

# DOWNLOAD PDF THE FIRST CANTICLE, INFERNO OF THE DIVINE COMEDY

## Chapter 1 : The Divine Comedy: Paradiso, Dante's Third Canticle by Sandow Birk

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**Description and meaning** Date of composition It has not yet been possible to establish precisely the year when Dante began writing the Divine Comedy, thus we have to rely on what we know about his life and on elements internal to the work. Certainly we should reject the hypotheses that a Dante began writing the poem in honor of Beatrice before he went into exile and then finished it, after his sentence, starting in , and b that the Divine Comedy was begun after the death of Henry VII in Of the two dates now considered most probable, and , this latter seems most convincing, given that between and Dante was busy writing two other works *De vulgari eloquentia* and *Il Convivio* , which he interrupted when the demanding work on the Divine Comedy began. Some historical references in the first canticle suggest that the *Inferno* was probably written by the end of , while other historical information in the second canticle indicates that the *Purgatorio* was finished between and In , Dante dedicated to Cangrande della Scala the first canto of the *Paradiso*, on which he worked up to the final years of his life. **General structure of the work** The Divine Comedy is divided into three canticles: *Inferno*, *Purgatorio*, and *Paradiso*. Each canticle consists of thirty-three cantos, except the first which has thirty-four, thus the entire poem is made up of one-hundred cantos. **Structure of the Inferno** The kingdom of damnation is presented as an overturned cone, with its base lying underneath the hemisphere of the land surface and its tip reaching to the center of the earth. It is divided into ten zones: After the first six circles, the seventh is divided into three sub-circles or rounds, the eighth into ten pits, and the ninth into four zones: *Caina*, *Antenora*, *Ptolomea*, and *Judecca*. **Structure of the Purgatorio** The second reign of the afterlife is depicted as a mountain emerging from the hemisphere opposite the land surface. It is divided into three parts: *Ante-Purgatory*, *Purgatory* properly speaking, which is in turn divided into second terraces, and finally, at the top of the mountain, the *Earthly Paradise*. **Structure of the Paradiso** The last kingdom of the poem reflects the Ptolemaic conception of the universe: Starting from the planetary sphere closest to Earth, we find: Beyond the crystalline sphere is the unmoving heaven of the *Empyrean Theology*. **Length of the journey** Dante tells that he traversed the three kingdoms of the afterlife during the spring equinox, starting on the night between the 7th and 8th of April of , the year of the first Jubilee proclaimed by Pope Boniface VIII, and that he ended his journey at midnight of 14th April. It took the poet: By descending into the infernal world, climbing back up through the realm of purgation, and entering that of bliss, Dante effects a real purification of body and spirit.

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## Chapter 2 : Inferno (Dante) - Wikipedia

*The First Canticle, Inferno of the Divine Comedy of Dante Alighieri is one of the great works of literature. The English translation presented here is highly recommended to all readers as one of the most influential texts ever written.*

