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The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. "Midway upon the journey of our life, I found myself in a dark wood, where the right way was lost..." Those eerie words open the first cantica of Dante Alighieri's "Inferno," the most famous part of the legendary Divina Comedia. But the stuff going on here is anything but divine, as Dante explores the metaphorical and supernatural horrors of the inferno.The date is Good Friday of the year 1300, and Dante is lost in a creepy dark forest, being assaulted by a trio of beasts who symbolize his own sins. But suddenly he is rescued ("Not man; man I once was") by the legendary poet Virgil, who takes the despondent Dante under his wing -- and down into Hell.But this isn't a straightforward hell of flames and dancing devils. Instead, it's a multi-tiered carnival of horrors, where different sins are punished with different means. Opportunists are forever stung by insects, the lustful are trapped in a storm, the greedy are forced to battle against each other, and the violent lie in a river of boiling blood, are transformed into thorn bushes, and are trapped on a volcanic desert.If nothing else makes you feel like being good, then "The Inferno" might change your mind. The author loads up his "Inferno" with every kind of disgusting, grotesque punishment that you can imagine -- and it's all wrapped up in an allegorical journey of humankind's redemption, not to mention dissing the politics of Italy and Florence.Along with Virgil -- author of the "Aeneid" -- Dante peppered his Inferno with Greek myth and symbolism. Like the Greek underworld, different punishments await different sins; what's more, there are also appearances by harpies, centaurs, Cerberus and the god Pluto. But the sinners are mostly Dante's contemporaries, from corrupt popes to soldiers.And Dante's skill as a writer can't be denied -- the grotesque punishments are enough to make your skin crawl ("Fixed in the slime, they say, 'Sullen were we in the sweet air that is gladdened by the Sun, bearing within ourselves the sluggish fume; now we are sullen in the black mire...'"), and the grand finale is Satan himself, with legendary traitors Brutus, Cassius and Judas sitting in his mouths. (Yes, I said MOUTHS, not "mouth")More impressive still is his ability to weave the poetry out of symbolism and allegory, without it ever seeming preachy or annoying. Even pre-hell, we have a lion, a leopard and a wolf, which symbolize different sins, and a dark forest that indicates suicidal thoughts. And the punishments themselves usually reflect the person's flaws, such as false prophets having their heads twisted around so they can only see what's behind them. Wicked sense of humor.Dante's vivid writing and wildly imaginative "inferno" makes this the most fascinating, compelling volume of the Divine Comedy. Never fun, but always spellbinding and complicated. Jump to ratings and reviewsProfessor Esolen's translation of Dante's Inferno is the best one I have seen, for two reasons. His decision to use unrhymed blank verse allows him to come nearly as close to the meaning of the original as any prose reading could do, and allows him also to avoid the harrowing sacrifices that the demand for rhyme imposes on any translator. And his endnotes and other additions provoke answers to almost any question that could arise about the work." —A. Kent HieattA groundbreaking bilingual edition of Dante's masterpiece that includes a substantive Introduction, extensive notes, and appendixes that reproduce Dante's key sources and influences. Of the great poets, Dante is one of the most elusive and therefore one of the most difficult to adequately render into English verse. With this major new translation, Anthony Esolen has succeeded brilliantly in marrying sense with sound, poetry with meaning, capturing both the poem's line-by-line vigor and its allegorically and philosophically exacting structure, yielding an Inferno that will be as popular with general readers as with scholars, teachers, and students. For, as Dante insists, without a trace of sentimentality or intellectual compromise, even Hell is a work of divine art.Esolen's edition also provides a critical ntroduction and endnotes, with appendices containing Dante's most important sources—from Virgil to Saint Thomas Aquinas and beyond —that deftly illuminate the religious universe the poet inhabited.Verse Translation by Anthony EsolenIllustrations by Gustave DoréGenresClassicsPoetryFictionLiteratureReligionFantasySchool 15967 people are currently reading281676 people want to readDante Alighieri, or simply Dante (May 14/June 13 1265 – September 13/14, 1321), is one of the greatest poets in the Italian language; with the comic story-teller, Boccaccio, and the poet, Petrarch, he forms the classic trio of Italian authors. Dante Alighieri was born in the city-state Florence in 1265. He first saw the woman, or rather the child, who was to become the poetic