The Divine Comedy

DANTE ALIGHIERI

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Commedia

Translated from the Italian with AI (Claude) and edited



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The Divine Comedy · Dante Alighieri

Translated from the Italian with AI (Claude) and edited. Parallel-text edition, Forage, October 2026. forage.com/dante/divine-comedy

Italian text: Edward Moore (1835–1916), ed., *Tutte le opere di Dante Alighieri, nuovamente rivedute nel testo*, 3rd ed. (Oxford: Stamperia dell'Università, 1904; index by Paget Toynbee, 1855–1932), the "Oxford Dante," transcribed for Forage from the Internet Archive scans of two copies (University of Toronto PIMS and Harvard University) and proofread twice against the page images. Public domain. English: translated from the Italian with AI (Claude), then edited for accuracy and consistency. Not reviewed by a human specialist. Free to reuse under CC BY-SA 4.0. Margin numbers are canticle, canto and line (Inf. = *Inferno*, Purg. = *Purgatorio*, Par. = *Paradiso*).

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Set in Source Serif 4, with Gentium Book Plus.

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INTRODUCTION

"Midway on the journey of our life I found myself in a dark wood." So begins the *Comedy*, the poem in which Dante Alighieri (1265–1321), a Florentine poet and politician exiled from his city in 1302, imagines himself traveling through the three realms of the dead over Easter week of the year 1300. The Roman poet Virgil guides him down through Hell, where sinners suffer punishments that mirror their sins, and up the mountain of Purgatory, where souls are cleansed before they can rise. At its summit Beatrice, the Florentine woman Dante loved in his youth, takes over and leads him through the heavens to the vision of God.

Dante called the poem simply a *Comedy*, because it moves from misery to happiness and is written in the everyday language of Italy rather than in Latin; "Divine" was added by later admirers. Along the way he meets popes and emperors, poets and philosophers, and many people he knew in Florence: Francesca, damned for her love of Paolo; Ulysses, still restless after death; Count Ugolino in the ice; his own ancestor Cacciaguida, who foretells his exile. The poem is at once an encyclopedia of medieval learning, a fierce commentary on the politics of his time and a story of one person's turning toward the good.

It is written in *terza rima*, linked three-line stanzas that Dante invented, in 100 cantos and 14,233 lines. The translation here is in prose, a few stanzas at a time beside the Italian.

Inferno

Hell

Lost in a dark wood, Dante is led by Virgil down through the circles of Hell to the center of the earth.

CANTO 1

	ITALIAN	ENGLISH
Inf. 1.1	Nel mezzo del cammin di nostra vita Mi ritrovai per una selva oscura, Che la diritta via era smarrita. E quanto a dir qual era è cosa dura Questa selva selvaggia ed aspra e forte, Che nel pensier rinnuova la paura! Tanto è amara, che poco è più morte: Ma per trattar del ben ch' i' vi trovai, Dirò dell' altre cose ch' io v' ho scorte. I' non so ben ridir com' io v' entrai; Tant' era pien di sonno in su quel punto, Che la verace via abbandonai.	Midway on the journey of our life I found myself in a dark wood, for the straight way was lost. And how hard a thing it is to tell what it was like, this wood so savage, harsh and dense, which in my thoughts renews the fear! It is so bitter that death is little more so; but to deal with the good I found there, I will tell of the other things I saw there. I cannot rightly say how I entered it, I was so full of sleep at that moment when I abandoned the true way.[1]
Inf. 1.13	Ma poi ch' io fui al piè d' un colle giunto, Là dove terminava quella valle Che m' avea di paura il cor compunto, Guardai in alto, e vidi le sue spalle Vestite già de' raggi del pianeta Che mena dritto altrui per ogni calle. Allor fu la paura un poco queta Che nel lago del cor m' era durata La notte ch' i' passai con tanta pieta.	But after I had reached the foot of a hill, there where that valley ended which had pierced my heart with fear, I looked up and saw its shoulders already clothed in the rays of the planet that leads others straight on every road. Then the fear was quieted a little that had lasted in the lake of my heart through the night I had passed in such distress.[2]
Inf. 1.22	E come quei che con lena affannata Uscito fuor del pelago alla riva, Si volge all' acqua perigliosa e guata; Così l' animo mio che ancor fuggiva, Si volse indietro a rimirar lo passo, Che non lasciò giammai persona viva. Poi ch' ei posato un poco il corpo lasso, Ripresi via per la piaggia diserta, Sì che il piè fermo sempre era il più basso; Ed ecco, quasi al cominciar dell' erta, Una lonza leggiera e presta molto, Che di pel maculato era coperta.	And as one who, with laboring breath, has escaped from the open sea to the shore, turns to the perilous water and stares, so my mind, which was still fleeing, turned back to gaze again at the pass that never yet let anyone go alive. After I had rested my weary body a little, I took up my way again across the deserted slope, so that my firm foot was always the lower; and there, almost at the beginning of the steep, was a leopard, light and very swift, covered with a spotted hide.
Inf. 1.34	E non mi si partia dinanzi al volto; Anzi impediva tanto il mio cammino, Ch' io fui per ritornar più volte volto.	And it would not go from before my face; rather, it so hindered my way that many times I turned to go back. The time was the beginning of the morn-

1 Dante sets the journey in the spring of 1300, when he was thirty-five, half of the biblical span of seventy years.
2 The planet is the sun, counted among the planets in medieval astronomy.

ITALIAN	ENGLISH
Tempo era dal principio del mattino; E il sol montava su con quelle stelle Ch' eran con lui, quando l' amor divino Mosse da prima quelle cose belle; Sì che a bene sperar m' era cagione Di quella fera alla gaietta pelle L' ora del tempo, e la dolce stagione: Ma non sì, che paura non mi desse La vista che mi apparve d' un leone.	ing, and the sun was rising with those stars that were with it when divine Love first set those beautiful things in motion; so that the hour of the day and the sweet season gave me reason to hope well of that beast with the gaily colored hide; but not so much that I was not struck with fear by the sight of a lion that appeared to me.[3]
Inf. 1.46 Questi parea che contra me venesse Con la test' alta e con rabbiosa fame, Sì che parea che l' aer ne temesse: Ed una lupa, che di tutte brame Sembiava carca nella sua magrezza, E molte genti fe' già viver grame. Questa mi porse tanto di gravezza Con la paura che uscia di sua vista, Ch' io perdei la speranza dell' altezza.	This one seemed to be coming against me with head held high and with ravenous hunger, so that the air itself seemed to fear him; and a she-wolf, who in her leanness seemed laden with every craving, and who has already made many peoples live in misery. She brought such heaviness upon me, with the fear that came from the sight of her, that I lost hope of the height.

VIRGIL

A shade comes to Dante's aid in the wilderness and names himself as the poet Virgil.

ITALIAN	ENGLISH
Inf. 1.55 E quale è quei che volontieri acquista, E giugne il tempo che perder lo face, Che in tutt' i suoi pensier piange e s' attrista: Tal mi fece la bestia senza pace, Che venendomi incontro, a poco a poco Mi ripingeva là, dove il Sol tace. Mentre ch' io rovinava in basso loco, Dinanzi agli occhi mi si fu offerto Chi per lungo silenzio parea fioco. Quand' io vidi costui nel gran diserto, 'Miserere di me,' gridai a lui, 'Qual che tu sii, od ombra od uomo certo.'	And like one who gladly gains, and then the time comes that makes him lose, so that in all his thoughts he weeps and grieves, such did the beast that knows no peace make me, as, coming toward me, little by little she drove me back to where the sun is silent. While I was falling back down to the low place, there appeared before my eyes one who seemed faint from long silence. When I saw him in the great wilderness, "*Miserere* [Have mercy] on me," I cried to him, "whoever you are, whether shade or real man!"
Inf. 1.67 Risposemi: 'Non uomo, uomo già fui, E li parenti miei furon Lombardi, Mantovani per patria ambedui. Nacqui *sub Iulio*, ancorchè fosse tardi, E vissi a Roma sotto il buono Augusto, Al tempo degli Dei falsi e bugiardi. Poeta fui, e cantai di quel giusto Figliuol d' Anchise, che venne da Troia, Poichè il superbo Ilion fu combusto. Ma tu perchè ritorni a tanta noia? Perchè non sali il dilettoso monte, Ch' è principio e cagion di tutta gioia?'	He answered me: "Not a man; once I was a man, and my parents were Lombards, both of them Mantuans by birth. I was born *sub Iulio* [under Julius], though late, and I lived in Rome under the good Augustus, in the time of the false and lying gods. I was a poet, and I sang of that just son of Anchises who came from Troy after proud Ilium was burned. But you, why do you return to such misery? Why do you not climb the delightful mountain, which is the beginning and cause of all joy?"[4]

3 Medieval tradition held that the sun was in Aries at the Creation, so the scene is a spring dawn.
4 The speaker is Virgil (70–19 BC), born under Julius Caesar; the son of Anchises is Aeneas, hero of his Aeneid.

	ITALIAN	ENGLISH
Inf. 1.79	‘Or se’ tu quel Virgilio, e quella fonte Che spande di parlar sì largo fiume?’ Risposi lui con vergognosa fronte. ‘O degli altri poeti onore e lume, Vagliami il lungo studio e il grande amore, Che m’ ha fatto cercar lo tuo volume. Tu se’ lo mio maestro e il mio autore: Tu se’ solo colui, da cui io tolsi Lo bello stile che m’ ha fatto onore.	“Are you, then, that Virgil, that fountain that pours forth so wide a river of speech?” I answered him, with a shamefaced brow. “O honor and light of the other poets, may the long study and the great love that made me search your volume avail me now. You are my master and my author; you alone are the one from whom I took the beautiful style that has brought me honor.
Inf. 1.88	Vedi la bestia, per cui io mi volsi: Aiutami da lei, famoso saggio, Ch’ ella mi fa tremar le vene e i polsi.’ ‘A te convien tenere altro viaggio,’ Rispose, poi che lagrimar mi vide, ‘Se vuoi campar d’ esto loco selvaggio: Chè questa bestia, per la qual tu gride, Non lascia altrui passar per la sua via, Ma tanto lo impedisce che l’ uccide: Ed ha natura sì malvagia e ria, Che mai non empie la bramosa voglia, E dopo il pasto ha più fame che pria.	See the beast because of which I turned back; help me against her, famous sage, for she makes my veins and pulses tremble.” “You must take another road,” he replied, when he saw me weeping, “if you wish to escape from this savage place; for this beast, at which you cry out, lets no one pass along her way, but hinders him until she kills him; and her nature is so wicked and vicious that she never fills her greedy appetite, and after feeding she is hungrier than before.
Inf. 1.100	Molti son gli animali a cui s’ ammoglia, E più saranno ancora, infin che il veltro Verrà, che la farà morir con doglia. Questi non ciberà terra nè peltro, Ma sapienza e amore e virtute, E sua nazion sarà tra Feltro e Feltro. Di quell’ umile Italia fia salute, Per cui morì la vergine Cammilla, Eurialo, e Turno, e Niso di ferute: Questi la caccerà per ogni villa, Fin che l’ avrà rimessa nello inferno, Là onde invidia prima dipartilla.	Many are the animals with which she mates, and there will be more still, until the greyhound comes who will make her die in pain. He will not feed on land or pewter, but on wisdom and love and virtue, and his birthplace will be between Feltro and Feltro. He will be the salvation of that humble Italy for which the virgin Camilla, Euryalus, Turnus and Nisus died of their wounds. He will hunt her through every town until he has put her back in Hell, from where envy first let her loose.[5]
Inf. 1.112	Ond’ io per lo tuo me’ penso e discerno, Che tu mi segui, ed io sarò tua guida, E trarrotti di qui per loco eterno, Ove udirai le disperate strida Di quegli antichi spiriti dolenti, Che la seconda morte ciascun grida: E poi vedrai color che son contenti Nel fuoco, perchè speran di venire, Quando che sia, alle beate genti: Alle qua’ poi se tu vorrai salire, Anima fia a ciò di me più degna; Con lei ti lascerò nel mio partire:	Therefore I think and judge it best for you that you follow me, and I will be your guide and lead you from here through an eternal place, where you will hear the desperate cries of those ancient spirits in pain who each cry out for the second death; and then you will see those who are content in the fire, because they hope to come, whenever it may be, among the blessed people. To them, if you then wish to rise, there will be a soul more worthy of it than I; with her I will leave you when I depart;
Inf. 1.124	Chè quello imperador che lassù regna, Perch’ io fui ribellante alla sua legge,	for that emperor who reigns up there, because I was a rebel to his law, does not wish anyone to

5 The greyhound’s identity is disputed; “between Feltro and Feltro” may point to the lands of Can Grande della Scala of Verona. Camilla, Euryalus, Turnus and Nisus are warriors killed in the war for Italy in Virgil’s Aeneid.