An initial canto , serving as an introduction to the poem and generally considered to be part of the first cantica, brings the total number of cantos to 34. It is generally accepted, however, that the first two cantos serve as a unitary prologue to the entire epic, and that the opening two cantos of each cantica serve as prologues to each of the three cantiche. Additionally, the verse scheme used, terza rima , is hendecasyllabic lines of eleven syllables , with the lines composing tercets according to the rhyme scheme aba, bcb, cdc, ded, Within each group of 9, 7 elements correspond to a specific moral scheme, subdivided into three subcategories, while 2 others of greater particularity are added to total nine. For example, the seven deadly sins of the Catholic Church that are cleansed in Purgatory are joined by special realms for the Late repentant and the excommunicated by the church. The core seven sins within Purgatory correspond to a moral scheme of love perverted, subdivided into three groups corresponding to excessive love Lust , Gluttony , Greed , deficient love Sloth , and malicious love Wrath , Envy , Pride. Dante is thirty-five years old, half of the biblical lifespan of 70 Psalms Upper Hell, outside the city of Dis, for the four sins of indulgence lust , gluttony , avarice , anger ; Circle 7 for the sins of violence; and Circles 8 and 9 for the sins of malice fraud and treachery. Added to these are two unlike categories that are specifically spiritual: Limbo, in Circle 1, contains the virtuous pagans who were not sinful but were ignorant of Christ, and Circle 6 contains the heretics who contradicted the doctrine and confused the spirit of Christ. The mountain has seven terraces, corresponding to the seven deadly sins or "seven roots of sinfulness. It is also drawn primarily from Christian theology, rather than from classical sources. Love, a theme throughout the Divine Comedy, is particularly important for the framing of sin on the Mountain of Purgatory. While the love that flows from God is pure, it can become sinful as it flows through humanity. Humans can sin by using love towards improper or malicious ends Wrath , Envy , Pride , or using it to proper ends but with love that is either not strong enough Sloth or love that is too strong Lust , Gluttony , Greed. Below the seven purges of the soul is the Ante-Purgatory, containing the Excommunicated from the church and the Late repentant who died, often violently, before receiving rites. Thus the total comes to nine, with the addition of the Garden of Eden at the summit, equaling ten. Christian souls arrive escorted by an angel, singing *In exitu Israel de Aegypto*. In his Letter to Cangrande , Dante explains that this reference to Israel leaving Egypt refers both to the redemption of Christ and to "the conversion of the soul from the sorrow and misery of sin to the state of grace. The Purgatorio is notable for demonstrating the medieval knowledge of a spherical Earth. During the poem, Dante discusses the different stars visible in the southern hemisphere , the altered position of the sun, and the various timezones of the Earth. At this stage it is, Dante says, sunset at Jerusalem, midnight on the River Ganges , and sunrise in Purgatory. After an initial ascension, Beatrice guides Dante through the nine celestial spheres of Heaven. These are concentric and spherical, as in Aristotelian and Ptolemaic cosmology. While the structures of the Inferno and Purgatorio were based on different classifications of sin, the structure of the Paradiso is based on the four cardinal virtues and the three theological virtues. The first seven spheres of Heaven deal solely with the cardinal virtues of Prudence , Fortitude , Justice and Temperance. The final four incidentally are positive examples of the cardinal virtues, all led on by the Sun , containing the prudent, whose wisdom lighted the way for the other virtues, to which the others are bound constituting a category on its own. Mars contains the men of fortitude who died in the cause of Christianity; Jupiter contains the kings of Justice; and Saturn contains the temperate, the monks who abided by the contemplative lifestyle. The seven subdivided into three are raised further by two more categories: Topping them all is the Empyrean , which contains the essence of God, completing the 9-fold division to 33. The Paradiso is consequently more theological in nature than the Inferno and the Purgatorio. Woodcut for Inferno, canto 1, by Pietro di Piasi, Venice, 1492. The original printing press is on display in the Oratorio

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della Nunziatella in Foligno.

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## Chapter 3 : Dante - The Divine Comedy | calendrierdelascience.com

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The exhibition will be on view through February 17, Paradiso is set in New York. The hand-signed, continuous tone, lithographic images are drawn with an ink-filled drafting pen to create intricate cross-hatching and fine lines. The book is bound in dark red leather with gold stamping. It is the first book in the trilogy. All of the images for the book were hand drawn by the Birk who worked with Master Printer, David Salgado, to print and publish Inferno at Trillium Press. The edition is plus a number of proofs. About Purgatorio Purgatorio, the second canticle, is about the climb out of Inferno toward Paradiso. Purgatorio contains 69 original signed lithographs, a dynamic translation by the artist and co-author Marcus Sanders, and is bound in dark green leather with gold stamping. Birk again collaborated with Master Printer David Salgado of Trillium Press, where the book was published in an edition of About Paradiso Paradiso is the third canticle of the Divine Comedy. Birk is again collaborating with author Marcus Sanders to adapt the text into contemporary language. Paradiso, which will situate Paradise in New York, will contain approximately 70 original lithographs and will be bound in white leather with gold stamping. It will be released in January , printed and published by Trillium Press in an edition of To do this, each lithographic plate, which was hand drawn by Birk, is actually a sheet of transparent, textured drafting film. Using an ink-filled drafting pen with a nib, the drawings for each of the projects were done the year prior to each of the publications in the trilogy being released. For Inferno, the drawings were completed during , for Purgatorio, , and Birk is currently drawing the illustrations for Paradiso. As a counterpoint to the black pen lines, scratching and scraping the drawing with scalpels and razor blades create white lines and tonal subtleties. The illusion of gray from the cross-hatching becomes real gray tone in lines that have tone. The edges of the line are not mechanical, but have the nuance of drypoint without the indirect feedback of scratching on a plate. Lithography works on the principle that there is a natural antipathy between water and ink. With quadrupleinking, plus using the nap of the paper picked up on the printing blanket, the elusive continuous tone line is achieved. Sandow Birk, Canto 8 - Charles Martel below: Sandow Birk, Canto 16 - Caciaguida below: Information on related lectures and performances will be announced at a later date. Images relating to the exhibition may be viewed at the Catherine Clark Gallery web site. Read more articles and essays concerning this institutional source by visiting the sub-index page for the Hearst Art Gallery in Resource Library Magazine. Visit the Table of Contents for Resource Library Magazine for thousands of articles and essays on American art, calendars, and much more.

