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ARRANGING THE ONYMIC SPACE IN DANTE ALIGHIERI'S DIVINE COMEDY: A CLASSIFICATION FOR PART INFERNO

USPOŘÁDÁNÍ ONYMICKÉHO PROSTORU V ALIGHIERIHO BOŽSKÉ KOMEDII: KLASIFIKACE PRO ČÁST PEKLO

Božská komedie z pera Dante Alighieriho (1265–1321) reprezentuje nejpozoruhodnější model světa v kombinaci s alegorií politické situace v Toskánsku očima soudobé společnosti. Kniha je rovněž proslulá rozsáhlou řadou jmen významných osob a míst známých v básníkově době. Příspěvek zkoumá onymický prostor zahrnující osobní a místní jména v části Peklo a snaží se přiblížit čtenářům pohled na svět z počátku 14. století prostřednictvím vlastních jmen objevujících se v básni. Klasifikace založená na analýze jmen může ukázat, že Danteho dílo je oproti ostatním mistrovským kusům středověku a rané renesance speciální tím, že zakládá literární tradici vytvářením odkazů na aktuální události, jež obsahují jména reálných osob a míst.

Keywords
The Divine Comedy, literary onomastics, classification, onymic space

La Commedia as Dante Alighieri originally entitled his poem is special in many respects. Of note, that until now, the epic work with a tradition as to translations and commentaries incorporating hundreds of historically notable names has not been part of any onymic analysis though the numerous notes integral to any edition of the poem and special encyclopedias are devoted vastly to the proper names.[1)] Thus, the work might be the first in the field of Dantesque onymy.

In terms of literary genres, the book represents allegory. However, unlike other great works of the genre such as Roman de la Rose,[2)] a masterpiece of French medieval literature, it presents not only antique or imaginary people and places but those real and relevant to the time of creating the book. Besides, it is autobiographical for Dante. According to Ricardo J. Quinones, a scholar who wrote the article *Dante* in The Encyclopædia Britannica, "The poem amazes by its array of learning, its

[1)] P. Toynbee, Concise Dictionary of Proper Names and Notable Matters in the Works of Dante, Oxford 1914; R. Lansing (ed.), The Dante Encyclopedia, New York 2000; R. Jacoff (ed.), The Cambridge Companion to Dante, Cambridge 2007; U. Bosco (ed.), Enciclopedia Dantesca, Roma 1970–1978.

[2)] G. de Lorris – J. de Meung, Le Roman de la Rose, Paris 1230–1280.

penetrating and comprehensive analysis of contemporary problems".[3] A feature of the poem is that it was one of the first literary works combining real ancient and real events in a fiction. Hence, it allows identifying the degree of interest of the Italian society which accepted the book almost immediately after completion, which is seen in the fact that "by the year 1400 no fewer than 12 commentaries devoted to detailed expositions of its meaning had appeared".[4] On the basis of an onomastic classification, the paper will attempt to show that the Divine Comedy was the first widely known pattern of incorporating a significant share of the names of real contemporary to the period of writing people, that is not only literary or mythological characters.

The onymic classification presented in the paper attempts to reveal some tendencies in terms of the knowledge and cultural memory relevant to the people of the Trecento. The paper will show the classifications of proper names suggested by authoritative onomasticians; present a classification of the onymic space[5] in the part *Inferno* of the poem and draw some results based on the classification showing the principal difference of the onymic space in the Divine Comedy.

The plot and structure of the Divine Comedy are partly based on theological and allegorical literature of the 13th century. The theological basis of the poem is seen in the Summa Teologica by Thomas Aquinas.[6] The book written between 1265 and 1274 is one of the classics in the history of philosophy and an influential work of Western literature.[7] The book makes many references to certain thinkers held in great respect in Aquinas's time, some of which were called by names: *Dionysius*, *Avicenna*, *Algazel*, *Rabbi Moses*. The consistent description of universal values and concepts presenting the ideas of the existence of God; Creation, Man; Man's purpose; Christ; the Sacraments[8] makes Summa Teologica resembling the Divine Comedy in terms of structure and both deserve being referred to as the encyclopedias of the Middle Ages.

