passing through a period of pessimism and sbigottimento that owed much to Cavalcanti. Guido, on the other hand, who was possibly a few years older than Dante, does not produce a radical re-invention of his ideas about love and poetry beyond those propounded in this sonnet. There are finer examples of his expression, there are variations and small differences, but nothing so radical as the reinvention of Beatrice as a divine guide.

This, it seems to me, one can extrapolate from the correspondence sonnets between Dante and Cavalcanti. But it is dangerous to use such texts as a basis for determining the nature of the personal relationship between the two poets, or even anything more concrete about their literary differences, primarily because this tenzone exchange and the earlier one initiated by A ciascun' alma are the only ones we possess, and all, clearly, are Cavalcanti's career. The question, not least of which are the suggestion.

A second vast issue, which I have to what extent its argument specifically to its dedicatee as person.

The direction Dante traces in Cavalcanti's own ideas, and in Cavalcanti, these sonnets have growing distance between the Die Donna me prega. Scholars have of ways, given both Cavalcanti's relatively subdued nature of the a Commedia. Given the scarcity producing a string of suppositions together or commented his poet's incomplete, making anything not impossible to establish.

Notes
2. Foster and Boyde, Dante's Lyric, 1973, pp. 133-34.
4. All of Cavalcanti's surviving poetry earliest of which can be dated to death. In all there are at least 30frac23; of these contain only to establish accurate editions of whether an exchange is complete, in Rome, Turin: Einaudi, 1986, for 5. Cavalcanti's birth date is unknown, is an exception that by many contemporary testimonies and
ones we possess, and all, clearly, belong to an early period in Dante's and possibly Cavalcanti's career. The question is made quite complex by a number of factors, not least of which are the suggestions that the correspondence may be incomplete. A second vast issue, which I have hinted at here, is the presence of the *Vita Nuova*. To what extent its arguments for a certain concept of love are addressed specifically to its dedicatee as part of an ongoing discussion will never be known.

The direction Dante traces in the *Vita Nuova* will take him some distance from Cavalcanti's own ideas, and in the absence of a similar *summa doctrina* by Cavalcanti, these sonnets have played an important part in the attempt to map the growing distance between the two writers, as has Cavalcanti's doctrinal *canzone Donna me prega*. Scholars have been apt to speculate in some detail on a parting of ways, given both Cavalcanti's sonnet *Io veggo 'l giorno a te 'nfinte volte*, and the relatively subdued nature of references to Cavalcanti in works following the *Vita Nuova*, including the awkward presence/absence of Dante's *primo amico* in the *Commedia*. Given the scarcity of surviving material, it is often difficult to avoid producing a string of suppositions. Unfortunately, Cavalcanti never gathered together or commented his poetry. The corpus remains unordered and is probably incomplete, making anything more than general parallels between the two poets impossible to establish.

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Notes
2. Foster and Boyle, *Dante’s Lyric Poetry*, vol. 1, pp. xiv-xv.
4. All of Cavalcanti’s surviving poems have come down to us through manuscripts, the earliest of which can be dated to the early Trecento, that is, shortly after Cavalcanti’s death. In all there are at least 131 manuscripts with poems by Cavalcanti, though two thirds of these contain only one composition by Guido. As a result, it is very difficult to establish accurate editions of the poetry, and in the case of correspondence poetry, whether an exchange is complete. See Domenico De Robertis (ed.), *Guido Cavalcanti, Rime*, Turin: Einaudi, 1986, for a further discussion.
5. Cavalcanti’s birth date is unknown, as is the case with most poets of the Duecento. It is an exception that by means of the combination of archival documents, contemporary testimonies and references gleaned from his own work one can trace a
fairly accurate biography for Dante, starting with his birth in 1265. It is Dante himself who, in the Vita Nuova, claims he wrote the poem at eighteen. This may be a fiction but it seems likely to be accurate. See Foster and Boyd, Dante’s Lyric Poetry, vol. 2, pp. 22-23.

6. See De Robertis for a discussion of this and other sonnets by Cavalcanti addressed to Dante: De Robertis, Cavalcanti, Rime, pp. 143-61. Throughout this paper quotations from Cavalcanti are taken from this edition.

