

Inferno A New Translation By Anthony Esolen

The second installment in Mary Jo Bang's exhilarating, innovative translation of Dante's *The Divine Comedy* Award-winning poet Mary Jo Bang's new translation of *Purgatorio* is the extraordinary continuation of her journey with Dante, which began with her transformative version of *Inferno*. In *Purgatorio*, still guided by the Roman poet Virgil, Dante emerges from the horrors of Hell to begin the climb up Mount Purgatory, a seven-terrace mountain with each level devoted to those atoning for one of the seven deadly sins. At the summit, we find the Terrestrial Heaven and Beatrice—who will take over for Virgil, who, as a pagan, can only take Dante so far. During the climb, we are introduced to the myriad ways in which humans destroy the social fabric through pride, envy, and vindictive anger. In her signature lyric style, accompanied by her wise and exuberant notes, Bang has produced a stunning translation of this fourteenth-century text, rich with references that span time, languages, and cultures. The contemporary allusions echo the audacious character of the original, and slyly insist that whatever was true in Dante's era is still true. Usain Bolt, Tootsie Fruit Chews, the MGM logo, Leo the Lion, Amy Winehouse, Marvin Gaye, Bob Dylan, and Gertrude Stein are among those who make cameo appearances as Bang, with eloquence and daring, shepherds *The Divine Comedy* into the twenty-first century.

Hermann Cohen's writings on Judaism constitute a landmark in the history of modern religious thought. Cohen (1842-1918) taught first at Marburg University and then at the Hochschule für die Wissenschaft des Judentums in Berlin. Renowned originally as the founder and most prominent representative of the so-called neo-Kantian school of philosophy (or, as he called it, critical idealism), Cohen gradually came to see a close affinity between the ideas and ideals of the Jewish prophets and those of classical Greek and German idealism, a spiritual kinship he stressed throughout his later years. Although he was not conventionally religious, Cohen repeatedly stressed his belief in Judaism's "absolute" monotheism, a religion based equally on faith and reason and grounded in the concept of One God. The contents of this anthology have been culled from Cohen's *Jewish Writings*, a three-volume collection of essays and addresses published posthumously in 1924 in Berlin.

Dante's classic is presented in the original Italian as well as in a new prose translation, and is accompanied by commentary on the poem's background and allegory.

NEW YORK TIMES BESTSELLER • Before *The Dante Chamber*, there was *The Dante Club*: “an ingenious thriller that . . . brings Dante Alighieri's *Inferno* to vivid, even unsettling life.”—*The Boston Globe* “With intricate plots, classical themes, and erudite characters . . . what's not to love?”—Dan Brown, author of *The Da Vinci Code* and *Origin Boston, 1865*. The literary geniuses of the *Dante Club*—poets and Harvard professors Henry Wadsworth Longfellow, Dr. Oliver Wendell Holmes, and James Russell Lowell, along with publisher J. T. Fields—are finishing America's first translation of *The Divine Comedy*. The powerful Boston Brahmins at Harvard College are fighting to keep Dante in obscurity, believing the infiltration of foreign superstitions to be as corrupting as the immigrants arriving at Boston Harbor. But as the members of the *Dante Club* fight to keep a sacred literary cause alive, their plans fall apart when a series of murders erupts through Boston and Cambridge. Only this small group of scholars realizes that the gruesome killings are modeled on the descriptions of Hell's punishments from Dante's *Inferno*. With the lives of the Boston elite and Dante's literary future in the New World at stake, the members of the *Dante Club* must find the killer before the authorities discover their secret. Praise for *The Dante Club* “Ingenious . . . [Matthew Pearl] keeps this mystery sparkling with erudition.”—Janet Maslin, *The New York Times* “Not just a page-turner but a beguiling look at the U.S. in an era when elites shaped the course of learning and publishing. With this story of the *Dante Club*'s own descent into hell, Mr. Pearl's book will delight the Dante novice and expert alike.”—*The Wall Street Journal* “[Pearl] ably meshes the . . . literary analysis with a suspenseful plot and in the process humanizes the historical figures. . . . A divine mystery.”—*People* (Page-turner of the Week) “An erudite and entertaining account of Dante's violent entrance into the American canon.”—*Los Angeles Times* “A hell of a first novel . . . *The Dante Club* delivers in spades. . . . Pearl has crafted a work that maintains interest and drips with nineteenth-century atmospherics.”—*San Francisco Chronicle*