Dante, who placed the date of the action of his poem in 1300, presented many people he was familiar with as he was involved in the political struggle of the political factions of Guelphs and Ghibbelins, which finally led to his exile from Florence.

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[3] R. J. Quinones, Dante. In: The New Encyclopaedia Britannica. Macropaedia Knowledge in Depth, Chicago 1994. Volume 16, p. 971.
[4] Ibid, p. 975.
[5] A. Kalashnikov, Usual and Occasional Equivalents of Charactonyms: Case-Study of Two Translations, Acta onomastica 54, 2013, p. 92.
[6] C. A. Dinsmore, The Teachings of Dante, North Stratford 1970, p. 38.
[7] J. J. E. Gracia – G. M. Reichberg – B. N. Schumacher, The Classics of Western Philosophy: A Reader's Guide, Oxford 2003, p. 165.
[8] T. Aquinas, Summa Teologica, London 1920.

Hence, besides being an epic poem, allegory, vision, the book contains autobiographical features and serves as a source of information about the poet's life, the historical events and notable people of the period. Another feature of the book is that Dante used the majority of names which existed without inventing characters. Hence, he mentioned historical, mythological figures or his contemporaries, with some names taken from the works of his friend and teacher Brunetto Latini, e.g. Cavalcante, Jacopo Rusticucci, Farinata degli Alberti.[9)] As Dante wrote his work for the contemporaries not in the Latin language but the Tuscan dialect having been known to a broader readership, it may let suggesting that the names of people were rather known at the time. The poem may also serve as a source to find out what events, people and myths of antiquity were known and relevant to that period and therefore were part of cultural memory for the 14th century Italians. For this purpose, the present study would show the shares of names according to the onymic types.

Onomastic classifications have a research tradition. One of the first was suggested by the German onomastician A. Bach.[10)] He divided proper names into: 1) names of animate objects; 2) names of objects such as locations, houses, works of art, astronomic and space objects; 3) names of institutions and societies; 4) the names of acts: dances, games; 5) names of thoughts, ideas: literary works; 6) names of music motives and music works. The Russian onomastician A. Superanskaya[11)] on the basis of Bach's classification specified: animate objects – anthroponyms, zoonyms, mythonyms; inanimate objects – toponyms, cosmonyms, phytonyms, chrematonyms; names of vehicles, brand names. The place names were divided into three groups: horonyms for inhabited areas, hydronyms – for water features and oronyms – for mountains and mountaneous areas. A feature of Superanskaya's classification is the incorporation of the onomastic terminology based on Greek roots. Besides, she singled out the group of mythonyms, which is relevant to literary onomastics and the present study in particular. A part of the mentioned terms was applied by L. Zgusta in his article Names for The Encyclopedia Britannica[12)] where anthroponymy and toponymy made up a core group. The latter group was divided further into: places inhabited by people – horonymy; names of bodies of water – hydronymy; names of mountains – oronymy.

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9) J. Bolton Holloway, Twice-Told Tales: Brunetto Latini and Dante Alighieri, New York 1993, p. 25.

10) A. Bach, Deutsche Namenkunde. Bd 1. Die deutsche Personennamen, Heidelberg 1952, p. 4.

11) А. В. Суперанская, Общая теория имени собственного, Москва 1973, p. 174–194.

12) L. Zgusta, Names. In: The New Encyclopaedia Britannica. Macropaedia Knowledge in Depth, Volume 24, Chicago 1994, p. 733–734.

A classification of proper names in literature was suggested by G. Smith,[13] an American professor specializing in literary onomastics. He drew up a classification intended for analyzing Shakespeare's comedy A Midsummer Night's Dream featuring characteristic names. The imaginary proper names (anthroponyms) were divided into borrowings: classical, biblical, medieval, e.g. *Demetrius*, *Goodfellow*; descriptive tags and epithets, e.g. *Cobweb*; associative tags: occupational, social class: *Flute*, *Nick*. The names of places were divided into: classical, biblical, and medieval, e.g. *Acheron*.