ITALIAN	ENGLISH
Non vuol che in sua città per me si vegna. In tutte parti impera, e quivi regge, Quivi è la sua città e l' alto seggio: O felice colui cui ivi elegge!' Ed io a lui: 'Poeta, io ti richieggio Per quello Dio che tu non conoscesti, Acciocch' io fugga questo male e peggio Che tu mi meni là dov' or dicesti, Sì ch' io vegga la porta di san Pietro, E color cui tu fai cotanto mesti.' Allor si mosse, ed io li tenni retro.	come into his city through me. He governs everywhere, and there he rules; there is his city and his high throne. Oh, happy the one he chooses for it!" And I to him: "Poet, I beg you, by that God whom you did not know, so that I may escape this harm and worse, lead me where you have just said, so that I may see the gate of Saint Peter and those whom you describe as so sorrowful." Then he moved on, and I kept behind him.

CANTO 2

ITALIAN	ENGLISH
Inf. 2.1 Lo giorno se n' andava, e l' aer bruno Toglieva gli animai che sono in terra Dalle fatiche loro; ed io sol uno M' apparecchiava a sostener la guerra Sì del cammino e sì della pietate, Che ritrarrà la mente, che non erra. O Muse, o alto ingegno, or m' aiutate: O mente, che scrivesti ciò ch' io vidi, Qui si parrà la tua nobilitate. Io cominciai: 'Poeta che mi guidi, Guarda la mia virtù, s' ella è possente, Prima che all' alto passo tu mi fidi.	The day was departing, and the darkening air was releasing the creatures that are on earth from their labors; and I alone was preparing to endure the struggle both of the journey and of the pity, which my mind, which does not err, will portray. O Muses, O high genius, help me now; O mind that wrote down what I saw, here your nobility will show. I began: "Poet who guide me, consider my strength, whether it is enough, before you trust me to the hard pass.
Inf. 2.13 Tu dici che di Silvio lo parente, Corruttibile ancora, ad immortale Secolo andò, e fu sensibilmente. Però se l' avversario d' ogni male Cortese i fu, pensando l' alto effetto, Che uscir dovea di lui, e il chi, e il quale, Non pare indegno ad uomo d' intelletto: Ch' ei fu dell' alma Roma e di suo impero Nell' empireo ciel per padre eletto: La quale e il quale (a voler dir lo vero) Fu stabilito per lo loco santo, U' siede il successor del maggior Piero.	You tell how the father of Silvius, while still corruptible, went to the immortal world, and went there in the body. So if the adversary of all evil was gracious to him, considering the high outcome that was to come from him, and who and what that would be, it does not seem unfitting to a man of understanding; for in the empyrean heaven he was chosen as father of glorious Rome and of her empire; and both of these, to tell the truth, were established as the holy place where the successor of the greater Peter sits.[6]
Inf. 2.25 Per questa andata, onde gli dai tu vanto, Intese cose, che furon cagione Di sua vittoria e del papale ammanto. Andovvi poi lo Vas d' elezione, Per recarne conforto a quella fede Ch' è principio alla via di salvazione. Ma io perchè venirvi? o chi 'l concede? Io non Enea, io non Paolo sono: Me degno a ciò nè io nè altri 'l crede.	On this journey, for which you praise him, he learned things that were the cause of his victory and of the papal mantle. Later the Chosen Vessel went there, to bring back strength to that faith which is the beginning of the way of salvation. But I, why should I go there? Or who allows it? I am not Aeneas, I am not Paul; neither I nor anyone else believes me worthy of it. So if I give myself up to

6 The father of Silvius is Aeneas, who visits the underworld alive in Book 6 of the Aeneid.

ITALIAN	ENGLISH
Perchè se del venire io m' abbandono, Temo che la venuta non sia folle: Se' savio, intendi me' ch' io non ragiono.'	going, I fear the going may be folly; you are wise, you understand better than I can explain."[7]
Inf. 2.37 E quale è quei che disvuol ciò che volle, E per nuovi pensier cangia proposta, Sì che dal cominciar tutto si tolle; Tal mi fec' io in quella oscura costa: Perchè pensando consumai la impresa, Che fu nel cominciar cotanto tosta. 'Se io ho ben la tua parola intesa,' Rispose del magnanimo quell' ombra, 'L' anima tua è da viltate offesa: La qual molte fiate l' uomo ingombra, Sì che d' onrata impresa lo rivolve, Come falso veder bestia, quand' ombra.	And like one who unwills what he willed, and changes his purpose with new thoughts, so that he draws back entirely from what he began, so I became on that dark slope; for by thinking it over I wore away the undertaking that had been so quick in its beginning. "If I have understood your words rightly," replied that shade of the great-souled one, "your soul is stricken with cowardice, which often weighs a man down so that it turns him back from an honorable undertaking, as a false sight turns a beast when it shies.

BEATRICE'S ERRAND

Virgil tells how Beatrice came down to Limbo and sent him to rescue Dante.

ITALIAN	ENGLISH
Inf. 2.49 Da questa tema acciocchè tu ti solve, Dirotti perch' io venni, e quel che intesi Nel primo punto che di te mi dolve. Io era tra color che son sospesi, E donna mi chiamò beata e bella, Tal che di comandare io la richiesi. Lucevan gli occhi suoi più che la stella: E cominciommi a dir soave e piana Con angelica voce in sua favella:	So that you may free yourself from this fear, I will tell you why I came and what I heard at the first moment when I grieved for you. I was among those who are suspended, and a lady called me, so blessed and beautiful that I begged her to command me. Her eyes shone brighter than the star; and she began to speak to me, gently and softly, with an angelic voice, in her own speech:[8]
Inf. 2.58 "O anima cortese Mantovana, Di cui la fama ancor nel mondo dura, E durerà quanto il moto lontana: L' amico mio e non della ventura, Nella diserta piaggia è impedito Sì nel cammin, che volto è per paura: E temo che non sia già sì smarrito, Ch' io mi sia tardi al soccorso levata, Per quel ch' io ho di lui nel Cielo udito.	'O courteous Mantuan soul, whose fame still endures in the world and will endure as long as motion lasts: my friend, who is no friend of fortune, is so hindered on his way on the deserted slope that he has turned back in fear; and I fear he may already be so lost that I have risen too late to help him, from what I have heard of him in Heaven.
Inf. 2.67 Or muovi, e con la tua parola ornata, E con ciò ch' è mestieri al suo campare, L' aiuta sì, ch' io ne sia consolata. Io son Beatrice, che ti faccio andare: Vegno di loco, ove tornar disio: Amor mi mosse, che mi fa parlare. Quando sarò dinanzi al Signor mio, Di te mi loderò sovente a lui." Tacette allora, e poi comincia' io:	Now go, and with your ornate speech, and with whatever is needed for his escape, help him so that I may be consoled. I am Beatrice, who make you go; I come from a place to which I long to return; Love moved me, and makes me speak. When I am before my Lord, I will often praise you to him.' Then she fell silent, and then I began:

7 The Chosen Vessel is Saint Paul (Acts 9:15), who was said to have been caught up into heaven while alive (2 Corinthians 12).
8 "Those who are suspended" are the souls of Limbo, neither punished nor in bliss.

ITALIAN	ENGLISH
Inf. 2.76 "O donna di virtù, sola per cui L' umana spezie eccede ogni contento Da quel ciel che ha minor li cerchi sui: Tanto m' aggrada il tuo comandamento, Che l' ubbidir, se già fosse, m' è tardi; Più non t' è uopo aprirmi il tuo talento. Ma dimmi la cagion che non ti guardi Dello scender quaggiuso in questo centro Dall' ampio loco ove tornar tu ardi." "Da che tu vuoi saper cotanto addentro, Dirotti brevemente," mi rispose, "Perch' io non temo di venir qua entro.	'O lady of virtue, through whom alone the human race surpasses everything contained within that heaven which has the smallest circles: your command pleases me so much that to obey, had I obeyed already, would be late; you need not open your wish to me further. But tell me the reason why you do not shrink from coming down here into this center from the spacious place to which you burn to return.' 'Since you wish to know so deeply, I will tell you briefly,' she answered me, 'why I am not afraid to come in here.[9]
Inf. 2.88 Temer si dee di sole quelle cose Ch' hanno potenza di fare altrui male: Dell' altre no, che non son paurose. Io son fatta da Dio, sua mercè, tale, Che la vostra miseria non mi tange, Nè fiamma d' esto incendio non m' assale. Donna è gentil nel ciel, che si compiange Di questo impedimento ov' io ti mando, Sì che duro giudizio lassù frange. Questa chiese Lucìa in suo dimando, E disse: 'Or ha bisogno il tuo fedele Di te, ed io a te lo raccomando.'	One should fear only those things that have power to do harm; not the others, for they are not to be feared. I am made by God, in his grace, such that your misery does not touch me, nor does any flame of this burning assail me. There is a noble lady in Heaven who so grieves at this hindrance to which I send you that she breaks the stern judgment up there. She summoned Lucy with her request and said: "Your faithful one now has need of you, and I commend him to you."[10]
Inf. 2.100 Lucìa, nimica di ciascun crudele, Si mosse, e venne al loco dov' io era, Che mi sedea con l' antica Rachele. Disse: 'Beatrice, loda di Dio vera, Chè non soccorri quei che t' amò tanto, Che uscìo per te della volgare schiera? Non odi tu la pieta del suo pianto, Non vedi tu la morte che il combatte Su la fiumana, ove il mar non ha vanto?'	Lucy, enemy of everyone cruel, moved and came to the place where I was, sitting with ancient Rachel. She said: "Beatrice, true praise of God, why do you not help the one who loved you so much that he left the common crowd for your sake? Do you not hear the anguish of his weeping? Do you not see the death that assails him on that flood over which the sea cannot boast?"[11]
Inf. 2.109 Al mondo non fur mai persone ratte A far lor pro, nè a fuggir lor danno, Com' io, dopo cotai parole fatte, Venni quaggiù dal mio beato scanno, Fidandomi del tuo parlare onesto, Che onora te e quei che udito l' hanno." Poscia che m' ebbe ragionato questo, Gli occhi lucenti lagrimando volse; Perchè mi fece del venir più presto: E venni a te così, com' ella volse; Dinanzi a quella fiera ti levai Che del bel monte il corto andar ti tolse.	Never in the world were people so quick to seek their profit or to flee their harm as I, after such words were spoken, came down here from my blessed seat, trusting in your honest speech, which honors you and those who have heard it.' After she had said this to me, she turned her shining eyes away, weeping; which made me quicker to come. And I came to you just as she wished; I took you from before that beast that robbed you of the short way up the beautiful mountain.
Inf. 2.121 Dunque che è? perchè, perchè ristai? Perchè tanta viltà nel core allette?	So what is it? Why, why do you hold back? Why do you harbor such cowardice in your heart? Why do

9 The heaven with the smallest circles is the sphere of the moon, the nearest to the earth.
10 The noble lady is understood to be the Virgin Mary; Lucy is Saint Lucy, the martyr of Syracuse.

ITALIAN	ENGLISH
Perchè ardire e franchezza non hai? Poscia che tai tre donne benedette Curan di te nella corte del cielo, E il mio parlar tanto ben t' impromette?' Quali i fioretti dal notturno gelo Chinati e chiusi, poi che il Sol gl' imbianca, Si drizzan tutti aperti in loro stelo; Tal mi fec' io di mia virtute stanca: E tanto buono ardire al cor mi corse, Ch' io cominciai come persona franca:	you not have daring and boldness, since three such blessed ladies care for you in the court of Heaven, and my words promise you so much good?" As little flowers, bent and closed by the chill of night, all straighten up open on their stems when the sun brightens them, so did I with my flagging strength; and so much good courage rushed to my heart that I began like someone set free:
Inf. 2.133 'O pietosa colei che mi soccorse, E tu cortese, che ubbidisti tosto Alle vere parole che ti porse! Tu m' hai con desiderio il cor disposto Sì al venir, con le parole tue, Ch' io son tornato nel primo proposto. Or va, che un sol volere è d' ambedue: Tu duca, tu signore, e tu maestro.' Così gli dissi; e poichè mosso fue, Entrai per lo cammino alto e silvestro.	"Oh, compassionate is she who helped me! And you, courteous, who obeyed so quickly the true words she spoke to you! With your words you have so disposed my heart with desire to come that I have returned to my first intent. Now go, for there is one single will in us both: you are my guide, you my lord, and you my master." So I spoke to him; and when he had moved on, I entered along the deep and savage way.