Dante's immortal vision of Hell shines “as it never did before in English verse” (Edward Mendelson) in Clive James's new translation of *Inferno*. The most captivating part of perhaps the greatest epic poem ever written, Dante's *Inferno* still holds the power to thrill and inspire. The medieval equivalent of a thriller, *Inferno* follows Dante and his faithful guide, Virgil, as they traverse the complex geography of Hell, confronting its many threats, macabre punishments, and historical figures, before reaching the deep chamber where Satan himself resides. Now, in this new translation, Clive James communicates not just the transcendent poetry of Dante's language but also the excitement and terror of his journey through the underworld. Instead of Dante's original terza rima, a form which in English tends to show the strain of composition, James employs fluently linked quatrains, thereby conveying the seamless flow of Dante's poetry and the headlong momentum of the action. As James writes in his introduction, Dante's great poem “can still astonish us, whether we believe in the supernatural or not. At the very least it will make us believe in poetry.”

This volume considers the Russian writer Bulgakov's work, *The Master and Margarita*. It opens with the editor's general introduction, discussing the work in the context of the writer's oeuvre as well as its place within the Russian literary tradition. The introductory section also includes considerations of existing translations and of textual problems in the original Russian. The following sections contain several wide-ranging articles by other scholars, primary sources and background material such as letters, memoirs, early reviews and maps.

A verse translation by a prize-winning translator with facing Italian text Dante's dramatic journey through the circles of hell in search of redemption—and his encounter with devils, monsters, and the souls of some of the greatest sinners who ever walked on earth—is one of the cornerstones of Western literature, the summit of medieval thinking, and arguably the highest poetic achievement of all time. *Inferno*, the first part of Dante's *Divine Comedy*, is presented here in a verse translation together with the original text facing, extensive notes, illustrations, and a critical apparatus focusing on the author's life and works. One of the masterpieces of world literature, completed in 1320, Dante's *La Divina Commedia* describes his journey through Hell, Purgatory and his eventual arrival in Heaven. In this new version of Dante's masterpiece, Alasdair Gray offers an original translation in prosaic English rhyme. Accessible, modern and sublimely decorated, this remarkable edition told in three parts yokes two great literary minds, seven hundred years apart, and brings the classic text alive for the twenty-first century.

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The Inferno of Dante: A New Verse Translation, Bilingual Edition This widely praised version of Dante's masterpiece, which won the *Los Angeles Times* Book Prize and the Harold Morton Landon Translation Award of the Academy of American Poets, is more idiomatic and approachable than its many predecessors. Former U.S. Poet Laureate Pinsky employs slant rhyme and

near rhyme to preserve Dante's terza rima form without distorting the flow of English idiom. The result is a clear and vigorous translation that is also unique, student-friendly, and faithful to the original: "A brilliant success," as Bernard Knox wrote in *The New York Review of Books*.

When Michael Hofmann and James Lasdun's ground-breaking anthology *After Ovid* (also Faber) was published in 1995, Hughes's three contributions to the collective effort were nominated by most critics as outstanding. He had shown that rare translator's gift for providing not just an accurate account of the original, but one so thoroughly imbued with his own qualities that it was as if Latin and English poet were somehow the same person. *Tales from Ovid*, which went on to win the Whitbread Prize for Poetry, continued the project of recreation with 24 passages, including the stories of Phaeton, Actaeon, Echo and Narcissus, Procne, Midas and Pyramus and Thisbe. In them, Hughes's supreme narrative and poetic skills combine to produce a book that stands, alongside his *Crow* and *Gaudete*, as an inspired addition to the myth-making of our time.

In the *INFERNO*, Dante embarks upon a journey through the gyres of hell in an exploration of the darkest elements of existence. Capturing the true spirit of the original, Robert Pinkst's new verse translation of the *Inferno* is all a poem, and shows the contemporary reader, as no other version in English has done, why Dante is universally considered a poet of great power, intensity and vision.