The mentioned classifications served as a basis for the present one. The major types of names have been borrowed from the theoretical classifications of Superanskaya and Zgusta. Smith's classification of a more practical character provided the pattern for analyzing the onymic space in literature. The names for the classification are spelled in Italian and collected alphabetically in the appendix Proper names from part Inferno. The appendix is divided into the following tables: Table 1. a), b); Anthroponyms belonging to real people (121 names); Table 2. Mythonyms and other invented names (119 names); Table 3. a) – d) Toponyms and miscellaneous (123 names). The paper classifies the names from Inferno[14] into those of animate objects: people, characters and creatures from myths (Table 1, Table 2), and inanimate objects – toponyms mostly (Table 3). The latter will include primarily place-names and a share of unique objects and creatures (Table 4). Besides, each group specifies the names for real and imaginary objects.

An additional analysis of the anthroponyms and toponyms can show more features reflecting the relevance of knowledge presented by proper names. For this purpose, the real anthroponyms are labeled in Table 1. with the letters *(p)*, *(r)*, *(c)* subject to the areas: politics, religion or culture. To find out the degree of geographical knowledge for the 14th century Italians, the real toponyms are labeled under Superanskaya's terminology: horonyms *(horo)* understood *ad hoc* as inhabited areas, hydronyms *(hydro)* that is any water features and oronyms *(oro)* to identify mountains or mountainous areas. The imaginary names were labeled *(antiq)* for the concepts of classical mythology, *(Bible)* for the biblical references and a group of other names either invented by Dante (see the symbol *D*) for the creatures in hell or mentioned by him without any other historical references.

The analysis of the onymic space in Inferno has been made on the material of 363 names. The total number of proper names for real people, places and objects made up of: 121 anthroponyms, 106 toponyms and 4 additional units equals 231 names, i.e.

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[13] G. Smith, Names and References in Midsummer Night's Dream. Paper presented at the 25th International Congress of Onomastic Sciences, Glasgow, Scotland 2014.

[14] Dante Alighieri, La Commedia, Milano 1966.

63.63 % of the total number. The proportion of the real names proves the suggestion that the names for the real objects exceed significantly the imaginary ones. The total number of the imaginary anthroponyms, mythonyms mainly, and place-names makes up 132 units (36.36 %) with the domination of anthropomorphic mythonyms (119). Thus, the number shows that the poem aimed to describe not myths and fictional events as epic poems and allegories did in particular Roman de la Rose but socially and politically relevant reality which is seen in the share for the real concepts (63 %) and imaginary ones (36 %). Examining the groups of real anthroponyms and place-names, the results are relatively close with a slight domination of the former. The share for the real anthroponyms makes up 121 units (33.33 %) and the one for the place-names is 106 units (29.2 %). The shares for the imaginary names are: 119 anthroponyms – 32.78 %, and only 13 place names – 3.58 %.

For comparing the received data, the first part of the Roman de la Rose written by Guillaume de Lorris has been examined regarding proper names.[15)] The quantitative analysis has identified only 16 names in 4 055 lines: the anthroponyms of real people from the antiquity and early Middle Ages included: *Macrobes*, *Scypion*, *Alixandre*, *Pépin*, *Guindesores*; the mythonyms: *Amour*, *Narcisse*, *Artu*, *Keus*; the place-names: *Cornoaille*, *Seine*, *Bretaigne*, *Pavie*, *Lohereine*; and the additional onyms: *le Soleil*, *Romanz de la Rose*. No character belonging to the period of writing the *Roman* is found in the French allegory.

In the Divine Comedy, the share within the anthroponymic domain for the real and imaginary names (see Appendix. Table 1 a), b) makes up 67 units (18.4 %) and 54 units (14.87 %) respectively, which shows a relative balance. The domain of toponyms (Table 3 a) – c) has a share of the real then-contemporary place-names (Table 3 a) which is significantly higher: 94 (25.89 %) of 123 names. The domination of the real characters and places in The Divine Comedy might show that the worldview tended to be real in terms of the onymic system. The proportion shows the interest not only to the historical but then-current events though other literary works where the focus used to be made on historical or legendary descriptions.