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## Chapter 4 : The First Canticle, Inferno of the Divine Comedy of Dante Alighieri

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The Divine Comedy was possibly begun prior to and completed just before his death in 1321, but the exact dates are uncertain. In addition, in his final years Dante was received honourably in many noble houses in the north of Italy, most notably by Guido Novello da Polenta, the nephew of the remarkable Francesca, in Ravenna. There at his death Dante was given an honourable burial attended by the leading men of letters of the time, and the funeral oration was delivered by Guido himself. The plot of The Divine Comedy is simple: He has two guides: Virgil, who leads him through the Inferno and Purgatorio, and Beatrice, who introduces him to Paradiso. Through these fictional encounters taking place from Good Friday evening in through Easter Sunday and slightly beyond, Dante learns of the exile that is awaiting him which had, of course, already occurred at the time of the writing. Thus, the exile of an individual becomes a microcosm of the problems of a country, and it also becomes representative of the fall of humankind. The poem consists of cantos, which are grouped together into three sections, or canticles, Inferno, Purgatorio, and Paradiso. Technically there are 33 cantos in each canticle and one additional canto, contained in the Inferno, which serves as an introduction to the entire poem. For the most part the cantos range from about 100 to about 150 lines. Thus, the divine number of three is present in every part of the work. Dante, while adopting the convention, transforms the practice by beginning his journey with the visit to the land of the dead. The Inferno represents a false start during which Dante, the character, must be disabused of harmful values that somehow prevent him from rising above his fallen world. The visit to Hell is, as Virgil and later Beatrice explain, an extreme measure, a painful but necessary act before real recovery can begin. This explains why the Inferno is both aesthetically and theologically incomplete. For instance, readers frequently express disappointment at the lack of dramatic or emotional power in the final encounter with Satan in canto XXXIV. But because the journey through the Inferno primarily signifies a process of separation and thus is only the initial step in a fuller development, it must end with a distinct anticlimax. In a way this is inevitable because the final revelation of Satan can have nothing new to offer: Here the pilgrim Dante subdues his own personality in order that he may ascend. In fact, in contrast to the Inferno, where Dante is confronted with a system of models that needs to be discarded, in the Purgatorio few characters present themselves as models; all of the penitents are pilgrims along the road of life. Dante, rather than being an awed if alienated observer, is an active participant. If the Inferno is a canticle of enforced and involuntary alienation, in which Dante learns how harmful were his former allegiances, in the Purgatorio he comes to accept as most fitting the essential Christian image of life as a pilgrimage. As Beatrice in her magisterial return in the earthly paradise reminds Dante, he must learn to reject the deceptive promises of the temporal world. Despite its harsh regime, the Purgatorio is the realm of spiritual dawn, where larger visions are entertained. Whereas in only one canto of the Inferno VII, in which Fortuna is discussed, is there any suggestion of philosophy, in the Purgatorio, historical, political, and moral vistas are opened up. It is, moreover, the great canticle of poetry and the arts. Dante meant it literally when he proclaimed, after the dreary dimensions of Hell: In the Purgatorio he extends that tradition to include Statius whose Thebaid did in fact provide the matter for the more grisly features of the lower inferno, but he also shows his more modern tradition originating in Guinizelli. Shortly after his encounter with Guinizelli comes the long-awaited reunion with Beatrice in the earthly paradise. Thus, from the classics Dante seems to have derived his moral and political understanding as well as his conception of the epic poem—that is, a framing story large enough to encompass the most important issues of his day, but it was from his native tradition that he acquired the philosophy of love that forms the Christian matter of his poem. He is also a historical figure and is presented as such in the Inferno I: I was born sub Julio, though late in his time, and I lived in Rome under the good

