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**Damnation, love, salvation:
three examples of the value of the body as a "sign" in Dante's Comedy**

In Dante's *Comedy*, the interpretation of the signs is fundamental: the people Dante met on Earth are "signs" of those he will meet in the Afterlife, and the *Comedy* itself is a sign for the people, so that they return to Love and God.

However, when Dante uses the term "signi" within the *Comedy* he always does so with a truly original meaning; far from being just a conceptual reference, the "signi" are always embodied: the body, with its own language, makes up for it when words are not enough. With an original philosophical stance with respect to his age, Dante does not limit responsibility only to the rational of words, but also considers body language accountable, because it is moved by the Will too. The same gesture (not just words and thoughts) can be a sign of something good or bad, damning or saving.

Given the inseparable fate of bodies and souls in Dante's perspective, the different treatment reserved to the body in the three afterlife realms (and in the theological condition they represent) leads to three different ways of being "signs".

Thus, body language can have different uses and purposes, and therefore three different outcomes: starting from a lexical example for each canticle, it will be shown how the same body communication medium can respond to different wills, and therefore be judged in different ways, and so lead to three different resolutions that change the status of the corporeal sign itself, turning it into deception, arousal or miracle.