Durante di Alighiero degli Alighieri, commonly known by his pen name Dante Alighieri or simply as Dante (1265 - 1321), was an Italian poet during the Late Middle Ages. His *Divine Comedy*, originally called *Comedia* (modern Italian: *Commedia*) and later christened *Divina* by Giovanni Boccaccio, is widely considered the most important poem of the Middle Ages and the greatest literary work in the Italian language. In the late Middle Ages, most poetry was written in Latin, making it accessible only to the most educated readers. In *De vulgari eloquentia* (*On Eloquence in the Vernacular*), however, Dante defended the use of the vernacular in literature. He would even write in the Tuscan dialect for works such as *The New Life* (1295) and the *Divine Comedy*; this highly unorthodox choice set a precedent that important later Italian writers such as Petrarch and Boccaccio would follow. Dante was instrumental in establishing the literature of Italy, and his depictions of Hell, Purgatory and Heaven provided inspiration for the larger body of Western art. He is cited as an influence on John Milton, Geoffrey Chaucer and Alfred Tennyson, among many others. In addition, the first use of the interlocking three-line rhyme scheme, or the terza rima, is attributed to him. In Italy, he is often referred to as *il Sommo Poeta* ("the Supreme Poet") and *il Poeta*; he, Petrarch, and Boccaccio are also called "the three fountains" or "the three crowns".

With the Roman poet Virgil as his guide, Dante passes through the nine circles of hell to salvation. As the two make their descent through the underworld, the severity of sin being punished increases, such that those in the ninth and deepest pit—the traitors—are encased in ice for eternity. At the centre of Hell, frozen to the waist and beating his wings in torment, is Satan, the one who would have overthrown God. *Inferno* is the first part of the *Divine Comedy*, the epic narrative poem by the medieval Italian poet Dante Alighieri. Dante's examination of the afterlife is continued in the remaining two parts of the *Comedy*, *Purgatorio* and *Paradiso*. A masterpiece of world literature, *Inferno* is a political and spiritual allegory, as well as an exquisite and elaborate imagining of the afterlife and the shape of divine justice. HarperTorch brings great works of non-fiction and the dramatic arts to life in digital format, upholding the highest standards in ebook production and celebrating reading in all its forms. Look for more titles in the HarperTorch collection to build your digital library.

A translation of the classic poem about man's spiritual journey

In his introduction, the translator says: "I suppose that a very great majority of English-speaking people, if they were asked to name the greatest epic poet of the Christian era in Western Europe, would answer Dante." *THE DIVINE COMEDY* continues to be widely read today, whether for its religious inspiration or for the sheer power of its verse. The first part of the epic, *THE INFERNO*, tells how the narrator "loses his way," and finds himself in a strange landscape he's never seen before. There he encounters the shade of the ancient Roman poet, Virgil, who offers to lead him through the nine circles of Hell. The damned of Dante's imagination, it's quite clear, have condemned themselves through their actions or inactions to become permanent prisoners of the nether regions. Down, down, down, go Dante and his guide, meeting friend and foe alike, with horror piled upon horror. Finally, they must climb Satan's body to find the only possible exit from this terrible place--where once more the poet will "see again the stars." A first-rate modern rendering of a literary classic!

This new critical edition, including Mark Musa's classic translation, provides students with a clear, readable verse translation accompanied by ten innovative interpretations of Dante's masterpiece.

Most English translations of *INFERNO* are full of colorful, but meaningless language based on today's modern standards. Some translations are so elaborate that they are as difficult to read as the original Italian version. This translation uses the Longfellow translation as a base, but replaces the obscure or antiquated verbiage with the language of Modern English. This translation could easily be read and understood by today's reader.

Since the beginnings of Italian vernacular literature, the nature of the relationship between Francesco Petrarch (1304-1374) and his predecessor Dante Alighieri (1265-1321) has remained an open and endlessly fascinating question of both literary and cultural history. In this volume nine leading scholars of Italian medieval literature and culture address this question involving the two foundational figures of Italian literature. Through their collective reexamination of the question of who and what came between Petrarch and Dante in ideological, historiographical, and rhetorical terms, the authors explore the emergence of an anti-Dantean polemic in Petrarch's work. That stance has largely escaped scrutiny, thanks to a critical tradition that tends to minimize any suggestion of rivalry or incompatibility between them. The authors examine Petrarch's contentious and dismissive attitude toward the literary authority of his illustrious predecessor; the dramatic shift in theological and philosophical context that occurs from Dante to Petrarch; and their respective contributions as initiators of modern literary traditions in the vernacular. Petrarch's substantive ideological dissent from Dante clearly emerges, a dissent that casts in high relief