CANTO 3

ITALIAN	ENGLISH
Inf. 3.1 Per me si va nella città dolente, Per me si va nell' eterno dolore, Per me si va tra la perduta gente. Giustizia mosse il mio alto fattore; Fecemi la divina potestate, La somma sapienza e il primo amore. Dinanzi a me non fur cose create Se non eterne, ed io eterno duro: Lasciate ogni speranza voi ch' entrate! Queste parole di colore oscuro Vid' io scritte al sommo d' una porta: Perch' io: 'Maestro, il senso lor m' è duro.'	Through me is the way into the grieving city; through me is the way into eternal sorrow; through me is the way among the lost people. Justice moved my exalted Maker; I was made by the divine power, the highest wisdom and the first love. Before me nothing was created that is not eternal, and I endure eternally. Abandon all hope, you who enter! These words, dark in color, I saw written above a gate; at which I said: "Master, their meaning is hard for me."[12]
Inf. 3.13 Ed egli a me, come persona accorta: 'Qui si convien lasciare ogni sospetto; Ogni viltà convien che qui sia morta. Noi siam venuti al loco ov' io t' ho detto, Che tu vedrai le genti dolorose, Ch' hanno perduto il ben dell' intelletto.' E poichè la sua mano alla mia pose, Con lieto volto, ond' io mi confortai, Mi mise dentro alle segrete cose. Quivi sospiri, pianti ed alti guai	And he answered me, like one who understands: "Here all misgiving must be left behind; here all cowardice must die. We have come to the place where I told you that you would see the grieving people who have lost the good of the intellect." And when he had placed his hand on mine, with a cheerful face that comforted me, he led me in among the hidden things. Here sighs, laments and loud wailing resounded through the starless air, so that at first I wept at it.

11 Rachel, wife of Jacob in Genesis, sits beside Beatrice in Heaven.
12 The power, wisdom and love that made the gate are the three persons of the Trinity: Father, Son and Holy Spirit.

	ITALIAN	ENGLISH
	Risonavan per l' aer senza stelle, Perch' io al cominciar ne lagrimai.	
Inf. 3.25	Diverse lingue, orribili favelle, Parole di dolore, accenti d' ira, Voci alte e fioche, e suon di man con elle, Facevano un tumulto, il qual s' aggira Sempre in quell' aria senza tempo tinta, Come la rena quando a turbo spira. Ed io, ch' avea d' orror la testa cinta, Dissi: 'Maestro, che è quel ch' i' odo? E che gent' è, che par nel duol sì vinta?'	Different tongues, horrible languages, words of pain, accents of anger, voices loud and faint, and the sound of hands along with them, made a tumult that whirls forever in that air dark without time, like sand when the whirlwind blows. And I, whose head was wrapped in horror, said: "Master, what is this I hear? And what people are these, who seem so overcome by pain?"
Inf. 3.34	Ed egli a me: 'Questo misero modo Tengon l' anime triste di coloro Che visser senza infamia e senza lodo. Mischiate sono a quel cattivo coro Degli angeli che non furon ribelli Nè fur fedeli a Dio, ma per sè foro. Cacciarli i Ciel per non esser men belli: Nè lo profondo inferno gli riceve, Chè alcuna gloria i rei avrebber d' elli.' Ed io: 'Maestro, che è tanto greve A lor, che lamentar gli fa sì forte?' Rispose: 'Dicerolti molto breve.	And he to me: "This miserable condition is borne by the wretched souls of those who lived without disgrace and without praise. They are mingled with that worthless choir of angels who were neither rebels nor faithful to God, but were for themselves. The heavens drove them out so as not to be less beautiful, and the depth of Hell does not receive them, for the wicked would have some glory from them." And I: "Master, what is so heavy upon them that it makes them lament so loudly?" He answered: "I will tell you very briefly.
Inf. 3.46	Questi non hanno speranza di morte, E la lor cieca vita è tanto bassa, Che invidiosi son d' ogni altra sorte. Fama di loro il mondo esser non lassa, Misericordia e giustizia gli sdegna: Non ragioniam di lor, ma guarda e passa.' Ed io, che riguardai, vidi una insegna, Che girando correva tanto ratta Che d' ogni posa mi pareva indegna: E dietro le venia sì lunga tratta Di gente, ch' i' non avrei mai creduto, Che morte tanta n' avesse disfatta.	These have no hope of death, and their blind life is so low that they are envious of every other lot. The world does not let any fame of them remain; mercy and justice disdain them. Let us not speak of them, but look, and pass on." And I, looking again, saw a banner that ran, whirling, so swiftly that it seemed to me to scorn all rest; and behind it came so long a line of people that I would never have believed death had undone so many.
Inf. 3.58	Poscia ch' io v' ebbi alcun riconosciuto, Vidi e conobbi l' ombra di colui Che fece per viltà lo gran rifiuto. Incontanente intesi, e certo fui, Che quest' era la setta dei cattivi A Dio spiacenti ed ai nemici sui. Questi sciaurati, che mai non fur vivi, Erano ignudi e stimolati molto Da mosconi e da vespe ch' erano ivi. Elle rigavan lor di sangue il volto, Che, mischiato di lagrime, ai lor piedi, Da fastidiosi vermi era ricolto.	After I had recognized some among them, I saw and knew the shade of him who through cowardice made the great refusal. At once I understood, and was certain, that this was the company of the worthless, displeasing to God and to his enemies. These wretches, who were never alive, were naked and much stung by gadflies and by wasps that were there. These streaked their faces with blood, which, mixed with tears, was gathered at their feet by loathsome worms.[13]
Inf. 3.70	E poi che a riguardare oltre mi diedi, Vidi gente alla riva d' un gran fiume:	And when I gave myself to looking farther on, I saw people on the bank of a great river. So I said:

ITALIAN	ENGLISH
Perch' io dissi: 'Maestro, or mi concedi, Ch' io sappia quali sono, e qual costume Le fa di trapassar parer sì pronte, Com' io discerno per lo fioco lume.' Ed egli a me: 'Le cose ti fien conte, Quando noi fermerem li nostri passi Sulla trista riviera d' Acheronte.' Allor con gli occhi vergognosi e bassi, Temendo no 'l mio dir gli fusse grave, Infino al fiume di parlar mi trassi.	"Master, now grant that I may know who they are, and what custom makes them seem so eager to cross over, as I can make out by the faint light." And he to me: "These things will be made known to you when we halt our steps on the sad shore of Acheron." Then, with eyes ashamed and lowered, fearing that my words had been a burden to him, I kept from speaking until we reached the river.[14]

CHARON

The ferryman Charon tries to turn Dante back, and the damned crowd into his boat.

ITALIAN	ENGLISH
Inf. 3.82 Ed ecco verso noi venir per nave Un vecchio bianco per antico pelo, Gridando: 'Guai a voi anime prave: Non isperate mai veder lo cielo! I' vegno per menarvi all' altra riva, Nelle tenebre eterne, in caldo e in gelo. E tu che se' costì, anima viva, Partiti da cotesti che son morti.' Ma poi ch' ei vide ch' io non mi partiva, Disse: 'Per altra via, per altri porti Verrai a piaggia, non qui, per passare: Più lieve legno convien che ti porti.'	And there, coming toward us in a boat, was an old man, white with ancient hair, crying: "Woe to you, wicked souls! Never hope to see heaven! I come to lead you to the other shore, into the eternal darkness, into heat and into cold. And you there, living soul, get away from these who are dead." But when he saw that I did not go away, he said: "By another way, by other ports, you will come to shore to make your crossing, not here: a lighter vessel must carry you."
Inf. 3.94 E il duca a lui: 'Caron non ti crucciare: Vuolsi così colà, dove si puote Ciò che si vuole, e più non dimandare.' Quinci fur quete le lanose gote Al nocchier della livida palude, Che intorno agli occhi avea di fiamme rote. Ma quell' anime ch' eran lasse e nude, Cangiar colore e dibattero i denti, Ratto che inteser le parole crude. Bestemmiavano Iddio e lor parenti, L' umana specie, il luogo, il tempo e il seme Di lor semenza e di lor nascimenti.	And my guide to him: "Charon, do not be angry: it is so willed there where what is willed can be done, and ask no more." At this the woolly cheeks of the ferryman of the livid marsh, who had wheels of flame around his eyes, grew still. But those souls, who were weary and naked, changed color and gnashed their teeth as soon as they heard the cruel words. They cursed God and their parents, the human race, the place, the time, and the seed of their begetting and of their birth.[15]
Inf. 3.106 Poi si ritrasser tutte quante insieme, Forte piangendo, alla riva malvagia Che attende ciascun uom che Dio non teme. Caron dimonio, con occhi di bragia, Loro accennando, tutte le raccoglie; Batte col remo qualunque s' adagia. Come d' autunno si levan le foglie	Then all of them together drew back, weeping loudly, to the evil shore that awaits every man who does not fear God. Charon the demon, with eyes like glowing coals, beckoning to them, gathers them all in; he strikes with his oar any who linger. As in autumn the leaves fall away one after another, until the branch sees all its spoils upon

13 He is usually identified with Pope Celestine V, who resigned the papacy in 1294.
14 Acheron: a river of the underworld in classical myth; here it marks the boundary of Hell proper.
15 Charon: in classical myth the ferryman who carries the dead across the rivers of the underworld.

	ITALIAN	ENGLISH
	L' una appresso dell' altra, infin che il ramo Vede alla terra tutte le sue spoglie, Similemente il mal seme d' Adamo: Gittansi di quel lito ad una ad una, Per cenni, come augel per suo richiamo.	the ground, so the evil seed of Adam: they cast themselves from that shore one by one, at his signals, like a bird to its lure.
Inf. 3.118	Così sen vanno su per l' onda bruna, Ed avanti che sian di là discese, Anche di qua nuova schiera s' aduna. 'Figliuol mio,' disse il Maestro cortese, 'Quelli che muoion nell' ira di Dio Tutti convegnon qui d' ogni paese: E pronti sono a trapassar lo rio, Chè la divina giustizia gli sprona Sì che la tema si volge in disio.	So they go off over the dark water, and before they have landed on the far side, a new band is already gathering on this side. "My son," said the courteous master, "those who die in the wrath of God all assemble here from every land; and they are eager to cross the river, for divine justice spurs them on, so that their fear is turned into desire.
Inf. 3.127	Quinci non passa mai anima buona; E però se Caron di te si lagna, Ben puoi saper omai che il suo dir suona.' Finito questo, la buia campagna Tremò sì forte, che dello spavento La mente di sudore ancor mi bagna. La terra lagrimosa diede vento, Che balenò una luce vermiglia, La qual mi vinse ciascun sentimento: E caddi, come l' uom cui sonno piglia.	No good soul ever crosses here; and so, if Charon complains of you, you can well understand now what his words mean." When this was ended, the dark plain trembled so violently that the memory of my terror still bathes me in sweat. The tearful ground gave forth a wind, which flashed with a crimson light that overpowered all my senses; and I fell like a man whom sleep seizes.