The shares of personal names (Table 1 a), b) in terms of the occupation and activity of their bearers have been arranged into the groups under one of three spheres of activity: 1) politics and society, 2) religion, 3) culture. Group one includes the names of politicians, military men; group two presents the names of the people associated with religion and group three incorporates intellectuals, scientists, philosophers and people who became part of literary works.

[15)] G. de Lorris – J. de Meung, o. c. in note 1.

Quantitatively, the group associated with politics and society (labeled with *(p)* makes up the largest share. In Table 1, the names of politicians dominate with 63 units (17.35 %) while the names of ancient politicians make up 20 units (5.5%). The sphere of religion is presented with 5 names belonging to the Middle Ages (Table 1 a) *(r)* and 10 names for the names of antique figures (Table 1 b) *(r)*. The area of culture is mostly presented by the ancient thinkers and scientists 23 (Table 1 b) *(c)*.

Thus the activity of people belonging to the past is more various (see Table 1 b). The domain of politics and society of the period before the 13th century is presented with: *Alessandro Magno, Annibal, Bruto, Carlo Magno, Cassio, Cesare, Constantino il Grande, Caton, Cleopatra, Cornelia Scipionis Africana, Dionisio, Giason, Iulia Caesaris, Marzia, Pirro, Saladino, Scipion, Tolommeo*; religion is associated with: *Ali, Anastasio, Fotin, Lucia, Maometto, Paolo, Pietro, Thais, Vangelista*; the culture and science domain incorporates: *Anassagora, Averrois, Avicenna, Diogenes, Empedocles, Eraclito, Epicuro, Euclide, Galieno, Ippocrate, Isopo, Livio, Lucano, Omero, Orazio, Ovidio, Platone, Seneca, Socrate, Tale, Tullio, Virgilio, Zenone*.

The writers and philosophers are presented by the ancient world showing the respect to their works: *Isopo, Lucano, Omero, Orazio, Ovidio, Virgilio*. The researchers mentioned in the book are: *Euclide, Galieno, Ippocrate*. However, the Middle Ages among the people of culture and science are presented only with *Michele Scotto, Averrois, Avicenna* and *Brunetto Latini*. The analysis shows that the proportion of people contemporary to Dante is significant only among politicians. In all the other categories: religious leaders, writers, researchers, the representatives of the ancient period prevail. The notable figures of the Middle Ages are present with 16 names, i.e. 11 names of notable people: *Ali, Papa Anastasio II, Averrois, Avicenna, Carlo Magno, Fotino di Tessalonica, Gualdrada, Maometto, Orlando, Ruggero Arcivescovo, Saladino* and 5 characters: *Artu, Ganellone, Galeoto, Lancilotto, Tristano*.

Of 119 mythonyms (Table 2), 79 (21.7%) belong to classical mythology. Biblical characters make up 16 units. The group of medieval characters *(mediev)* presents mostly the ones from Arthurian legends: *Artu, Galeotto, Lancilotto, Tristano*, except *Ganellone* who belongs to the Song of Rolland. The characters mentioned only by Dante without any well-known reference to historical sources are: *Ciacco, Gianni Schicchi, Guglielmo Borsiere, Pier da Medicina, Sassol Mascheroni, Stricca*. A special subgroup is seen in the names of 12 creatures so called Malebranche ("Evil Claws") invented by Dante (See Table 2. *(D)*: *Alchino, Barbariccia, Cagnazzo, Calchabrina, Ciriatto, Draghignazzo, Farfarello, Grafficane, Libicocco, Malacoda, Rubicante, Scarmiglione*.

Among the toponyms (Table 3 a) – c), the horonyms prevail with 60 units. 10 of them belong to ancient locations (See Table 3 b) *(horo)* and two to non-existent: *Dite* and *Sodoma*. The hydronyms make up 30 units: 24 are real with the majority located in Italy. One relates to the description of ancient events – *Tiber* and five relate to imagi-

nary locations representing the geography of hell: *Acheronte*, *Cocito*, *Flegetonta*, *Lete*, *Stige*.