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Augustus, in the time of the false and lying gods. Born under Julius Caesar , he extolled Augustus Caesar. Virgil is a poet whom Dante had studied carefully and from whom he had acquired his poetic style, the beauty of which has brought him much honour. But Dante had lost touch with Virgil in the intervening years, and when the spirit of Virgil returns it is one that seems weak from long silence. But the Virgil that returns is more than a stylist; he is the poet of the Roman Empire, a subject of great importance to Dante, and he is a poet who has become a *saggio*, a sage, or moral teacher. And yet, of course, Virgil by himself is insufficient. Dante, on the other hand, was determined to go beyond history because it had become for him a nightmare. In the Paradiso true heroic fulfillment is achieved. Their historical impact continues and the totality of their commitment inspires in their followers a feeling of exaltation and a desire for identification. In his encounters with such characters as his great-great-grandfather Cacciaguida and Saints Francis , Dominic , and Bernard , Dante is carried beyond himself. The Paradiso is consequently a poem of fulfillment and of completion. It is the fulfillment of what is prefigured in the earlier canticles.

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## Chapter 5 : Divine Comedy - Wikipedia

*Inferno* (*La Divina Commedia* #1) = *The Divine Comedy of Dante Alighieri: Volume 1: Inferno, Dante Alighieri The Divine Comedy (Italian: Divina Commedia) is a long narrative poem by Dante Alighieri, begun c. and completed in , a year before his death in*

The poet finds himself lost in a dark wood *selva oscura* [6] , astray from the "straight way" *diritta via*, [7] also translatable as "right way" of salvation. He sets out to climb directly up a small mountain, but his way is blocked by three beasts he cannot evade: The three beasts, taken from the *Jeremiah 5*: According to John Ciardi , these are incontinence the she-wolf ; violence and bestiality the lion ; and fraud and malice the leopard ; [12] Dorothy L. The beasts drive him back despairing into the darkness of error, a "lower place" *basso loco* [14] where the sun is silent *l sol tace* [15]. However, Dante is rescued by a figure who announces that he was born *sub Iulio* [16] i. Beatrice had been moved to aid Dante by the Virgin Mary symbolic of compassion and Saint Lucia symbolic of illuminating Grace. Rachel , symbolic of the contemplative life, also appears in the heavenly scene recounted by Virgil. The two of them then begin their journey to the underworld. These are the souls of people who in life took no sides; the opportunists who were for neither good nor evil, but instead were merely concerned with themselves. Among these Dante recognizes a figure implied to be Pope Celestine V , whose "cowardice in selfish terror for his own welfare served as the door through which so much evil entered the Church". These souls are forever unclassified; they are neither in Hell nor out of it, but reside on the shores of the Acheron. Naked and futile, they race around through the mist in eternal pursuit of an elusive, wavering banner symbolic of their pursuit of ever-shifting self-interest while relentlessly chased by swarms of wasps and hornets , who continually sting them. This symbolizes the sting of their guilty conscience and the repugnance of sin. After passing through the vestibule, Dante and Virgil reach the ferry that will take them across the river Acheron and to Hell proper. The ferry is piloted by Charon , who does not want to let Dante enter, for he is a living being. The passage across the Acheron, however, is undescribed, since Dante faints and does not awaken until he is on the other side. The circles are concentric , representing a gradual increase in wickedness , and culminating at the centre of the earth, where Satan is held in bondage. The sinners of each circle are punished for eternity in a fashion fitting their crimes: For example, later in the poem, Dante and Virgil encounter fortune-tellers who must walk forward with their heads on backward, unable to see what is ahead, because they tried to see the future through forbidden means. Such a *contrapasso* "functions not merely as a form of divine revenge , but rather as the fulfilment of a destiny freely chosen by each soul during his or her life". Those in Hell are people who tried to justify their sins and are unrepentant. These sinners endure lesser torments than do those consigned to Lower Hell, located within the walls of the City of Dis, for committing acts of violence and fraud – the latter of which involves, as Dorothy L. Sayers writes, "abuse of the specifically human faculty of reason". Lower Hell is further subdivided: Circle 7 Violence is divided into three rings, Circle 8 Simple Fraud is divided into ten bolge, and Circle 9 Complex Fraud is divided into four regions. Thus, Hell contains, in total, 24 divisions. First Circle Limbo [ edit ] The Harrowing of Hell , in a 14th-century illuminated manuscript , the *Petites Heures de Jean de Berry* Dante wakes up to find that he has crossed the Acheron, and Virgil leads him to the first circle of the abyss, Limbo , where Virgil himself resides. The first circle contains the unbaptized and the virtuous pagans , who, although not sinful, did not accept Christ. Sayers writes, "After those who refused choice come those without opportunity of choice. They could not, that is, choose Christ; they could, and did, choose human virtue, and for that they have their reward. Without baptism "the portal of the faith that you embrace" [25] they lacked the hope for something greater than rational minds can conceive. When Dante asked if anyone has ever left Limbo, Virgil states that he saw Jesus "a Mighty One" descend into Limbo and take Noah , Moses , Abraham , David , and Rachel see Limbo of the Patriarchs into his all-forgiving arms and transport them to Heaven as the first human souls to be saved. The event, known as the Harrowing of Hell , would have occurred in A. Dante encounters the poets Homer ,