CANTO 4

	ITALIAN	ENGLISH
Inf. 4.1	Ruppemi l' alto sonno nella testa Un greve tuono, sì ch' io mi riscossi, Come persona che per forza è desta: E l' occhio riposato intorno mossi, Dritto levato, e fiso riguardai Per conoscer lo loco dov' io fossi. Vero è che in su la proda mi trovai Della valle d' abisso dolorosa, Che tuono accoglie d' infiniti guai. Oscura, profond' era e nebulosa, Tanto che, per ficcar lo viso al fondo, Io non vi discerneva alcuna cosa.	A heavy thunderclap broke the deep sleep in my head, so that I started up like someone woken by force; and, standing upright, I moved my rested eyes around and gazed intently to make out the place where I was. The truth is that I found myself on the brink of the sorrowful valley of the abyss, which gathers the thunder of endless wailings. It was dark, deep and cloudy, so that, though I fixed my sight on the bottom, I could make out nothing there.
Inf. 4.13	'Or discendiam quaggiù nel cieco mondo,' Cominciò il poeta tutto smorto: 'Io sarò primo, e tu sarai secondo.' Ed io, che del color mi fui accorto, Dissi: 'Come verrò, se tu paventi, Che suoli al mio dubbiare esser conforto?' Ed egli a me: 'L' angoscia delle genti Che son quaggiù, nel viso mi dipigne Quella pietà che tu per tema senti.	"Now let us go down into the blind world here below," the poet began, deathly pale. "I will be first, and you will be second." And I, who had noticed his color, said: "How shall I come, if you are afraid, you who are used to being the comfort of my doubts?" And he to me: "The anguish of the people who are down here paints on my face that pity which you take for fear.
Inf. 4.22		

	ITALIAN	ENGLISH
	Andiam, chè la via lunga ne sospigne.' Così si mise, e così mi fe' entrare Nel primo cerchio che l' abisso cigne. Quivi, secondo che per ascoltare, Non avea pianto, ma' che di sospiri, Che l' aura eterna facevan tremare: Ciò avvenia di duol senza martiri Ch' avean le turbe, ch' eran molte e grandi, D' infanti e di femmine e di viri.	Let us go, for the long way urges us on." So he set out, and so he made me enter the first circle that girds the abyss. There, as far as could be told by listening, there was no weeping, only sighs, which made the eternal air tremble. This came from the sorrow without torments felt by the crowds, which were many and great, of infants and of women and of men.
Inf. 4.31	Lo buon Maestro a me: 'Tu non dimandi Che spiriti son questi che tu vedi? Or vo' che sappi, innanzi che più andi, Ch' ei non peccaro: e s' elli hanno mercedi, Non basta, perchè non ebber battesmo, Ch' è parte della fede che tu credi: E se furon dinanzi al Cristianesmo, Non adorar debitamente Dio: E di questi cotai son io medesmo. Per tai difetti, non per altro rio, Semo perduti, e sol di tanto offesi, Che senza speme vivemo in disio.'	My good master to me: "Do you not ask what spirits these are that you see? Now I want you to know, before you go farther, that they did not sin; and if they have merits, that is not enough, because they did not have baptism, which is part of the faith that you believe. And if they lived before Christianity, they did not worship God as was due; and I myself am one of these. For such defects, and not for any other wrong, we are lost, and only so far afflicted that without hope we live in longing."
Inf. 4.43	Gran duol mi prese al cor quando lo intesi, Perocchè gente di molto valore Conobbi, che in quel limbo eran sospesi. 'Dimmi, Maestro mio, dimmi, Signore,' Comincia' io, per voler esser certo Di quella fede che vince ogni errore: 'Uscicci mai alcuno, o per suo merto, O per altrui, che poi fosse beato?' E quei, che intese il mio parlar coperto, Rispose: 'Io era nuovo in questo stato, Quando ci vidi venire un possente Con segno di vittoria coronato.	Great sorrow seized my heart when I heard him, because I recognized people of great worth who were suspended in that Limbo. "Tell me, my master, tell me, lord," I began, wishing to be certain of that faith which overcomes every error, "did anyone ever go out from here, by his own merit or by another's, who was afterward blessed?" And he, who understood my veiled speech, answered: "I was new to this state when I saw a mighty one come here, crowned with a sign of victory.[16]
Inf. 4.55	Trasseci l' ombra del primo parente, D' Abel suo figlio, e quella di Noè, Di Moisè legista e ubbidiente; Abraam patriarca, e David re, Israel con lo padre, e co' suoi nati, E con Rachele, per cui tanto fe', Ed altri molti; e fecegli beati: E vo' che sappi che, dinanzi ad essi, Spiriti umani non eran salvati.' Non lasciavam l' andar perch' ei dicessi, Ma passavam la selva tuttavia, La selva dico di spiriti spessi.	He drew out from here the shade of our first parent, of Abel his son, and that of Noah, of Moses the lawgiver, the obedient; Abraham the patriarch, and David the king, Israel with his father and with his children, and with Rachel, for whom he did so much, and many others; and he made them blessed. And I want you to know that before them no human spirits were saved." We did not stop walking while he spoke, but kept passing through the wood all the while—the wood, I mean, of crowded spirits.[17]
Inf. 4.67	Non era lunga ancor la nostra via Di qua dal sonno, quand' io vidi un foco	We had not yet gone far from the place where I had slept when I saw a fire that overcame a hemi-

16 Limbo (Latin limbus, "border") is the first circle of Hell. The "mighty one" is Christ, whose descent into Hell after the Crucifixion to free the righteous of the Old Testament is known as the Harrowing of Hell.

ITALIAN	ENGLISH
Ch' emisperio di tenebre vincia. Di lungi v' eravamo ancora un poco, Ma non sì ch' io non discernessi in parte Che onrevol gente possedea quel loco. 'O tu che onori e scienza ed arte, Questi chi son, ch' hanno cotanta onranza, Che dal modo degli altri li diparte?' E quegli a me: 'L' onrata nominanza, Che di lor suona su nella tua vita, Grazia acquista nel ciel che sì gli avanza.'	sphere of darkness. We were still some little distance from it, but not so far that I could not partly make out that honorable people occupied that place. "O you who honor both knowledge and art, who are these, who have such honor that it sets them apart from the manner of the others?" And he to me: "The honored fame that sounds of them up in your life wins grace in heaven, which so advances them."

THE POETS OF LIMBO

Homer, Horace, Ovid and Lucan greet Virgil and make Dante one of their company.

ITALIAN	ENGLISH
Inf. 4.79 Intanto voce fu per me udita: 'Onorate l' altissimo poeta; L' ombra sua torna, ch' era dipartita.' Poichè la voce fu restata e queta, Vidi quattro grand' ombre a noi venire; Sembianza avevan nè trista nè lieta. Lo buon Maestro cominciò a dire: 'Mira colui con quella spada in mano, Che vien dinanzi a' tre sì come sire. Quegli è Omero poeta sovrano, L' altro è Orazio satiro che viene, Ovidio è il terzo, e l' ultimo Lucano.	Meanwhile a voice was heard by me: "Honor the loftiest poet; his shade returns, which had departed." After the voice had stopped and was quiet, I saw four great shades coming toward us; their look was neither sad nor glad. My good master began to say: "Look at him with that sword in his hand, who comes before the three as their lord. That is Homer, sovereign poet; the next who comes is Horace the satirist; Ovid is the third, and the last is Lucan.[18]
Inf. 4.91 Perocchè ciascun meco si conviene Nel nome che sonò la voce sola, Fannomi onore, e di ciò fanno bene.' Così vidi adunar la bella scuola Di quei signor dell' altissimo canto, Che sopra gli altri com' aquila vola. Da ch' ebber ragionato insieme alquanto, Volsersi a me con salutevol cenno: E 'l mio Maestro sorrise di tanto: E più d' onore ancora assai mi fenno, Ch' esser mi fecer della loro schiera, Sì ch' io fui sesto tra cotanto senno.	Since each of them shares with me the name that the single voice proclaimed, they do me honor, and in that they do well." So I saw gathered the fair school of those lords of the loftiest song, which flies like an eagle above the others. When they had talked together a while, they turned to me with a sign of greeting; and my master smiled at this. And they did me far greater honor still, for they made me one of their company, so that I was sixth among such great wisdom.
Inf. 4.103 Così n' andammo infino alla lumiera, Parlando cose che il tacere è bello, Sì com' era il parlar colà dov' era. Venimmo al piè d' un nobile castello, Sette volte cerchiato d' alte mura, Difeso intorno d' un bel fiumicello. Questo passammo come terra dura:	So we went on as far as the light, speaking of things about which it is well to be silent, as it was well to speak of them there where I was. We came to the foot of a noble castle, seven times circled by high walls, defended all around by a fair little stream. This we passed over as if it were solid ground; through seven gates I entered with these

17 Israel is Jacob, son of Isaac, who served fourteen years to win Rachel as his wife (Genesis 29).
18 Horace (65–8 BC) wrote satires and odes; Ovid (43 BC–AD 17) the Metamorphoses; Lucan (AD 39–65) the Pharsalia, an epic of the civil war between Caesar and Pompey.

ITALIAN	ENGLISH
Per sette porte intrai con questi savi; Giugnemmo in prato di fresca verdura. Genti v' eran con occhi tardi e gravi, Di grande autorità ne' lor sembianti: Parlavan rado, con voci soavi.	sages; we came to a meadow of fresh green. There were people there with slow, grave eyes, of great authority in their bearing; they spoke seldom, with gentle voices.
Inf. 4.115 Traemmoci così dall' un de' canti In loco aperto, luminoso ed alto, Sì che veder si potean tutti quanti. Colà diritto sopra il verde smalto Mi fur mostrati gli spiriti magni, Che del vederli in me stesso n' esalto. Io vidi Elettra con molti compagni, Tra' quai conobbi Ettore ed Enea, Cesare armato con gli occhi grifagni. Vidi Cammilla e la Pentesilea, Dall' altra parte vidi il re Latino, Che con Lavinia sua figlia sedea.	So we drew aside to one of the edges, into an open place, luminous and high, so that all of them could be seen. There, straight before me on the green enamel, the great spirits were shown to me, so that I exult within myself at having seen them. I saw Electra with many companions, among whom I recognized Hector and Aeneas, and Caesar in armor, with his hawk-like eyes. I saw Camilla and Penthesilea; on the other side I saw King Latinus, who was sitting with Lavinia his daughter.[19]
Inf. 4.127 Vidi quel Bruto che cacciò Tarquino, Lucrezia, Julia, Marzia e Corniglia, E solo in parte vidi il Saladino. Poi che innalzai un poco più le ciglia, Vidi il Maestro di color che sanno, Seder tra filosofica famiglia. Tutti lo miran, tutti onor gli fanno. Quivi vid' io Socrate e Platone, Che innanzi agli altri più presso gli stanno. Democrito, che il mondo a caso pone, Diogenes, Anassagora e Tale, Empedocles, Eraclito e Zenone:	I saw that Brutus who drove out Tarquin, Lucretia, Julia, Marcia and Cornelia; and alone, apart, I saw Saladin. When I raised my eyes a little higher, I saw the master of those who know, sitting among a philosophic family. All gaze at him, all do him honor. There I saw Socrates and Plato, who stand nearer to him than the others; Democritus, who ascribes the world to chance, Diogenes, Anaxagoras and Thales, Empedocles, Heraclitus and Zeno;[20]
Inf. 4.139 E vidi il buono accoglitor del quale, Dioscoride dico: e vidi Orfeo, Tullio e Lino e Seneca morale: Euclide geometra e Tolommeo, Ippocrate, Avicenna e Galieno, Averrois, che il gran comento feo. Io non posso ritrar di tutti appieno; Perocchè sì mi caccia il lungo tema, Che molte volte al fatto il dir vien meno. La sesta compagnia in due si scema: Per altra via mi mena il savio duca, Fuor della queta nell' aura che trema; E vengo in parte ove non è che luca.	and I saw the good collector of qualities—Dioscorides, I mean; and I saw Orpheus, Tully and Linus and Seneca the moralist; Euclid the geometer and Ptolemy, Hippocrates, Avicenna and Galen, and Averroes, who made the great commentary. I cannot portray them all in full, for the long theme so drives me on that many times the telling falls short of the fact. The company of six dwindles to two: by another way the wise guide leads me, out of the quiet into the air that trembles; and I come to a place where nothing shines.[21]

19 Electra was the mother of Dardanus, founder of Troy. Camilla, a warrior maiden in Virgil's Aeneid, and Penthesilea, queen of the Amazons, both died in battle.

20 This Brutus is Lucius Junius Brutus, who expelled Rome's last king, Tarquin, and Saladin was the sultan of Egypt and Syria (d. AD 1193), admired in the Middle Ages for his generosity. "The master of those who know" is Aristotle.

21 Dioscorides was a Greek physician who catalogued the medicinal qualities of plants; Tully is Cicero. Averroes wrote the great commentary on Aristotle.