7. Some debate surrounds the opening line of this sonnet by Dante, and in particular the identity of the second poet mentioned. While tradition has it that Dante refers to Lapo Gianni, a minor poet often included under the banner of the stinovio, the Lapo could just as easily be a Lippo, referring in that case to the poet Lippo Pasci de’ Bardi. For a full discussion see Guglielmo Gorni, Il nodo della lingua e il verbo d’amore, Florence: Olschki, 1981, pp. 71-124; and De Robertis, Cavalcanti, Rime, pp. 148-49.

8. See Foster and Boyd, Dante’s Lyric Poetry, pp. 52-53; and De Robertis, Cavalcanti, Rime, p. 148. Other ‘wish-poems’ of the period identified by Foster and Boyd are Cino da Pistoia’s Una ricca rocca e forte manto, Lapo Gianni’s Amor, eo chero mia donna in domino, and Cecco Angiolieri’s Si fosse fuoco. The plazer genre, taken from the Provencal word for pleasure, was common in Provencal poetry. In such poems a loved object (invariably a Lady) is praised for her spiritual and physical beauty, through a series of comparisons (most often to the nature world). A plazer poem frequently took the form of a list of things that give pleasure and offer beauty; general models for the plazer in Provencal are Raimondi d’Aurenga’s No chant per aucel ni per flor, and Alberto’s A mi non fai chantar folia ni flors. But the genre was also very popular in Italy. Giacomo da Lentini’s Diamant, ne smirado, ne zaffiro is an early Italian example.

9. Throughout this paper quotations from Dante are taken from Dante Alighieri, Rime, a cura di Gianfranco Contini, Turin: Einaudi, 1946.


11. In this context it would be interesting to consider the analogy with the sonnets of Il fiore, which are themselves a condensed translation of Le roman de la rose.

12. Actually, such a concept was already present in a more veiled form in Cavalcanti’s response to A ciascun ‘alma presa. There, Cavalcanti had interpreted the weeping by the ‘segnor valente’ (Love) as due to the fact that the night was ending, the dream would finish, and, consequently reality would shatter the idealised world of the poem.


14. Both Dante Gabriel Rossetti, in The Early Italian Poets (1861), and Ezra Pound, in The Sonnets and Ballate of Guido Cavalcanti (1912), produced translations of Cavalcanti’s poetry, including this sonnet.


20. Cavalcanti does not appear as a person in Dante’s journey is set an a Cava- lonic or perhaps a Prerogative, ‘N, in which Dante meets Cava- lonic’s friend why Guido is no ala and ‘to me’, and ‘Da nel forse cun Guido vostro in Purgatorio XL in the mac- glorification as an aim in its- lingua; e forse è nato / chi l’u- are, almost certainly, Guiniz.

21. Apart from the references to the A sonnets of Amor la gran possanza, to Cavalcanti took in l’vengo i go with bad company and should quite well with Guido’s sonnet of the hypothesis.

Works Cited


Rossetti, Dante Gabriel, The Early Italian Poets, ed. Sally Purcell, foreword

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20. Cavalcanti does not appear as a character in the Commedia, since the temporal fiction of Dante's journey is set around the spring equinox (21 March) of 1300, while Cavalcanti did not die until August of that same year. Yet the two references to him show none of the warmth and friendship one finds in the Vita Nuova. These are Inferno X, in which Dante meets Cavalcante dei Cavalcanti, Guido's father, who, on asking his son's friend why Guido is not travelling with him, given that the poet travels 'per altezza d'ingegno', is told 'Da me stesso non vegno: / colui ch'attende lì, per qui mi mena / forse cui Guido vostro ebbe a disdegno.' vv. 61-63. The second episode is found in Purgatorio XI, in the middle of a passage denouncing the search for artistic glorification as an aim in itself, 'costi ha tolto l'uno all'altro Guido / la gloria della lingua; e forse è nato / chi l'uno e l'altro caccerà del nido' vv. 97-99. The two Guidos are, almost certainly, Guinizzelli and Cavalcanti.

21. Apart from the references to Cavalcanti in the Commedia and the Vita Nuova, some commentators have linked a reference in the second congedo of Dante's canzone lo sento si d'Amor la gran posanza, to Guido. In it Dante seems to take the same position Cavalcanti took in l' vegno l' giorno a te, arguing that the unidentified 'terzo' is mixing with bad company and should give that up before accusing Dante of the same. It fits quite well with Guido's sonnet, though there seems to be no way to certify the veracity of the hypothesis.

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