The real oronyms are: *Alpe*, *Apennino*, *Aperti*, *Luni*, *Marcabo*, *Mongibello*, *Pietrapana*, *Vercelli*, *Veso* (9 units); ancient: *Aventino* (1 unit); invented: *Caina*, *Dilettoso Monte*, *Giudecca*, *Malebolge* (4 units). Additionally, among the other place-names incorporated with the label (*misc*), the names of valleys may be mentioned in particular: *Casentin*, *Val de Chiana*, *Val Camonica*, *Val di Magra*; and the places of battles: *Campo Picen*, *Ceperan*, *del Toppo*.

Real place-names are presented with 68 Italian toponyms: including urbanonyms, e.g. *Carisenda* – a tower in Bologna. The foreign locations specified are: *Arles*, *Cahors*, *Cologna*, *Etiopia*, *Grecia*, *India*, *Libia*, *Mor Rosso*, *Morrocco*, *Osterricch*, *Sibilia*, *Spagna*, *Tamigi*, *Tanaïs*, *Tiralli*, *Setta*, *Damiata*, *Lenno*, *Strofade*, *Tiber*, *Tebe*, *Troia*.

The group miscellaneous (Table 3 d) presents additional types of names: two constellations *Carro* (the Wagon) and *I Pesci* (Pisces), the book title *Tesoro* written by Brunetto Latini and the chrematonym Il Volto Santo di Lucca – a revered crucifix**.**

Overall, the classification of the proper names in Dante's poem has shown that the core of the background knowledge and cultural memory of the 14th century Italians was made up of the references to both the classical period and the then-recent events with a certain ignorance of the early Middle Ages. In particular, arts and literature are presented mostly by classical writers. However, the analysis of the onymic space shows that being a fiction work with a noticeable share of literary and mythological characters it reflects the frame of mind which is inclined to real circumstances and people.

Appendix. Proper names from part Inferno (363 names)

Table 1. Anthroponyms belonging to real people (121 names)
Symbols (p), (r), (c) show the activity in the areas of politics, religion or culture.

a) Names of people living in 13th–14th centuries (67 names)		**b) Names of people living before 13th century (54 names)**
1 [Mastro] Adamo (?–1281) *(p)*	Gaddo [Ugolino] (13th century) (*p)*	Alessandro [Magno] (356–323 BC) *(p)*
L'Abbagliato [Bartolomeo dei Folcacchieri] (?–1300) *(p)*	Geri del Bello (?–c. 1280) *(p)*	Ali (c. 601–661) *(r)*
Agnel dei Brunelleschi (13th century) *(p)*	Giacomo da Sant'Andrea (?–1239) *(p)*	Anassagora (c. 500–428 BC) *(c)*
Alardo [de Valery] (c. 1220–1277) *(p)*	Gualdrada (c. 1160–?) *(p)*	[Papa] Anastasio II (5th century) *(r)*