the poets' radically divergent views of the relation between the human and the divine and of humans' capacity to bridge that gap. "An absolute A-list of contributors here considers all that falls, all forms of regard and disregard, between two of the great poets and cultural legislators of the western world. Timely, original, and highly recommended." --David Wallace, Judith Rodin Professor, University of Pennsylvania "A collection of sparkling essays exploring Petrarch's efforts to conceal his enormous debt to Dante while seeking to replace Dante's authority with his own. I found it hard to stop reading." --Ronald Witt, Duke University "Petrarch and Dante is a magnificent volume of uniformly superb essays. Instead of surveying Petrarch's variety or his influence upon later culture, the authors have ingeniously focused on shifting relationships with the poet's most formidable Italian predecessor, Dante; in so doing, they have produced scholarship that teases out the issues with great subtlety and nuance." --William J. Kennedy, Cornell University "Palma's wonderfully readable translation comes close to perfection. I'm tempted to call it a miracle."—X. J. Kennedy Unlike every known translator before him, Michael Palma re-creates Dante's masterpiece in all its dimensions, without emphasizing some aspects over others, rendering Inferno into contemporary American English while maintaining Dante's original triple rhyme scheme. The result is a translation that can be appreciated for its literal faithfulness and beautiful poetic form, accompanied by facing-page Italian and explanatory notes. "A superb translation; highly recommended."—Library Journal "I find Michael Palma's Inferno to be one that I'm having a hard time improving."—Lawrence Ferlinghetti "I think highly of Michael Palma's Inferno....Readers will find it admirably clear and readable."—Richard Wilbur

Dante's epic poem Inferno is brought to the reader complete in this superbly translated hardcover edition. As the opening part of Dante's epic of poetry, The Divine Comedy, The Inferno introduces Dante as a character. We see the poet lost in a dark wood, and promptly confronted by three mighty beasts: a leopard, a lion, and a she-wolf. Symbolic of sinful behaviour and desires, the trio of creatures pursue Dante into darkness, wherein Virgil - a deceased Roman poet representing human cognition and reason - appears. Initially unsure of Virgil's intentions, Dante is persuaded when the poet mentions that Beatrice Portinari, a young woman Dante knew and a symbol of love, sent him to find Dante with instructions from the Virgin Mary. It is thus that their journey to the underworld begins, with Virgil to act as Dante's guide through the malevolent environs.

Dante Alighieri (1265–1321) maintained that translation destroys the harmony of poetry. Yet his *Commedia* has been translated into English time and again over the last two-and-a-bit centuries. At last count, one-hundred and twenty-nine different translators have published at least one canticle of the Italian masterwork since the first in 1782, and countless more have translated individual cantos. Among them there are some of the finest poets in the English language, including Robert Lowell and the Irish Nobel Laureate Seamus Heaney. Smith and Sonzogni have assembled and annotated two complete translations of Dante's most popular canticle, *Inferno*, each canto translated by a different translator. *To Hell and Back* is a celebration of the art and craft of poetry translation; of the lexical palettes and syntactical tempos of the English language; and, of course, of the genius of one of the greatest poets of all times.

An informative introduction and commentary accompany this classic translation of Dante's epic poem about a spiritual pilgrim being led by Virgil through the nine circles of hell, available in a dual-language edition. Reissue.

In this brilliant collection of essays, Tim Parks, a celebrated novelist and master of the essay form, offers a wide range of wonderfully challenging and always provocative reflections on literature and the art of writing. Parks turns his attention to classic authors such as Dante, Leopardi, Borges, Beckett, and Christina Stead; contemporary writers including Vikram Seth and Salman Rushdie; and the late W. G. Sebald and José Saramago, along with a dozen others. The lead essay on Dante sets the tone for the entire collection: erudite, contemplative, witty, and meticulous, it constantly offers new insights into *The Inferno*, that most celebrated of all poems. In *Hell and Back*, Tim Parks reminds us just how exciting the essay form can be.

This startling new translation of Dante's *Inferno* is by Ciaran Carson, one of contemporary Ireland's most dazzlingly gifted poets. Written in a vigorous and inventive contemporary idiom, while also reproducing the intricate rhyme-scheme that is so essential to the beauty and power of Dante's epic, Carson's virtuosic rendering of the *Inferno* is that rare thing—a translation with the heft and force of a true English poem. Like Seamus Heaney's *Beowulf* and Ted Hughes's *Tales from Ovid*, Ciaran Carson's *Inferno* is an extraordinary modern response to one of the great works of world literature.