CANTO 5

ITALIAN	ENGLISH
Inf. 5.1 Così discesi del cerchio primaio Giù nel secondo, che men loco cinghia, E tanto più dolor, che pugne a guaio. Stavvi Minos orribilmente e ringhia: Esamina le colpe nell' entrata, Giudica e manda secondo che avvinghia. Dico, che quando l' anima mal nata Li vien dinanzi, tutta si confessa; E quel conoscitor delle peccata Vede qual loco d' inferno è da essa: Cignesi colla coda tante volte Quantunque gradi vuol che giù sia messa.	So I went down from the first circle into the second, which encloses less space, and so much more pain that it goads to wailing. There Minos stands, horrible, and snarls; he examines the faults at the entrance, he judges and sends each one down according to how he wraps himself. I mean that when the ill-born soul comes before him, it confesses everything; and that discerner of sins sees which place in Hell is for it; he winds his tail around himself as many times as the levels he wants it to be sent down.[22]
Inf. 5.13 Sempre dinanzi a lui ne stanno molte: Vanno a vicenda ciascuna al giudizio; Dicono e odono, e poi son giù volte. 'O tu, che vieni al doloroso ospizio,' Disse Minos a me, quando mi vide, Lasciando l' atto di cotanto ufizio, 'Guarda com' entri, e di cui tu ti fide: Non t' inganni l' ampiezza dell' entrare!' E il duca mio a lui: Perchè pur gride?	Always there stand many of them before him; they go, each in turn, to the judgment; they speak and hear, and then are hurled below. "O you who come to the sorrowful inn," said Minos to me when he saw me, leaving off the act of so great an office, "watch how you enter and in whom you trust: do not let the breadth of the entrance deceive you!" And my guide to him: "Why do you keep shouting?
Inf. 5.22 Non impedir lo suo fatale andare: Vuolsi così colà, dove si puote Ciò che si vuole, e più non dimandare. Ora incomincian le dolenti note A farmisi sentire: or son venuto Là dove molto pianto mi percote. Io venni in loco d' ogni luce muto, Che mugghia come fa mar per tempesta, Se da contrari venti è combattuto. La bufera infernal, che mai non resta, Mena gli spirti con la sua rapina, Voltando e percotendo li molesta.	Do not hinder his fated journey: it is so willed there where what is willed can be done, and ask no more." Now the sorrowful notes begin to make themselves heard by me; now I have come where much weeping strikes me. I came into a place mute of all light, which bellows as the sea does in a storm when it is battered by warring winds. The infernal whirlwind, which never rests, sweeps the spirits along in its violence; turning and striking them, it torments them.
Inf. 5.34 Quando giungon davanti alla ruina, Quivi le strida, il compianto e il lamento, Bestemmian quivi la virtù divina. Intesi che a così fatto tormento Enno dannati i peccator carnali, Che la ragion sommettono al talento. E come gli stornei ne portan l' ali Nel freddo tempo, a schiera larga e piena, Così quel fiato gli spiriti mali. Di qua, di là, di giù, di su gli mena: Nulla speranza gli conforta mai, Non che di posa, ma di minor pena.	When they come before the ruin, there are the shrieks, the moaning and the lamentation; there they curse the divine power. I understood that to such torment are condemned the carnal sinners, who make reason subject to desire. And as their wings carry the starlings in the cold season, in a broad, full flock, so that blast carries the evil spirits. Here, there, down, up it drives them; no hope ever comforts them, not of rest, nor even of lesser pain.

22 Minos: legendary king of Crete who in classical myth became a judge of the dead.

	ITALIAN	ENGLISH
Inf. 5.46	E come i gru van cantando lor lai, Facendo in aer di sè lunga riga; Così vid' io venir traendo guai Ombre portate dalla detta briga: Perch' io dissi: 'Maestro, chi son quelle Genti che l' aura nera sì gastiga?' 'La prima di color, di cui novelle Tu vuoi saper,' mi disse quegli allotta, 'Fu imperatrice di molte favelle. A vizio di lussuria fu sì rotta, Che libito fe' licito in sua legge, Per torre il biasmo in che era condotta.	And as the cranes go singing their lays, making a long line of themselves in the air, so I saw coming, uttering wails, shades borne along by that same strife; so I said: "Master, who are those people whom the black air so punishes?" "The first of those of whom you wish to have news," he said to me then, "was empress of many tongues. She was so abandoned to the vice of lust that she made whatever pleased lawful in her law, to remove the blame into which she had been brought.
Inf. 5.58	Ell' è Semiramis, di cui si legge Che succedette a Nino, e fu sua sposa: Tenne la terra che il Soldan corregge. L' altra è colei che s' ancise amorosa, E ruppe fede al cener di Sicheo; Poi è Cleopatras lussuriosa. Elena vedi, per cui tanto reo Tempo si volse, e vedi il grande Achille, Che con amore al fine combatteo. Vedi Paris, Tristano'; e più di mille Ombre mostrommi e nominommi a dito, Che amor di nostra vita dipartille.	She is Semiramis, of whom we read that she succeeded Ninus and was his wife: she held the land that the Sultan rules. The next is she who killed herself for love and broke faith with the ashes of Sychaeus; then comes lustful Cleopatra. See Helen, for whom so long a time of evil revolved, and see the great Achilles, who fought with love at the end. See Paris, Tristan"; and more than a thousand shades he showed me, pointing with his finger, and named them, whom love had parted from our life.[23]

FRANCESCA

Dante calls two lovers out of the whirlwind, and Francesca tells how love led them to death.

	ITALIAN	ENGLISH
Inf. 5.70	Poscia ch' io ebbi il mio dottore udito Nomar le donne antiche e i cavalieri, Pietà mi giunse, e fui quasi smarrito. Io cominciai: 'Poeta, volentieri Parlerei a que' due che insieme vanno, E paion sì al vento esser leggieri.' Ed egli a me: 'Vedrai, quando saranno Più presso a noi; e tu allor li prega Per quell' amor che i mena; e quei verranno.' Sì tosto come il vento a noi li piega, Mossi la voce: 'O anime affannate, Venite a noi parlar, s' altri nol niega.'	After I had heard my teacher name the women of old and the knights, pity came over me, and I was almost lost. I began: "Poet, I would gladly speak with those two who go together and seem so light upon the wind." And he to me: "You will see when they are closer to us; then beg them by that love which leads them, and they will come." As soon as the wind bends them toward us, I raised my voice: "O wearied souls, come and speak with us, if another does not forbid it."
Inf. 5.82	Quali colombe dal disio chiamate, Con l' ali alzate e ferme, al dolce nido Vegnon per l' aer dal voler portate: Cotali uscir della schiera ov' è Dido, A noi venendo per l' aer maligno, Sì forte fu l' affettuoso grido.	As doves, called by desire, with wings raised and steady, come through the air to their sweet nest, carried by their will, so these came out of the flock where Dido is, coming toward us through the malignant air, so strong was my affectionate cry. "O living creature, gracious and kind, who go through

23 Semiramis was a legendary queen of Assyria. The suicide is Dido, queen of Carthage, who broke her vow to her dead husband Sychaeus for love of Aeneas.

	ITALIAN	ENGLISH
	‘O animal grazioso e benigno, Che visitando vai per l’ aer perso Noi che tignemmo il mondo di sanguigno: Se fosse amico il re dell’ universo, Noi pregheremmo lui della tua pace, Poichè hai pietà del nostro mal perverso.	the dark-purple air visiting us who stained the world with blood: if the King of the universe were our friend, we would pray to him for your peace, since you have pity on our perverse ill.
Inf. 5.94	Di quel che udire e che parlar ti piace Noi udiremo e parleremo a vui, Mentrechè il vento, come fa, ci tace. Siede la terra dove nata fui, Sulla marina dove il Po discende Per aver pace co’ seguaci sui. Amor, che al cor gentil ratto s’ apprende, Prese costui della bella persona Che mi fu tolta, e il modo ancor m’ offende. Amor, che a nullo amato amar perdona, Mi prese del costui piacer sì forte, Che, come vedi, ancor non mi abbandona.	Of whatever you are pleased to hear and to speak, we will hear and speak with you, while the wind, as it does now, is silent for us. The city where I was born sits on the shore where the Po descends to have peace with the streams that follow it. Love, which is quick to take hold of the noble heart, seized this man for the fair body that was taken from me—and the manner of it still wounds me. Love, which pardons no one loved from loving in return, seized me so strongly with delight in him that, as you see, it still does not abandon me.[24]
Inf. 5.106	Amor condusse noi ad una morte: Caino attende chi vita ci spense.’ Queste parole da lor ci fur porte. Da che io intesi quelle anime offense, Chinai ’l viso, e tanto il tenni basso, Finchè il poeta mi disse: ‘Che pense?’ Quando risposi, cominciai: ‘O lasso, Quanti dolci pensier, quanto disio Menò costoro al doloroso passo!’ Poi mi rivolsi a loro, e parla’ io, E cominciai: ‘Francesca, i tuoi martiri Al lagrimar mi fanno tristo e pio.	Love led us to one death: Caina awaits him who quenched our life.” These words were carried to us from them. When I had heard those wounded souls, I bowed my face and kept it lowered until the poet said to me: “What are you thinking?” When I answered, I began: “Alas, how many sweet thoughts, how much desire led these two to the woeful pass!” Then I turned back to them and spoke, and I began: “Francesca, your torments make me sad and pitying to the point of tears.[25]
Inf. 5.118	Ma dimmi: al tempo de’ dolci sospiri, A che e come concedette amore, Che conoscesti i dubbiosi desiri?’ Ed ella a me: ‘Nessun maggior dolore, Che ricordarsi del tempo felice Nella miseria; e ciò sa il tuo dottore. Ma se a conoscer la prima radice Del nostro amor tu hai cotanto affetto, Farò come colui che piange e dice. Noi leggevamo un giorno per diletto Di Lancelotto, come amor lo strinse: Soli eravamo e senza alcun sospetto.	But tell me: in the time of the sweet sighs, by what and how did love grant that you should know the uncertain desires?” And she to me: “There is no greater sorrow than to remember the happy time in misery; and this your teacher knows. But if you have so great a longing to know the first root of our love, I will do as one who weeps and speaks. One day, for pleasure, we were reading of Lancelot, how love held him fast; we were alone and without any suspicion.[26]
Inf. 5.130	Per più fiate gli occhi ci sospinse Quella lettura, e scolorocci il viso: Ma solo un punto fu quel che ci vinse. Quando leggemmo il disiato riso	Many times that reading drew our eyes together and drained the color from our faces; but it was one point alone that overcame us. When we read of the longed-for smile being kissed by such a lov-

24 The city is Ravenna, near the mouth of the Po.
25 Caina, named after Cain, is the region of the lowest circle where traitors to their kin are punished. Francesca da Rimini and her lover Paolo, her husband’s brother, were killed by her husband, Gianciotto Malatesta, around AD 1285.
26 Lancelot, a knight of King Arthur’s court, was the lover of Queen Guinevere in the French prose romances.