Alessio Interminei da Lucca (?–?) *(p)*	Frate Gomita (Gallura) (13th century) *(p)*	Annibal [Barca] (247–c. 181 BC) *(p)*
Alberigo (?–1307) *(p)*	Granni de'Soldanier (13th century) *(p)*	Averrois (1126–1198) *(c)*
Alberto da Siena (13th–14th centuries) *(r)*	Gualandi (13th century) *(p)*	Avicenna (980–1037) *(c)*
Anselmuccio [della Gherardesca] (1274–1289) *(p)*	Guido Bonatti (c. 1210–c. 1300) *(p)*	Bruto (?–43 BC) *(p)*
Asdente [Maestro Benvenuto] (13th century) *(p)*	Guido Guerra (c. 1220–1272) *(p)*	Carlo Magno (742–814) *(p)*
Azzolino [da Romano] (1194–1259) *(p)*	Iacopo Rusticucci (?–c. 1266) *(p)*	Cassio [Longino] (87/86–42 BC) *(p)*
Beatrice (1266–1290) *(c)*	Lanfranchi (13th century) *(p)*	Cesare [Gaio Giulio] (101 BC–44 BC) *(p)*
[Tesauro de'Beccheria] Beccheria (?–1258) *(p)*	Michele Scotto (c. 1175–1234) *(c)*	Costantino [il Grande I] (274–337) *(p)*
Bertram del Bornio (c.1140–c. 1215) *(p)*	Michel Zanche (?– 1290) *(p)*	Caton (95–46 BC) *(p)*
Bonifazio (c. 1235–1303) *(r)*	Montagna [de'Parcitati] (1295–?) *(p)*	Cleopatra (69–30 BC) *(p)*
Bonturo (13th century–1324) *(p)*	Mosca [de'Lamberti] (?–c. 1243) *(p)*	Cornelia [Scipionis Africana] (190–100 BC) *(p)*
Buoso da Duera (?–c. 1282) *(p)*	Niccolo III [Giovanni Gaetano Orsini] (c. 1216–1280) *(r)*	Diogenes (c. 412–323 BC) *(c)*
Buoso Donati (13th century) *(p)*	Obizzo da Esti (c. 1247–1293) *(p)*	Dionisio (405–367 BC) *(p)*
Branca d'Oria (c. 1233–1325) *(p)*	dell'Orsa (13th century) *(p)*	Euclide (c. 365–275 BCE) *(c)*
Brunetto Latini (c. 1220–c. 1294) *(c)*	Puccio Sciancato (?–c. 1280) *(p)*	Epicuro (341–270 BC) *(c)*
Caccia d'Ascian (13th century) *(p)*	Rinier da Corneto (?–c. 1300) *(p)*	Empedocles (c. 490–c. 430 BC) *(c)*
Camicion de'Pazzi (13th century) *(p)*	Rinier Pazzo (13th century) *(p)*	Eraclito (c. 535–c. 475 BC) *(c)*
Capocchio (?–1293) *(r)*	Roberto Guiscardo (c. 1025–1085) *(p)*	Fotino [di Tessalonica] (5–6th centuries) *(r)*
Carlin [Carlo de'Pazzi] (13th–14th centuries) *(p)*	Ruggero Arcivescovo [di Pisa] (12th century) *(r)*	Galieno (131–201) *(c)*

Carlo [I d'Angiò] (1226–1285) *(p)*	Tebaldo (c. 1238–1270) *(p)*	Giason (2nd century BC) *(p)*
frate Catalan [Fra Catalano dei Malavolti] (c. 1210–1285) *(r)*	Tegghiaio Aldobrandi (?–1262) *(p)*	Isopo (c. 620–564 BC) *(c)*
[Alberto da] Casalodi (c. 1230–1288) *(p)*	Thibaut II (1253–1270) *(p)*	Ippocrate (c. 460–380 BCE) *(c)*
Cianfa Donati (?–c. 1289) *(p)*	Uguccione [della Faggiuola] (1250–1319) (*p)*	Iulia [Caesaris] (c. 76 BC–54 BC) *(p)*
fra Dolcin [da Novara] (c. 1250–1307) *(r)*	Ugolino della Gherardesca (c. 1210–1289) *(p)*	Livio (c. 59 BC–17 AD) *(c)*
Farinata [degli Uberti] (?–1264) *(p)*	Vanni Fucci (?–c. 1300) *(p)*	[Santa] Lucia (283–304) *(r)*
Federigo [II Hohenstaufen] (1194–1250) *(p)*	Venedico setu Caccianimico (c. 1228–c. 1302) *(p)*	Lucano (39–65) *(c)*
Filippo Argenti (13th century) *(p)*	Vitaliano [del Dente] (?–c. 1310) *(p)*	Maometto (c. 570–632) *(r)*
Focaccia [Vanni de'Cancellieri] (13th century) *(p)*	Saint Zita (c. 1215–1272) *(r)*	Marzia (c. 80 BC–?) *(p)*
Francesca [da Rimini] (1255–ca. 1285) *(c)*		Orazio (65 BC–8 BC) *(c)*
Francesco d'Accorso (1225–1293) *(p)*		Orlando (?–778) *(p)*
		Omero (8th century BC) (c)
		Ovidio (43 BC–AD 17/18) *(c)*
		Pirro (318 BC–272 BC) *(p)*
		Platone (c. 428/427–348/347 BC) *(c)*
		Paolo (c. 5–c. 67) *(r)*
		Pietro (?– c. 64 AD) *(r)*
		[Pope] Sylvester I (?–335) *(r)*
		Saladino (1137/1138–1193) *(p)*
		Seneca