This groundbreaking bilingual edition of Dante's masterpiece includes a substantive Introduction, extensive notes, and appendices that reproduce Dante's key sources and influences.

Dante's *Lyric Redemption* offers a re-examination of two strongly interrelated aspects of the poet's work: the role and value he ascribes to earthly love and his relationship to the Romance lyric tradition of his time. It argues that an account of Dante's poetic journey that posits a stark division between earthly and divine love, and between the secular lyric poet and the Christian auctor, does little justice to his highly distinctive and often polemical handling of these categories. The book firstly contextualizes, traces, and accounts for Dante's intriguing commitment to love poetry, from the 'minor works' to the *Commedia*. It highlights his attempts, especially in his masterpiece, to overcome normative oppositions in formulating a uniquely redemptive vernacular poetics, one oriented towards the eternal while rooted in his affective, and indeed erotic, past. It then examines how this matter is at stake in Dante's treatment of three important lyric predecessors: Guittone d'Arezzo, Arnaut Daniel, and Folco of Marseilles. Through a detailed reading of Dante's engagement with these poets, the book illuminates his careful departure from a dualistic model of love and conversion and shows his erotic commitment to be at the heart of his claims to pre-eminence as a vernacular author.

An innovative and fascinating new version of Dante Alighieri's *Inferno* as it has never been rendered Stopped mid-motion in the middle Of what we call a life, I looked up and saw no sky- Only a dense cage of leaf, tree, and twig. I was lost. --from Canto I Award-winning poet Mary Jo Bang has translated the *Inferno* into English at a moment when popular culture is so prevalent that it has even taken Dante, author of the fourteenth century epic poem, *The Divine Comedy*, and turned him into an action-adventure video game hero. Dante, a master of innovation, wrote his poem in the vernacular, rather than in literary Latin. Bang has similarly created an idiomatically rich contemporary version that is accessible, musical, and audacious. She's matched Dante's own liberal use of allusion and literary borrowing by incorporating literary and cultural references familiar to contemporary readers: Shakespeare and Dickinson, Freud and South Park, Kierkegaard and Stephen Colbert. The *Inferno*--the allegorical story of a spiritual quest that begins in a dark forest, traverses Hell's nine circles, and ends at the hopeful edge of purgatory--was also an indictment of religious hypocrisy and political corruption. In its time, the poem was stunningly new. Bang's version is true to the original: lyrical, politically astute, occasionally self-mocking, and deeply moving. With haunting illustrations by Henrik Drescher, this is the most readable *Inferno* available in English, a truly remarkable achievement.

Available for the first time in paperback, this essential resource presents a systematic introduction to Dante's life and works, his cultural context and intellectual legacy. The only

such work available in English, this Encyclopedia: brings together contemporary theories on Dante, summarizing them in clear and vivid prose provides in-depth discussions of the Divine Comedy, looking at title and form, moral structure, allegory and realism, manuscript tradition, and also taking account of the various editions of the work over the centuries contains numerous entries on Dante's other important writings and on the major subjects covered within them addresses connections between Dante and philosophy, theology, poetics, art, psychology, science, and music as well as critical perspective across the ages, from Dante's first critics to the present.

Dante Alighieri's terrifying masterpiece enhanced with chilling imagery from the legendary artist, Gustave Doré is a sight to behold. Join Dante on a trip to Hell in Henry Francis Cary's translated version published with Gustave Doré's terrifying artwork. Originally printed in 1861, this Retro Hell-Bound Edition includes: -The original type font -Classic page layouts -Crisp digitally re-scanned and enhanced images -8 1/2" x 11" printing -Bold new cover design -Critical explanatory notes -Chronology -The Life of Dante. Written in the 14th century, Inferno gained immense popularity in the late 19th century and stirred the imagination of contemporary artists and translators from the time. Few found inspiration in such a grand way as Doré. The immensely talented French artist created a famous series of unforgettable engravings that enhance the Divine Comedy's journey into untold depths of sorrow, pain, and madness with impeccable detail, masterful shading, imaginative landscape work, and flawless human anatomy. Years ahead of his time, Gustave Doré's imagery tells the story in a cinematic way, which was unusual for the time, and remains captivating today. One wonders how anyone could have possibly created the artwork for Inferno using tools from era. Enjoy Dante's vision of Hell and Cary's translation while admiring more than 75 unforgettable illustrations in crisp detail. The Cary-Doré edition presents Dante's thought-provoking look at the afterlife in a modern yet classical way that continues to enthrall audiences well into the 21st-century.