ITALIAN	ENGLISH
Esser baciato da cotanto amante, Questi, che mai da me non fia diviso, La bocca mi baciò tutto tremante: Galeotto fu il libro e chi lo scrisse: Quel giorno più non vi leggemmo avante.' Mentre che l' uno spirto questo disse, L' altro piangeva sì, che di pietade Io venni meno sì com' io morisse; E caddi, come corpo morto cade.	er, he, who will never be parted from me, kissed my mouth, all trembling. A Galehaut was the book, and he who wrote it: that day we read no further in it." While the one spirit said this, the other wept so that, out of pity, I fainted as if I were dying; and I fell as a dead body falls.[27]

CANTO 6

ITALIAN	ENGLISH
Inf. 6.1 Al tornar della mente, che si chiuse Dinanzi alla pietà de' due cognati, Che di tristizia tutto mi confuse, Nuovi tormenti e nuovi tormentati Mi veggio intorno, come ch' io mi mova, E ch' io mi volga, e come ch' io mi guati. Io sono al terzo cerchio della piova Eterna, maledetta, fredda e greve: Regola e qualità mai non l' è nuova.	When my mind came back, which had closed before the pity of the two in-laws that wholly overwhelmed me with sadness, I see new torments and new tormented souls around me, wherever I move, and wherever I turn, and wherever I gaze. I am in the third circle, the circle of the rain, eternal, accursed, cold and heavy; its measure and its nature never change.
Inf. 6.10 Grandine grossa, e acqua tinta, e neve Per l' aer tenebroso si riversa: Pute la terra che questo riceve. Cerbero, fiera crudele e diversa, Con tre gole caninamente latra Sopra la gente che quivi è sommersa. Gli occhi ha vermigli, la barba unta ed atra, E il ventre largo, e unghiate le mani; Graffia gli spiriti, ingoia, ed isquatra. Urlar gli fa la pioggia come cani: Dell' un de' lati fanno all' altro schermo; Volgonsi spesso i miseri profani.	Heavy hail, and foul water, and snow pour down through the darkened air; the ground that receives them stinks. Cerberus, a beast cruel and monstrous, barks like a dog with three throats over the people who are sunk there. His eyes are red, his beard greasy and black, his belly wide, and his hands clawed; he claws the spirits, swallows them, and tears them to pieces. The rain makes them howl like dogs; they make one side a shield for the other; the wretched unhallowed souls keep turning over.[28]
Inf. 6.22 Quando ci scorse Cerbero, il gran vermo, Le bocche aperse, e mostrocci le sanne: Non avea membro che tenesse fermo. E il duca mio distese le sue spanne; Prese la terra, e con piene le pugna La gittò dentro alle bramose canne. Qual è quel cane che abbaiando agugna, E si racqueta poi che il pasto morde, Che solo a divorarlo intende e pugna; Cotai si fecer quelle facce lorde Dello demonio Cerbero che introna L' anime sì ch' esser vorrebber sorde.	When Cerberus, the great worm, caught sight of us, he opened his mouths and showed us his fangs; there was not a limb of him he kept still. And my guide spread out his hands, took up earth, and with his fists full threw it into the ravenous gullets. Like a dog that bays in its hunger and grows quiet once it bites its food, for it strains and struggles only to devour it, so became those filthy faces of the demon Cerberus, who thunders at the souls so that they wish they were deaf.

27 In the romance, Galehaut brought Lancelot and Guinevere together for their first kiss; his name (Galeotto) came to mean "go-between" in Italian.
28 In classical myth Cerberus was the three-headed dog that guarded the underworld; here he guards the gluttonous.

CIACCO

The Florentine glutton Ciacco foretells the strife that will tear Florence apart.

ITALIAN	ENGLISH
Inf. 6.34 Noi passavam su per l' ombre che adona La greve pioggia, e ponevam le piante Sopra lor vanità che par persona. Elle giacean per terra tutte quante, Fuor ch' una che a seder si levò, ratto Ch' ella ci vide passarsi davante. 'O tu, che se' per questo inferno tratto,' Mi disse, 'riconoscimi, se sai: Tu fosti, prima ch' io disfatto, fatto.'	We were passing over the shades whom the heavy rain beats down, and we set the soles of our feet on their emptiness, which looks like a body. They were all lying on the ground, except one, which sat up as soon as it saw us passing before it. "O you who are being led through this Hell," it said to me, "recognize me, if you can: you were made before I was unmade."
Inf. 6.43 Ed io a lei: 'L' angoscia che tu hai Forse ti tira fuor della mia mente, Sì che non par ch' io ti vedessi mai. Ma dimmi, chi tu se', che in sì dolente Loco se' messa, ed a sì fatta pena Che, s' altra è maggio, nulla è sì spiacente.' Ed egli a me: 'La tua città, ch' è piena D' invidia sì che già trabocca il sacco, Seco mi tenne in la vita serena.	And I to it: "The anguish you are in perhaps takes you out of my memory, so that it does not seem I ever saw you. But tell me who you are, who are set in so painful a place and in such a punishment that, if any other is greater, none is so loathsome." And he to me: "Your city, which is so full of envy that the sack is already overflowing, held me within it in the serene life.
Inf. 6.52 Voi cittadini mi chiamaste Ciacco: Per la dannosa colpa della gola, Come tu vedi, alla pioggia mi fiacco; Ed io anima trista non son sola, Chè tutte queste a simil pena stanno Per simil colpa:' e più non fe' parola. Io gli risposi: 'Ciacco, il tuo affanno Mi pesa sì che a lagrimar m' invita: Ma dimmi, se tu sai, a che verranno Li cittadin della città partita? S' alcun v' è giusto: e dimmi la cagione Perchè l' ha tanta discordia assalita.'	You citizens called me Ciacco; for the ruinous fault of gluttony, as you see, I am beaten down by the rain. And I, a wretched soul, am not alone, for all these lie in like punishment for like fault." And he said no more. I answered him: "Ciacco, your distress weighs on me so that it moves me to weep. But tell me, if you know, what the citizens of the divided city will come to; whether anyone there is just; and tell me the reason why such discord has assailed it."[29]

29 Ciacco, a Florentine known only by this nickname, which may mean "hog"; nothing certain is known of him beyond what Dante says.

	ITALIAN	ENGLISH
Inf. 6.64	Ed egli a me: 'Dopo lunga tenzone Verranno al sangue, e la parte selvaggia Caccerà l' altra con molta offensione. Poi appresso convien che questa caggia Infra tre soli, e che l' altra sormonti Con la forza di tal che testè piaggia. Alte terrà lungo tempo le fronti, Tenendo l' altra sotto gravi pesi, Come che di ciò pianga, e che ne adonti. Giusti son due, ma non vi sono intesi: Superbia, invidia ed avarizia sono Le tre faville che hanno i cori accesi.'	And he to me: "After long strife they will come to bloodshed, and the rustic party will drive out the other with much injury. Then afterward this one must fall within three suns, and the other rise above it by the force of one who is now hedging his course. It will hold its head high for a long time, keeping the other under heavy burdens, however much that one weeps over it and is outraged. Two are just, but no one heeds them there. Pride, envy and avarice are the three sparks that have set hearts on fire."[30]
Inf. 6.76	Qui pose fine al lagrimabil suono. Ed io a lui: 'Ancor vo' che m' insegni, E che di più parlar mi facci dono. Farinata e Tegghiaio, che fur sì degni, Jacopo Rusticucci, Arrigo e il Mosca, E gli altri che a ben far poser gl' ingegni, Dimmi ove sono, e fa ch' io li conosca; Chè gran disio mi stringe di sapere, Se il ciel gli addolcia o lo inferno gli attosca.'	Here he put an end to his tearful words. And I to him: "I want you to teach me still more, and to make me a gift of further speech. Farinata and Tegghiaio, who were so worthy, Jacopo Rusticucci, Arrigo and Mosca, and the others who set their minds on doing good, tell me where they are, and let me know them; for a great desire presses me to know whether heaven sweetens their lot or Hell poisons it."[31]
Inf. 6.85	E quegli: 'Ei son tra le anime più nere; Diversa colpa giù li grava al fondo: Se tanto scendi, li potrai vedere. Ma quando tu sarai nel dolce mondo, Pregoti che alla mente altrui mi rechi: Più non ti dico e più non ti rispondo.' Gli diritti occhi torse allora in biechi: Guardommi un poco, e poi chinò la testa: Cadde con essa a par degli altri ciechi.	And he: "They are among the blackest souls; different faults weigh them down toward the bottom. If you go down so far, you will be able to see them. But when you are back in the sweet world, I beg you to bring me to people's memory. I tell you no more and answer you no more." Then he twisted his straight eyes into a squint; he looked at me a little, and then bowed his head, and fell with it level with the other blind ones.
Inf. 6.94	E il duca disse a me: 'Più non si desta Di qua dal suon dell' angelica tromba; Quando verrà la nimica podesta, Ciascun ritroverà la trista tomba, Ripiglierà sua carne e sua figura, Udirà quel che in eterno rimbomba.' Sì trapassammo per sozza mistura Dell' ombre e della pioggia a passi lenti, Toccando un poco la vita futura: Perch' io dissi: 'Maestro, esti tormenti Cresceranno ei dopo la gran sentenza, O fien minori, o saran sì cocenti?'	And the guide said to me: "He wakes no more until the sound of the angelic trumpet, when the hostile Power comes. Each will find his sad tomb again, take back his flesh and his shape, and hear what resounds for all eternity." So we passed with slow steps through the foul mixture of the shades and the rain, touching a little on the life to come; at which I said: "Master, will these torments grow after the great sentence, or be less, or will they be just as burning?"[32]
Inf. 6.106	Ed egli a me: 'Ritorna a tua scienza, Che vuol, quanto la cosa è più perfetta,	And he to me: "Go back to your science, which holds that the more perfect a thing is, the more it

30 A prophecy of Florentine politics: the "rustic party," the Whites, drove out the Blacks in 1301, but within three years the Blacks prevailed with the backing of Pope Boniface VIII, the one now "hedging."
31 Prominent Florentines of the generation before Dante; he will meet Farinata in Canto 10, Tegghiaio and Rusticucci in Canto 16, and Mosca in Canto 28. Arrigo is not mentioned again.
32 The hostile Power is Christ, coming as Judge at the Last Judgment.

	ITALIAN	ENGLISH
	Più senta il bene, e così la doglienza, Tuttochè questa gente maledetta In vera perfezion giammai non vada, Di là, più che di qua, essere aspetta.' Noi aggirammo a tondo quella strada, Parlando più assai ch' io non ridico: Venimmo al punto dove si digrada: Quivi trovammo Pluto il gran nimico.	feels the good, and likewise pain. Although these accursed people will never come to true perfection, they expect to be nearer to it then than now." We went around that road in a circle, speaking of much more than I repeat; we came to the point where it goes down; there we found Plutus, the great enemy.[33]

CANTO 7

	ITALIAN	ENGLISH
Inf. 7.1	'Pape Satan, pape Satan aleppe,' Cominciò Pluto colla voce chioccia. E quel Savio gentil, che tutto seppe Disse per confortarmi: 'Non ti noccia La tua paura, chè, poter ch' egli abbia, Non ti torrà lo scender questa roccia.' Poi si rivolse a quell' enfiata labbia, E disse: 'Taci, maledetto lupo: Consuma dentro te con la tua rabbia. Non è senza cagion l' andare al cupo: Vuolsi nell' alto là dove Michele Fe' la vendetta del superbo strupo.'	"*Pape Satàn, pape Satàn aleppe!*" Plutus began in his clucking voice. And that noble sage, who knew everything, said to comfort me: "Do not let your fear harm you; for whatever power he may have, he will not stop you from climbing down this rock." Then he turned to that swollen face and said: "Be silent, accursed wolf! Consume yourself inwardly with your own rage. Not without cause is this journey to the depths: it is willed on high, there where Michael took vengeance on the proud rebellion."[34]
Inf. 7.13	Quali dal vento le gonfiate vele Caggiono avvolte, poichè l' alber fiacca; Tal cadde a terra la fiera crudele. Così scendemmo nella quarta lacca, Pigliando più della dolente ripa, Che il mal dell' universo tutto insacca. Ahi giustizia di Dio, tante chi stipa Nuove travaglie e pene, quante io viddi? E perchè nostra colpa sì ne scipa?	As sails swollen by the wind fall in a tangle when the mast snaps, so the cruel beast fell to the ground. So we went down into the fourth hollow, taking in more of the woeful bank that sacks up all the evil of the universe. Ah, justice of God! Who heaps up as many new toils and pains as I saw? And why does our guilt so ruin us?
Inf. 7.22	Come fa l' onda là sovra Cariddi, Che si frange con quella in cui s' intoppa, Così convien che qui la gente riddi. Qui vid' io gente più che altrove troppa, E d' una parte e d' altra, con grand' urli Voltando pesi per forza di poppa: Percotevansi incontro, e poscia pur li Si rivolgea ciascun, voltando a retro, Gridando: 'Perchè tieni,' e 'Perchè burli?'	As the wave does there over Charybdis, breaking against the wave it runs into, so the people here must dance their round. Here I saw people, far more than anywhere else, on one side and on the other, with great howls, rolling weights by force of chest. They crashed into each other, and then right there each one turned around, rolling back, shouting: "Why do you hoard?" and "Why do you squander?"[35]
Inf. 7.31	Così tornavan per lo cerchio tetro, Da ogni mano all' opposito punto,	So they went back around the gloomy circle, on either hand, to the opposite point, still shouting

33 "Your science" is the philosophy of Aristotle as taught in the schools: the soul reunited with its body at the Last Judgment will be more complete, and so will feel joy or pain more keenly.
34 Plutus, the classical god of wealth, guards the avaricious and the prodigal. His cry has never been convincingly explained, though it seems to call on Satan in alarm.
35 Charybdis: the whirlpool in the Strait of Messina, between Sicily and the Italian mainland, known from Homer and Virgil.