love of his life when he was almost nine years old and she was some months younger. In fact, Beatrice married another man, Simone di' Bardi, and died when Dante was 25, so their relationship existed almost entirely in Dante's imagination, but she nonetheless plays an extremely important role in his poetry. Dante attributed all the heavenly virtues to her soul and imagined, in his masterpiece The Divine Comedy, that she was his guardian angel who alternately berated and encouraged him on his search for salvation.Politics as well as love deeply influenced Dante's literary and emotional life. Renaissance Florence was a thriving, but not a peaceful city: different opposing factions continually struggled for dominance there. The Guelfs and the Ghibellines were the two major factions, and in fact that division was important in all of Italy and other countries as well. The Pope and the Holy Roman Emperor were political rivals for much of this time period, and in general the Guelfs were in favor of the Pope, while the Ghibellines supported Imperial power. By 1289 in the battle of Campaldino the Ghibellines largely disappeared from Florence. Peace, however, did not insue. Instead, the Guelf party divided between the Whites and the Blacks (Dante was a White Guelf). The Whites were more opposed to Papal power than the Blacks, and tended to favor the emperor, so in fact the preoccupations of the White Guelfs were much like those of the defeated Ghibellines. In this divisive atmosphere Dante rose to a position of leadership. in 1302, while he was in Rome on a diplomatic mission to the Pope, the Blacks in Florence seized power with the help of the French (and pro-Pope) Charles of Valois. The Blacks exiled Dante, confiscating his goods and condemning him to be burned if he should return to Florence.Dante never returned to Florence. He wandered from city to city, depending on noble patrons there. Between 1302 and 1304 some attempts were made by the exiled Whites to retrieve their position in Florence, but none of these succeeded and Dante contented himself with hoping for the appearance of a new powerful Holy Roman Emperor who would unite the country and banish strife. Henry VII was elected Emperor in 1308, and indeed laid seige to Florence in 1312, but was defeated, and he died a year later, destroying Dante's hopes. Dante passed from court to court, writing passionate political and moral epistles and finishing his Divine Comedy, which contains the Inferno, Purgatorio, and Paradiso. He finally died in Ravenna in 1321.Displaying 1 - 30 of 9,176 reviewsMarch 9, 2024whoa this book is wild.in place of a review of this whole book, i'm just going to write about this single line in Inferno that i full on cannot stop thinking about. warning: this is completely nasty. blame Dante. also: all credit goes out to my literary foundations professor. i'm essentially regurgitating his argument.in Canto XXXIII, the pilgrim encounters Count Ugolino. Ugolino, a former governor of Pisa, is feasting on the neck of Archbishop Ruggieri. in life, Ruggieri betrayed him, leading to his imprisonment. Ugolino was trapped in a tower along with his four sons. as days passed and Ugolino and his sons began to hunger, Ugolino bit into his own hands. his children bade him to eat them before he'd eat himself: "Father, it would be far less painful for us if you ate of us; for you clothed us in this sad flesh it is for you to strip it off."on the fourth day of imprisonment, the first of his sons died. the remaining three died over the next two days. Ugolino concludes: "Then hunger proved more powerful than grief."CAN. YOU. BELIEVE. THAT. DOUBLE. MEANING.either this guy should have died of his grief, but rather died of starvation, or - you know what's coming - homeboy ate his sons.I MEAN.that's impressive stuff, but it's not even over!!Dante is often called a "theological poet." however, theology and poetry are opposed when it comes to the trajectory of Inferno. if it's a theological work, then we should feel less compassion for the people we encounter as we progress, because Dante is descending in hell and meeting more and more sinful people. but if it's a tragedy (or poetic), then we should feel more compassion, because the peak of pity has to occur toward the end of the work for the sake of catharsis. so which side of Dante is the dominant side when it comes to Inferno? it's been the subject of scholarly argument for centuries.the really impressive, unbelievable, can't-stop-thinking-about-it thing: this entire argument comes down to this single line - Canto XXXIII, line 75: "Then hunger proved more powerful than grief."because either Ugolino is a story of immense tragedy, a story of near-faultless suffering, and we should pity him immesnely - or he's committed the horrifying, grotesque sin of eating the bodies of his children when cannibalism would not aid his long-term survival, and we should be largely unable to pity him! and it's completely ambiguous. we'll never know.Dante, you