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Horace , Ovid , and Lucan , who include him in their number and make him "sixth in that high company". After passing through the seven gates, the group comes to an exquisite green meadow and Dante encounters the inhabitants of the Citadel. These include figures associated with the Trojans and their descendants the Romans: Dante also views Saladin , a Muslim military leader known for his struggle against the Crusaders as well as his generous, chivalrous, and merciful conduct. Dante sees the Alexandrian geometer Euclid and Ptolemy , the Alexandrian astronomer and geographer, as well as the physicians Hippocrates and Galen. Dante and Virgil depart from the four other poets and continue their journey. Although Dante implies that all virtuous non-Christians find themselves here, he later encounters two Cato of Utica and Statius in Purgatory and two Trajan and Ripheus in Heaven. It is described as "a part where no thing gleams". Minos sentences each soul to its torment by wrapping his tail around himself a corresponding number of times. Virgil rebukes Minos, and he and Dante continue on. In the second circle of Hell are those overcome by lust. These "carnal malefactors" [30] are condemned for allowing their appetites to sway their reason. These souls are buffeted back and forth by the terrible winds of a violent storm, without rest. This symbolizes the power of lust to blow needlessly and aimlessly: The bright, voluptuous sin is now seen as it is a howling darkness of helpless discomfort. Dante comes across Francesca da Rimini , who married the deformed Giovanni Malatesta also known as "Gianciotto" for political purposes but fell in love with his younger brother Paolo Malatesta ; the two began to carry on an adulterous affair. Love, which in gentlest hearts will soonest bloom seized my lover with passion for that sweet body from which I was torn unshriven to my doom. Love, which permits no loved one not to love, took me so strongly with delight in him that we are one in Hell, as we were above. Love led us to one death. John Ciardi renders line as "That book, and he who wrote it, was a pander. Cerberus described as "il gran vermo", literally "the great worm", line 22 , the monstrous three-headed beast of Hell, ravenously guards the gluttons lying in the freezing mire, mauling and flaying them with his claws as they howl like dogs. Virgil obtains safe passage past the monster by filling its three mouths with mud. Sayers writes that "the surrender to sin which began with mutual indulgence leads by an imperceptible degradation to solitary self-indulgence". These events occurred in , prior to when the poem was written but in the future at Easter time of , the time in which the poem is set. Although the two are often conflated, he is a distinct figure from Pluto Dis , the classical ruler of the underworld. Those whose attitude toward material goods deviated from the appropriate mean are punished in the fourth circle. They include the avaricious or miserly including many "clergymen, and popes and cardinals" , [45] who hoarded possessions, and the prodigal , who squandered them. The hoarders and spendthrifts joust , using as weapons great weights that they push with their chests: Here, too, I saw a nation of lost souls, far more than were above: Then in haste they rolled them back, one party shouting out: Sayers writes, "Mutual indulgence has already declined into selfish appetite; now, that appetite becomes aware of the incompatible and equally selfish appetites of other people. Indifference becomes mutual antagonism, imaged here by the antagonism between hoarding and squandering. Sayers writes, "the active hatreds rend and snarl at one another; at the bottom, the sullen hatreds lie gurgling, unable even to express themselves for the rage that chokes them". When Dante responds "In weeping and in grieving, accursed spirit, may you long remain," [51] Virgil blesses him with words used to describe Christ himself Luke Virgil informs him that they are approaching the City of Dis. Dis, itself surrounded by the Stygian marsh, contains Lower Hell within its walls. The walls of Dis are guarded by fallen angels. Virgil is unable to convince them to let Dante and him enter, and Dante is threatened by the Furies consisting of Alecto , Megaera , and Tisiphone and Medusa. Canto IX An angel sent from Heaven secures entry for the poets, opening the gate by touching it with a wand, and rebukes those who opposed Dante. Allegorically, this reveals the fact that the poem is beginning to deal with sins that philosophy and humanism cannot fully understand. Virgil also mentions to Dante how Erichtho sent him down to the lowest circle of Hell to bring back a spirit from there. There is a drop from the sixth circle to the three rings of the seventh circle, then again to the ten rings of the eighth circle, and, at the bottom, to the icy ninth circle. Sixth Circle Heresy [ edit ] Canto X In the sixth circle, heretics , such as Epicurus and his followers who say "the soul dies with the body" [54] are