ITALIAN	ENGLISH
Gridandosi anche loro ontoso metro: Poi si volgea ciascun, quando era giunto Per lo suo mezzo cerchio all' altra giostra. Ed io che avea lo cor quasi compunto, Dissi: 'Maestro mio, or mi dimostra Che gente è questa, e se tutti fur cherci Questi chercuti alla sinistra nostra.'	their insulting refrain at each other; then each one, when he had come through his half-circle to the other joust, turned around again. And I, whose heart was almost pierced, said: "My master, now show me what people these are, and whether all of these tonsured ones on our left were clerics."
Inf. 7.40 Ed egli a me: 'Tutti quanti fur guerci Sì della mente, in la vita primaia, Che con misura nullo spendio ferci. Assai la voce lor chiaro l' abbaia, Quando vengono a' due punti del cerchio, Ove colpa contraria li dispaia. Questi fur cherci, che non han coperchio Piloso al capo, e Papi e Cardinali, In cui usa avarizia il suo soperchio.' Ed io: 'Maestro, tra questi cotali Dovre' io ben riconoscere alcuni Che furo immondi di cotesti mali.'	And he to me: "All of them were so squint-eyed in mind in the first life that they did no spending there with measure. Their voices bark this out clearly enough when they come to the two points of the circle where their opposite faults divide them. These, who have no covering of hair on their heads, were clerics, and popes and cardinals, in whom avarice works its excess." And I: "Master, among such as these I ought surely to recognize some who were defiled by these evils."
Inf. 7.52 Ed egli a me: 'Vano pensiero aduni: La sconoscente vita che i fe' sozzi, Ad ogni conoscenza or li fa bruni; In eterno verranno alli due cozzi; Questi risurgeranno del sepulcro Col pugno chiuso, e questi co' crin mozzi. Mal dare e mal tener lo mondo pulcro Ha tolto loro, e posti a questa zuffa: Qual ella sia, parole non ci appulcro. Or puoi, figliuol, veder la corta buffa De' ben, che son commessi alla Fortuna, Perchè l' umana gente si rabbuffa.	And he to me: "You are gathering an empty thought. The undiscerning life that made them foul now makes them too dark for any discerning. Forever they will come to the two clashes; these will rise from the tomb with fists clenched, and these with their hair cropped. Ill giving and ill keeping have taken the fair world from them and set them to this brawl; what it is like, I will not dress up with words. Now, son, you can see the brief mockery of the goods entrusted to Fortune, over which the human race wrangles.[36]

FORTUNE

Virgil explains Fortune, the minister God set over the goods of the world.

ITALIAN	ENGLISH
Inf. 7.64 Chè tutto l' oro ch' è sotto la luna, E che già fu, di queste anime stanche Non poterebbe farne posar una.' 'Maestro,' diss' io lui, 'or mi di' anche: Questa Fortuna di che tu mi tocche, Che è, che i ben del mondo ha sì tra branche?' Ed egli a me: 'O creature sciocche, Quanta ignoranza è quella che vi offende! Or vo' che tu mia sentenza ne imbocche:	For all the gold that is beneath the moon, or ever was, could not give rest to a single one of these weary souls." "Master," I said to him, "now tell me also: this Fortune you touch on with me, what is she, who has the goods of the world so in her clutches?" And he to me: "O foolish creatures, how great is the ignorance that harms you! Now I want you to take in my judgment of her:
Inf. 7.73 Colui lo cui saper tutto trascende, Fece li cieli, e diè lor chi conduce,	He whose wisdom transcends all things made the heavens and gave them guides, so that every part

36 The misers rise with fists clenched on what they held; the prodigals with hair cropped, having squandered, as the saying went, everything down to their hair.

	ITALIAN	ENGLISH
	Sì che ogni parte ad ogni parte splende, Distribuendo egualmente la luce: Similemente agli splendor mondani Ordinò general ministra e duce, Che permutasse a tempo li ben vani, Di gente in gente e d' uno in altro sangue, Oltre la difension de' senni umani: Perchè una gente impera, e l' altra langue, Seguendo lo giudizio di costei, Che è occulto, come in erba l' angue.	shines on every part, distributing the light equally. In the same way, over worldly splendors he set a general minister and leader, to shift in due time the empty goods from people to people and from one blood to another, beyond the power of human wits to prevent it. So one people rules and another languishes, following her judgment, which is hidden like the snake in the grass.[37]
Inf. 7.85	Vostro saper non ha contrasto a lei: Questa provvede, giudica e persegue Suo regno, come il loro gli altri Dei. Le sue permutazion non hanno triegue: Necessità la fa esser veloce, Sì spesso vien chi vicenda consegue. Quest' è colei ch' è tanto posta in croce Pur da color che le dovrian dar lode, Dandole biasmo a torto e mala voce. Ma ella s' è beata, e ciò non ode: Con l' altre prime creature lieta Volve sua spera, e beata si gode.	Your knowledge has no means of resisting her: she foresees, judges, and carries on her reign, as the other gods do theirs. Her changes have no truce; necessity makes her swift, so often does someone come who takes his turn. This is she who is so crucified even by those who ought to give her praise, blaming her wrongly and speaking ill of her. But she is blessed and does not hear it; joyful among the other first creatures, she turns her sphere and rejoices in her blessedness.
Inf. 7.97	Or discendiamo omai a maggior pieta: Già ogni stella cade, che saliva Quando mi mossi, e il troppo star si vieta.' Noi ricidemmo il cerchio all' altra riva Sopra una fonte, che bolle e riversa Per un fossato che da lei deriva. L' acqua era buia assai vie più che persa: E noi, in compagnia dell' onde bige, Entrammo giù per una via diversa. Una palude fa, che ha nome Stige, Questo tristo ruscel, quando è disceso Al piè delle malvage piaggie grige.	Now let us go down to greater woe; already every star that was rising when I set out is sinking, and staying too long is forbidden." We crossed the circle to the other bank, above a spring that boils and pours over into a ditch that runs from it. The water was dark, far darker than purple-black; and we, in company with the murky waves, went down by a strange path. This dismal stream, when it has descended to the foot of the malignant gray slopes, makes a marsh that is named Styx.[38]
Inf. 7.109	Ed io, che di mirar mi stava inteso, Vidi genti fangose in quel pantano, Ignude tutte e con sembiante offeso. Questi si percotean non pur con mano Ma con la testa, col petto e co' piedi, Troncandosi coi denti a brano a brano. Lo buon Maestro disse: 'Figlio, or vedi L' anime di color cui vinse l' ira: Ed anche vo' che tu per certo credi, Che sotto l' acqua ha gente che sospira, E fanno pullular quest' acqua al summo, Come l' occhio ti dice, u' che s' aggira.	And I, who stood intent on gazing, saw muddy people in that swamp, all naked and with angry looks. They struck each other not only with their hands but with their heads, their chests and their feet, tearing each other to pieces with their teeth. The good master said: "Son, now you see the souls of those whom wrath overcame. And I also want you to believe for certain that there are people beneath the water who sigh, and make this water bubble at the surface, as your eye tells you, wherever it turns.
Inf. 7.121	Fitti nel limo dicon: "Tristi fummo Nell' aer dolce che dal sol s' allegra,	Stuck in the slime they say: 'We were sullen in the sweet air that is gladdened by the sun, carrying

37 The guides of the heavens are the angelic Intelligences, which in medieval cosmology move each heavenly sphere.

ITALIAN	ENGLISH
Portando dentro accidioso fummo: Or ci attristiam nella belletta negra." Quest' inno si gorgoglian nella strozza, Chè dir nol posson con parola integra.' Così girammo della lorda pozza Grand' arco tra la ripa secca e il mezzo, Con gli occhi volti a chi del fango ingozza: Venimmo al piè d' una torre al dassezzo.	within us the smoke of sloth; now we are sullen in the black mire.' This hymn they gurgle in their throats, for they cannot speak it in whole words." So, between the dry bank and the slough, we went around a great arc of the filthy pond, with our eyes turned on those who gulp down the mud. At last we came to the foot of a tower.

CANTO 8

ITALIAN	ENGLISH
Inf. 8.1 Io dico seguitando, ch' assai prima Che noi fussimo al piè dell' alta torre, Gli occhi nostri n' andar suso alla cima, Per due fiammette che i' vedemmo porre, E un' altra da lungi render cenno Tanto ch' a pena il potea l' occhio torre. Ed io mi volsi al mar di tutto il senno; Dissi: 'Questo che dice? e che risponde Quell' altro foco? e chi son quei che il fenno?'	I say, continuing, that long before we reached the foot of the high tower, our eyes went up to its top because of two little flames we saw set there, and another giving back a signal from so far away that the eye could hardly catch it. And I turned to the sea of all wisdom and said: "What does this one say? And what does that other fire answer? And who are those who made it?"
Inf. 8.10 Ed egli a me: 'Su per le sucide onde Già puoi scorger quello che s' aspetta, Se il fummo del pantan nol ti nasconde.' Corda non pinse mai da sè saetta, Che sì corresse via per l' aere snella, Com' io vidi una nave piccioletta Venir per l' acqua verso noi in quella, Sotto il governo d' un sol galeoto, Che gridava: 'Or se' giunta, anima fella?' 'Flegiàs, Flegiàs, tu gridi a voto,' Disse lo mio signore, 'a questa volta: Più non ci avrai, che sol passando il loto.'	And he to me: "Over the filthy waves you can already make out what is expected, if the fumes of the marsh do not hide it from you." Never did a bowstring shoot off an arrow that sped through the air so swiftly as the little boat I saw coming toward us through the water at that moment, steered by a single oarsman, who was shouting: "So you have come, wicked soul?" "Phlegyas, Phlegyas, you are shouting in vain this time," said my lord. "You will have us no longer than it takes to cross the mire."[39]

FILIPPO ARGENTI

An angry Florentine grabs at the boat on the Styx and is torn apart by the others.

ITALIAN	ENGLISH
Inf. 8.22 Quale colui, che grande inganno ascolta Che gli sia fatto, e poi se ne rammarca, Fecesi Flegiàs nell' ira accolta. Lo duca mio discese nella barca, E poi mi fece entrare appresso lui, E sol quand' io fui dentro parve carca. Tosto che il duca ed io nel legno fui, Secando se ne va l' antica prora Dell' acqua più che non suol con altrui.	Like one who hears of a great deception practiced on him and then resents it, so became Phlegyas in his pent-up wrath. My guide went down into the boat and then had me get in after him, and only when I was inside did it seem laden. As soon as the guide and I were in the vessel, the ancient prow moves off, cutting more of the water than it is used to with others. While we were running through the dead channel, there rose up before me one full

38 It is now past midnight: the stars that were rising at nightfall, when the journey began, are setting.
39 Phlegyas: in myth, a king who in his rage burned Apollo's temple; here he is the ferryman of the Styx.