madman.bottom line: !!!!!!!!!!!!4-stars beautifully-written classics July 3, 2023Dante’s Inferno - the first book I was assigned to read in my high school World Literature class. Back then I couldn’t get over how much the emotion of fear set the tone as I read each page. I recently revisited this classic. Rather than a more conventional review – after all, there really is nothing I can add as a way of critical commentary -- as a tribute to the great poet, I would like to share the below microfiction I wrote a number of years ago: JOYRIDE One balmy July evening at a seaside amusement park, Hector and his date strolled past the merry-go-round, toddlers’ swings and tooting fire engine out to the more hair-raising rides. At the very end of the pier, beyond the Wild Mouse and giant Ferris wheel, there was a new roller coaster that looked pretty frightening. Not only did the tracks have steep climbs and amazing plunges but there was an opening in the boardwalk where the roller coaster took its passengers under the pier."Look,” Hector said, pointing to the hole in the boardwalk, “I’ve never seen a roller coaster whose tracks go beneath the surface.""Oh!” his date squealed, eager for as much of a thrill as the amusements had to offer, “that must really be scary. Let’s go.”They took their place in line behind the last thrill-seeker and watched as the roller coaster ascended, hurled down and sped around hairpin turns, finally climbing the highest hump of track and descending to where the track ran beneath the pier. Hector looked over at the spot in the boardwalk from which the train would eventually reemerge. He waited and waited. This was taking much more time than he though.Hector’s girlfriend squeezed his hand. “Wow! I bet they’re really getting spooked down there.”Hector heard shrieks coming from some place underneath their feet – shrieks not of delight or pleasure but shrieks to make your blood run cold.“Oh, I can’t wait!” his date said, tugging at his shirtsleeve.Hector crouched down to hear the shrieks and howls more clearly. Waves of heat rising from the spaces between the wooden boards of the boardwalk scorched his face. After several uneasy moments he stood back up and watched as the roller coaster finally rolled through the cavernous opening in the boardwalk and stopped near the line.All of the passengers’ faces were ashen and a middle-aged woman in the front seat was weeping on her husband’s shoulder.“This must really be something,” Hector’s date said. One terrified passenger unbuckled herself and climbed out. She walked past, eyes downcast, and Hector could both see and smell her hair was singed.And if this wasn’t enough, the cheerless bearded man running the ride collected everyone’s tickets and pronounced lots would be drawn to determine who would have to ride in the first car. Hector’s date called out that if nobody else wanted, she would gladly volunteer for the front seat.When the old man nodded, she pulled Hector by the hand to the front of the roller coaster and strapped him in next to her. Hector noticed for the first time the name of this ride – spelled out in red iridescent letters over their heads was “DANTE’S INFERNO.“ Hector slunk down in his seat next to his girlfriend who was now giggling and playfully poking him in the ribs. As the roller coaster began moving, Hector tried to console himself with the grim fact that everyone on the preceding ride did at least come back alive.August 8, 2021Inferno (La Divina Commedia #1) = The Divine Comedy of Dante Alighieri: Volume 1: Inferno, Dante AlighieriThe Divine Comedy is a long narrative poem by Dante Alighieri, begun c. 1308 and completed in 1320, a year before his death, in 1321. It is widely considered the preeminent work in Italian literature, and is seen as one of the greatest works of world literature. The poem's imaginative vision of the afterlife is representative of the medieval world-view as it had developed in the Western Church, by the 14th century. It helped establish the Tuscan language, in which it is written, as the standardized Italian language. It is divided into three parts: Inferno, Purgatorio, and Paradiso.Halfway through the story of my lifeI woke to find myself in a dark woodGone from the path directFor I had wandered off from the straight pathFor I had strayed from the straight pathFor I had lost the path that does not strayMidway in our life’s journeyThe straightforward pathway had been lostدانته آلیگیری - کمدی الهی: ترجمه سعادت و ویرگیل: ترجمه برنت ... 14منقل از متن: (در نیمه راه ... 1303, 1313, 1963 ... 14/06/1299 Mohammad Qorbani ... 16/05/1400 ... هجری خورشیدی؛ ا. شریانی

Review Writing Based on Dante's Inferno ... November 30, 2022 ... 13/06/1299 ... 16/05/1400 ... هجری خورشیدی؛ ا. شریانی

سخت انبوه، که یادش ترس را، در دل بیدار میکند. چنان تلخ است، که مرگ، جز اندکی از آن تلختر نیست، اما من، برای وصف صفایی که در این جنگل یافتم، سخن از دیگر چیزهایی که در آن دیدم، خواهم گفت. ... Translation of Dante's Inferno ... 5 times, 5 ... 1 ... 1 ... 1