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trapped in flaming tombs. Dante holds discourse with a pair of Epicurian Florentines in one of the tombs: The political affiliation of these two men allows for a further discussion of Florentine politics. In response to a question from Dante about the "prophecy" he has received, Farinata explains that what the souls in Hell know of life on earth comes from seeing the future, not from any observation of the present. Consequently, when "the portal of the future has been shut", [55] it will no longer be possible for them to know anything. Farinata explains that also crammed within the tomb are Emperor Frederick II, commonly reputed to be an Epicurean, and Ottaviano degli Ubaldini, to whom Dante refers to as il Cardinale. In his explanation, Virgil refers to the Nicomachean Ethics and the Physics of Aristotle, with medieval interpretations. Virgil asserts that there are only two legitimate sources of wealth: Usury, to be punished in the next circle, is therefore an offence against both; it is a kind of blasphemy, since it is an act of violence against Art, which is the child of Nature, and Nature derives from God. The "Wain", the Great Bear, now lies in the northwest over Caurus the northwest wind. The constellation Pisces the Fish is just appearing over the horizon: Canto I notes that the sun is in Aries, and since the twelve zodiac signs rise at two-hour intervals, it must now be about two hours prior to sunrise: Virgil assures the monster that Dante is not its hated enemy, Theseus. This causes the Minotaur to charge them as Dante and Virgil swiftly enter the seventh circle. Virgil explains the presence of shattered stones around them: Ruins resulting from the same shock were previously seen at the beginning of Upper Hell the entrance of the Second Circle, Canto V. In the first round of the seventh circle, the murderers, war-makers, plunderers, and tyrants are immersed in Phlegethon, a river of boiling blood and fire. Ciardi writes, "as they wallowed in blood during their lives, so they are immersed in the boiling blood forever, each according to the degree of his guilt". The river grows shallower until it reaches a ford, after which it comes full circle back to the deeper part where Dante and Virgil first approached it; immersed here are tyrants including Attila, King of the Huns flagello in terra, "scourge on earth", line, "Pyrrhus" either the bloodthirsty son of Achilles or King Pyrrhus of Epirus, Sextus, Rinier da Corneto, and Rinier Pazzo. After bringing Dante and Virgil to the shallow ford, Nessus leaves them to return to his post. This passage may have been influenced by the early medieval Visio Karoli Grossi. The second round of the seventh circle is the Wood of the Suicides, in which the souls of the people who attempted or committed suicide are transformed into gnarled, thorny trees and then fed upon by Harpies.

### Chapter 6 : The First Canticle, Inferno, of the Divine Comedy of Dante Alighieri by Dante Alighieri

*The Divine Comedy or Divina Commedia is considered the masterwork of Italian literature. Written between and , it is the most well known of Dante Alighieri's poems. It is translated by Thomas William Parsons and contains the first of three canticles, known as Inferno, providing readers with.*

### Chapter 7 : Dante: The Divine Comedy

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