		(c. 4 BC–65 AD) *(c)*
		Scipion (236–183 BC) *(p)*
		Socrate (470/469–399 BC) *(c)*
		Tale (640/624–548/545 BC) *(c)*
		Thais Santa Taide (4th century) *(r)*
		Tolommeo (2nd century BC) *(p)*
		Tullio [Ciceróne] (106 BC–43 AD) *(c)*
		Vangelista (6–c. 100) *(r)*
		Virgilio (70–19 BC) *(c)*
		Zenone (c. 490–c. 430 BC) *(c)*

Table 2. Mythonyms and other invented names (119 names)

Abel *(Bible)*	Elia *(Bible)*	Narcisso *(antiq)*
Abraam *(Bible)*	Enea *(antiq)*	Nassido *(antiq)*
Absalone *(Bible)*	Ercole *(antiq)*	Nesso *(antiq)*
Adamo *(Bible)*	Eriton *(antiq)*	Nembrotto *(antiq)*
Achille *(antiq)*	Eteocle *(antiq)*	Nettuno *(antiq)*
Alchino *(D)*	Ettore *(antiq)*	Noe *(Bible)*
Aletto *(antiq)*	Eurialo *(antiq)*	Nino *(antiq)*
Anchise *(antiq)*	Euripilo *(antiq)*	Niso *(antiq)*
Achitofel *(Bible)*	Farfarello *(D)*	Orfeo *(antiq)*
Anfiarao *(antiq)*	Fialte *(antiq)*	Paris *(antiq)*
Anteo (*antiq)*	Flegias *(antiq)*	Penelope *(antiq)*
Aretuso *(antiq)*	Folo *(antiq)*	Pentesilea *(antiq)*
Artu *(mediev)*	Ganellone *(mediev)*	Pier da Medicina *(D)*
Atropos *(antiq)*	Galeotto *(mediev)*	Pluto *(antiq)*
Baco *(antiq)*	Geryon *(antiq)*	Polidoro *(antiq)*
Barbariccia *(D)*	Giove *(antiq)*	Polissena *(antiq)*
Battista *(Bible)*	Giuda Scariotto *(Bible)*	Rachele *(antiq)*
		Rhea (*antiq*)
Briareo *(antiq)*	Giunone *(antiq)*	Rubicante *(D)*
Belzebu *(Bible)*	Giuseppo *(Bible)*	Sabello *(antiq)*
Caco *(antiq)*	Grafficane *(D)*	Sassol Mascheroni *(mediev)*

Cadmo *(antiq)*	Gorgon *(antiq)*	Scarmiglione *(D)*
Cagnazzo *(D)*	Lancilotto *(mediev)*	Semele *(antiq)*
Caino *(Bible)*	Lavinia *(antiq)*	Semiramis *(Assyrian)*
Calchabrina *(D)*	Learco *(antiq)*	Simon mago *(Bible)*
Cammilla *(antiq)*	Lucifero *(Bible)*	Sicheo *(antiq)*
Capaneo *(antiq)*	Libicocco *(D)*	Silvio *(antiq)*
Caron *(antiq)*	Lucrezia *(antiq)*	Sinon *(antiq)*
Cerbero (*antiq)*	Malacoda *(D)*	Stricca *(mediev)*
Ciacco *(caracter)*	Megera *(antiq)*	Taccia *(antiq)*
Ciratto *(D)*	Menalippo *(antiq)*	Tarquino *(antiq)*
Circe *(antiq)*	Manto *(antiq)*	Teseo *(antiq)*
Chiron *(antiq)*	Mattia *(antiq)*	Tesifone *(antiq)*
David *(Bible)*	Medea *(antiq)*	Tideo *(antiq)*
Danoia *(antiq)*	Michele *(antiq)*	Tifo *(antiq)*
Deidamla *(antiq)*	Minos *(antiq)*	Tiresia *(antiq)*
Dido *(antiq)*	Minotauro *(antiq)*	Tizio *(antiq)*
Diomede *(antiq)*	Mirra *(antiq)*	Tristano *(mediev)*
Draghignazzo *(D)*	Moise *(Bible)*	Turno *(antiq)*
Gianni Schicchi *(mediev)*		Ulisse *(antiq)*
Guglielmo Borsiere *(mediev)*		Vulcano *(antiq)*