Journey into Dante's nine circles of hell in the epic poem, Inferno. The Divine Comedy, written in the early fourteenth century by Dante Alighieri, continues to be essential reading for lovers of literature. Dante's The Inferno is the first part of his masterpiece, The Divine Comedy. In this epic poem, Dante is led by the poet Virgil into the nine circles of Hell--limbo, lust, gluttony, greed, anger, heresy, violence, fraud, and treachery--culminating in a meeting with Satan himself. Along the way, he meets a number of interesting figures. This edition uses the classic translation by the poet Henry Wadsworth Longfellow (1807-1882). Complete and unabridged, this elegantly designed, clothbound edition features an elastic closure and a new introduction by John Lotherington. The Knickerbocker Classics bring together the works of classic authors from around the world in stunning gift editions to be collected and enjoyed. Complete and unabridged, these elegantly designed cloth-bound hardcovers feature a slipcase and ribbon marker, as well as a comprehensive introduction providing the reader with enlightening information on the author's life and works.

"IN the midway of this our mortal life, I found me in a gloomy wood, astray
Gone from the path direct: and e'en to tell
It were no easy task, how savage wild
That forest, how robust and rough
its growth, Which to remember only, my dismay...

"If there is any justice in the world of books, [Esolen's] will be the standard Dante . . . for some time to come."—Robert Royal, Crisis
In this, the concluding volume of The Divine Comedy, Dante ascends from the devastation of the Inferno and the trials of Purgatory. Led by his beloved Beatrice, he enters Paradise, to profess his faith, hope, and love before the Heavenly court. Completed shortly before his death, Paradise is the volume that perhaps best expresses Dante's spiritual philosophy about resurrection, redemption, and the nature of divinity. It also affords modern-day readers a clear window into late medieval perceptions about faith. A bilingual text, classic illustrations by Gustave Doré, an appendix that reproduces Dante's key sources, and other features make this the definitive edition of Dante's ultimate masterwork.

His new translation of Dantes INFERNO with a Foreword on The Poet and the Poem; an individual note briefly recapitulating each of the 34 Cantos and explaining names and terms important for the readers understanding; and an Epilogue on the ascent to the Terrestrial Paradise reflects long familiarity with this medieval classic and assumes, as the Preface emphasizes, that far from being an inaccessibly distant monument, it speaks compellingly to contemporary readers both through graphic portrayal of horrors all too familiar to our own age, and by vividly presenting its central character (who is at once the 14th-century Florentine Dante Alighieri and each one of us traveling the journey of our lifes way) as a wandering exile, and the one living person, subject to feelings ranging from tearful pity to outraged horror, in the dead world of the eternally damned. To this extent, it is in part a Human as well as of a Divine Comedy. And although it is only the first of the three major segments of that comedy of movement from the sorrows and sufferings of Hell up the steep slopes of Purgatory to the eternal bliss of the Celestial Paradise, INFERNO can be read, as it has often been read from its own time through many centuries since, as a whole in itself. Its travelers ultimately find that their long and terrifying descent to the lowest depths of the world turns suddenly into ascent up through the previously unknown opposite hemisphere to a new world where they once again see the stars. The translation, as explained in the Foreword, is an English approximation of the terza rima of the Italian original, a difficult form invented by Dante and rarely used by later poets. This is no incidental aspect of the poem, for its interlinking of rhymes throughout each canto is fundamental to its movement. No translation can of course be perfect, especially in so difficult a meter from so different a language; and some previous English-language efforts have foundered on excessively many awkward archaisms, inversions, and forced rhymes. Yet the attempt to substitute an alliterative so-called terza rima more theoretical than audible (and only discernible, if at all, by close scrutiny of the page), has proved barely distinguishable, when read aloud (as all poetry should be read), from plain prose in which some very fine translations exist with no claim to being verse. In so far as the present translation dares hope to transmit, however incompletely, integration of the poems elevated style and subject matter with the grace of its subtly fluid verse form, it might boldly hazard a claim to be the best translation of Dantes great poem yet made in English. At the very least, anyone who knowingly undertakes so forbidding, if not indeed so impossible, an endeavor must never lasciare ogni speranza (abandon all hope), as