Table 3. Toponyms and miscellaneous (123 names)

a) Real contemporary place-names (94 names)		**b) Place-names associated with ancient events (12 names)**
Acquacheta *(hydro)*	Libia *(horo)*	Atene *(horo)*
Adige *(hydro)*	Logodoro *(horo)*	Aulis *(horo)*
Alpe *(oro)*	Lamone *(horo)*	monte Aventino *(oro)*
Apennino *(oro)*	Lucca *(horo)*	Cipri *(horo)*
Mont' Aperti *(oro)*	Luni *(oro)*	Creti *(horo)*
Arles *(horo)*	Marcabo *(oro)*	Gaeta *(horo)*
Arno *(hydro)*	Maremma *(misc)*	Damiata *(horo)*
Arbia *(hydro)*	Mongibello *(oro)*	Lenno *(horo)*
Bacchiglione *(hydro)*	Montereggion *(misc)*	Strofade *(horo)*
Benaco *(hydro)*	Monte Veso *(oro)*	Tiber *(hydro)*
Bisenzio *(hydro)*	Mor Rosso *(hydro)*	Tebe *(horo)*
Bologna *(horo)*	Morrocco *(horo)*	Troia *(horo)*
Brescia *(horo)*	Osterricch *(horo)*	
Brenta *(hydro)*	Pistoia *(horo)*	**c) Imaginary place-names (13 names)**
Bruggia *(horo)*	Po *(hydro)*	Acheronte *(hydro)*
Bulicame *(hydro)*	Pietrapana *(oro)*	Caina *(oro)*

Cahors *(horo)*	Pola *(horo)*	Cocito *(hydro)*
Campo Picen *(misc)*	Penestrino *(horo)*	Iosaffat *(misc)* valley
Caprara *(horo)*	Prato *(horo)*	Dilettoso Monte *(oro)*
Caprona *(horo)*	Puglia *(horo)*	Dite *(horo)*
Cardidi *(hydro)*	Press del Quarnaro *(hydro)*	Flegetonta *(hydro)*
Carisenda *(misc)*	Ravenna *(horo)*	Flegra *(misc)* valley
Casentin valley	Rhone *(hydro)*	Giudecca *(oro)*
Cecina *(hydro)*	Rodano *(horo)*	Lete *(hydro)*
Ceperan *(misc)*	Santero *(horo)*	Malebolge *(oro)*
Cervia *(horo)*	San Benedetto *(horo)*	Sodoma *(horo)*
Charybdis *(hydro)*	Sardigna *(horo)*	Stige *(hydro)*
Chiarentana *(horo)*	Serchio *(hydro)*	
Cologna *(horo)*	Setta *(horo)*	**d) Miscellaneous (4 names)**
Corneto *(horo)*	Sibilia *(horo)*	il Carro *(astronym)*
Etiopia *(horo)*	Spagna *(horo)*	I Pesci *(astronym)*
Faenza *(horo)*	Tagliacozzo *(horo)* place of battle	Tesoro *(book title)*
Fano *(horo)*	Tambernicch *(horo)*	Il Volto Santo di Lucca *(chrematonym)*
Fiesole *(horo)*	Tamigi *(hydro)*	
Focara *(horo)*	Tanaïs *(hydro)*	
Fiorenza *(horo)*	Tiralli *(horo)*	
Fonte Branda *(hydro)*	del Toppo *(misc)*	
Forli *(horo)*	Trentino *(horo)*	
Garda *(hydro)*	Toscana *(horo)*	
Gardingo *(hydro)*	Trento *(horo)*	
Gaville *(horo)*	Urbino *(horo)*	
Gorgona *(horo)*	Verona *(horo)*	
Governo *(hydro)*	Val Camonica *(misc)*	
Grecia *(horo)*	Val de Chiana *(misc)*	
Guizzante *(horo)*	Val di Magra *(misc)*	
India *(horo)*	Vercelli *(oro)*	
Italia *(horo)*	Verucchio *(horo)*	

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