	ITALIAN	ENGLISH
	Mentre noi corravam la morta gora, Dinanzi mi si fece un pien di fango, E disse: 'Chi se' tu che vieni anzi ora?'	of mud, who said: "Who are you, who come before your time?"
Inf. 8.34	Ed io a lui: 'S' io vegno, non rimango; Ma tu chi se', che sei sì fatto brutto?' Rispose: 'Vedi che son un che piango.' Ed io a lui: 'Con piangere e con lutto, Spirito maledetto, ti rimani: Ch' io ti conosco, ancor sia lordo tutto.' Allora stese al legno ambo le mani: Perchè il Maestro accorto lo sospinse, Dicendo: 'Via costà con gli altri cani.' Lo collo poi con le braccia mi cinse, Baciommi il volto, e disse: 'Alma sdegnosa, Benedetta colei che in te s' incinse.	And I to him: "If I come, I do not stay. But who are you, who have become so foul?" He answered: "You see that I am one who weeps." And I to him: "In weeping and in grief, accursed spirit, may you remain; for I know you, even though you are all filthy." Then he stretched both hands toward the boat, at which the wary master pushed him off, saying: "Away there with the other dogs!" Then he put his arms around my neck, kissed my face, and said: "Indignant soul, blessed is she who carried you in her womb.[40]
Inf. 8.46	Quei fu al mondo persona orgogliosa; Bontà non è che sua memoria fregi: Così s' è l' ombra sua qui furiosa. Quanti si tengon or lassù gran regi, Che qui staranno come porci in brago, Di sè lasciando orribili dispregi!' Ed io: 'Maestro, molto sarei vago Di vederlo attuffare in questa broda, Prima che noi uscissimo del lago.' Ed egli a me: 'Avanti che la proda Ti si lasci veder, tu sarai sazio: Di tal disio converrà che tu goda.'	That man was an arrogant person in the world; there is no goodness to adorn his memory, and so his shade is furious here. How many up there now think themselves great kings, who will lie here like pigs in the mire, leaving behind them horrible scorn!" And I: "Master, I would be very eager to see him dunked in this broth before we leave the lake." And he to me: "Before the shore comes into sight, you shall be satisfied; it is right that you should have such a wish fulfilled."
Inf. 8.58	Dopo ciò poco vidi quello strazio Far di costui alle fangose genti, Che Dio ancor ne lodo e ne ringrazio. Tutti gridavano: 'A Filippo Argenti!' E 'l Fiorentino spirito bizzarro In sè medesmo si volgea co' denti. Quivi il lasciammo, chè più non ne narro: Ma negli orecchi mi percosse un duolo, Perch' io avanti l' occhio intento sbarro: Lo buon Maestro disse: 'Omai, figliuolo, S' appressa la città che ha nome Dite, Co' gravi cittadin, col grande stuolo.'	A little after this I saw the muddy people make such a mangling of him that I still praise and thank God for it. They were all shouting: "Get Filippo Argenti!" And the hot-tempered Florentine spirit turned on himself with his teeth. There we left him, and I tell no more of him; but a wailing struck my ears, at which I open my eyes wide and stare intently ahead. The good master said: "Now, son, the city named Dis is drawing near, with its grave citizens and its great host."[41]
Inf. 8.70	Ed io: 'Maestro, già le sue meschite Là entro certo nella valle cerno Vermiglie, come se di foco uscite Fossero.' Ed ei mi disse: 'Il foco eterno Ch' entro l' affoca, le dimostra rosse, Come tu vedi in questo basso inferno.' Noi pur giugnemmo dentro all' alte fosse,	And I: "Master, I can already make out its mosques clearly there within the valley, red as if they had come out of fire." And he said to me: "The eternal fire that burns them from within makes them look red, as you see in this lower Hell." We came at last into the deep moats that fortify that disconsolate city; the walls seemed to me to be of iron. Not

40 An echo of the words spoken to Christ in Luke 11:27: "Blessed is the womb that bore you."
41 Filippo Argenti, a Florentine knight of the Adimari family, notorious for his arrogance and violent temper; he was said to shoe his horse with silver (argento).

ITALIAN	ENGLISH
Che vallan quella terra sconsolata: Le mura mi parean che ferro fosse. Non senza prima far grande aggirata, Venimmo in parte dove il nocchier forte 'Uscite,' ci gridò, 'qui è l' entrata.'	without first making a great circuit did we come to a place where the boatman loudly shouted to us: "Get out: here is the entrance."[42]

THE GATES OF DIS

Fallen angels shut the city gates in Virgil's face, and he returns dismayed.

ITALIAN	ENGLISH
Inf. 8.82 Io vidi più di mille in sulle porte Da' ciel piovuti, che stizzosamente Dicean: 'Chi è costui, che senza morte Va per lo regno della morta gente?' E il savio mio Maestro fece segno Di voler lor parlar segretamente. Allor chiusero un poco il gran disdegno, E disser: 'Vien tu solo, e quei sen vada, Che sì ardito entrò per questo regno.	Above the gates I saw more than a thousand of those rained down from heaven, who were angrily saying: "Who is this who, without death, goes through the kingdom of the dead?" And my wise master made a sign that he wished to speak with them privately. Then they held back their great scorn a little and said: "You come alone, and let that one go away, who so boldly entered this kingdom.[43]
Inf. 8.91 Sol si ritorni per la folle strada: Provi se sa; chè tu qui rimarrai Che gli hai scorta sì buia contrada.' Pensa, Lettor, se io mi sconfortai Nel suon delle parole maledette: Ch' io non credetti ritornarci mai. 'O caro duca mio, che più di sette Volte m' hai sicurtà renduta, e tratto D' alto periglio che incontra mi stette, Non mi lasciar,' diss' io, 'così disfatto: E se 'l passar più oltre c' è negato, Ritroviam l' orme nostre insieme ratto.'	Let him go back alone along his mad road; let him try if he knows how; for you shall stay here, who have escorted him through so dark a country." Think, Reader, whether I lost heart at the sound of those accursed words, for I did not believe I would ever return here. "O my dear guide, who more than seven times have restored my confidence and drawn me out of deep peril that stood against me, do not leave me," I said, "so undone; and if going further is denied us, let us quickly retrace our steps together."
Inf. 8.103 E quel signor che lì m' avea menato Mi disse: 'Non temer, chè il nostro passo Non ci può torre alcun: da tal n' è dato. Ma qui m' attendi; e lo spirito lasso Conforta e ciba di speranza buona, Ch' io non ti lascerò nel mondo basso.' Così sen va, e quivi m' abbandona Lo dolce padre, ed io rimango in forse; Che 'l sì e 'l no nel capo mi tenzona.	And that lord who had led me there said to me: "Do not fear, for no one can take our passage from us; it is granted to us by such a One. But wait for me here, and comfort your weary spirit and feed it with good hope, for I will not leave you in the low world." So he goes away, and leaves me there, the sweet father, and I remain in doubt, for yes and no contend in my head.
Inf. 8.112 Udir non pote' quel ch' a lor si porse: Ma ei non stette là con essi guari, Che ciascun dentro a prova si ricorse. Chiuser le porte que' nostri avversari Nel petto al mio signor che fuor rimase, E rivolsesi a me con passi rari.	I could not hear what he put to them; but he had not stayed there with them long when each one raced the others back inside. Those adversaries of ours shut the gates against the chest of my lord, who remained outside, and he turned back to me with slow steps. His eyes were on the ground, his

42 Dis, a Latin name for the god of the underworld, here names the walled city of lower Hell; its towers are called mosques as the buildings of an alien, hostile city.
43 The rebel angels who fell from heaven with Lucifer.

ITALIAN	ENGLISH
Gli occhi alla terra, e le ciglia avea rase D' ogni baldanza, e dicea ne' sospiri: 'Chi m' ha negate le dolenti case?'	brows shorn of all boldness, and he said amid sighs: "Who has denied me the houses of sorrow?"
Inf. 8.121 Ed a me disse: 'Tu, perch' io m' adiri, Non sbigottir, ch' io vincerò la prova, Qual ch' alla difension dentro s' aggiri. Questa lor tracotanza non è nuova, Chè già l' usaro a men segreta porta, La qual senza serrame ancor si trova. Sopr' essa vedestù la scritta morta: E già di qua da lei discende l' erta, Passando per li cerchi senza scorta, Tal che per lui ne fia la terra aperta.'	And to me he said: "Do not be dismayed because I am angry, for I will win this contest, whoever circles within to defend the place. This insolence of theirs is nothing new, for they once used it at a less secret gate, which still stands without a bolt. Above it you saw the dead inscription; and already, on this side of it, there is coming down the slope, passing through the circles without escort, one by whom the city will be opened to us."[44]

CANTO 9

ITALIAN	ENGLISH
Inf. 9.1 Quel color che viltà di fuor mi pinse, Veggendo il duca mio tornare in volta, Più tosto dentro il suo nuovo ristrinse. Attento si fermò com' uom che ascolta; Chè l' occhio nol potea menare a lunga Per l' aer nero e per la nebbia folta. 'Pure a noi converrà vincer la punga,' Cominciò ei: 'se non ... tal ne s' offerse. Oh quanto tarda a me ch' altri qui giunga!'	The color that cowardice painted on me outwardly, when I saw my guide turn back, made him all the quicker to press his own new color inward. He stopped, attentive, like a man who listens, for his eye could not lead him far through the black air and the thick fog. "Still, we must win this fight," he began, "unless ... such a one offered herself to us. Oh, how long it seems to me until someone else arrives here!"[45]
Inf. 9.10 Io vidi ben, sì com' ei ricoperse Lo cominciar con l' altro che poi venne, Che fur parole alle prime diverse. Ma nondimen paura il suo dir dienne, Perch' io traeva la parola tronca Forse a peggior sentenza ch' ei non tenne. 'In questo fondo della trista conca Discende mai alcun del primo grado, Che sol per pena ha la speranza cionca?' Questa question fec' io; e quei: 'Di rado Incontra,' mi rispose, 'che di nui Faccia il cammino alcun per quale io vado.	I saw clearly how he covered over his beginning with what came after, words different from the first. But his speech frightened me all the same, because I took his broken-off phrase to a worse meaning, perhaps, than the one it had. "Does anyone from the first level, whose only punishment is hope cut off, ever come down into the depth of this dismal hollow?" I put this question, and he answered me: "Seldom does it happen that any of us makes the journey on which I am going.[46]
Inf. 9.22 Ver' è ch' altra fiata quaggiù fui, Congiurato da quella Eriton cruda Che richiamava l' ombre a' corpi sui. Di poco era di me la carne nuda, Ch' ella mi fece entrar dentro a quel muro, Per trarne un spirto del cerchio di Giuda. Quell' è il più basso loco e il più oscuro,	It is true that I was down here once before, conjured by that cruel Erichtho who called shades back to their bodies. My flesh had been stripped of me only a short while when she made me enter within that wall to draw a spirit out of the circle of Judas. That is the lowest place and the darkest, and

44 The gate of Hell (Canto 3), which the devils tried to bar against Christ when he descended into Hell after the Crucifixion; it has stood unbolted ever since.
45 Virgil breaks off his sentence; "such a one" is Beatrice, who sent him to Dante (Inf. 2).
46 The first level is Limbo, where Virgil and the other virtuous pagans dwell, desiring God without hope.

ITALIAN	ENGLISH
E il più lontan dal ciel che tutto gira: Ben so il cammin: però ti fa sicuro.	the farthest from the heaven that turns all things. I know the way well, so be reassured.[47]

THE FURIES

The three Furies appear on the tower and call for Medusa to turn Dante to stone.

ITALIAN	ENGLISH
Inf. 9.31 Questa palude che il gran puzzo spira, Cinge d' intorno la città dolente, U' non potemo entrare omai senz' ira.' Ed altro disse, ma non l' ho a mente; Perocchè l' occhio m' avea tutto tratto Ver l' alta torre alla cima rovente, Dove in un punto furon dritte ratto Tre furie infernal di sangue tinte, Che membra femminili aveano ed atto, E con idre verdissime eran cinte: Serpentelli ceraste avean per crine Onde le fiere tempie eran avvinte.	This marsh that breathes out the great stench girds the sorrowful city all around, where we cannot now enter without anger." And he said more, but I do not have it in mind, because my eye had drawn me wholly toward the high tower with the glowing summit, where in an instant three infernal Furies, stained with blood, had swiftly risen upright. They had the limbs and bearing of women, and were girded with bright green hydras; they had little serpents and horned vipers for hair, which bound their savage temples.
Inf. 9.43 E quei che ben conobbe le meschine Della regina dell' eterno pianto: 'Guarda,' mi disse, 'le feroci Erine. Questa è Megera dal sinistro canto: Quella che piange dal destro è Aletto: Tesifone è nel mezzo:' e tacque a tanto. Con l' unghie si fendea ciascuna il petto; Batteansi a palme e gridavan sì alto Ch' io mi strinsi al poeta per sospetto. 'Venga Medusa; sì 'l farem di smalto,' Dicevan tutte riguardando in giuso: 'Mal non vengiammo in Teseo l' assalto.'	And he, who knew well the handmaids of the queen of eternal weeping, said to me: "Look at the fierce Furies. This is Megaera, on the left; the one who weeps on the right is Alecto; Tisiphone is in the middle"; and with that he fell silent. Each of them was tearing her breast with her nails; they beat themselves with their palms and cried out so loudly that I pressed close to the poet in fear. "Let Medusa come, and we will turn him to stone," they all said, looking down; "we did wrong not to take vengeance on Theseus for his assault."[48]
Inf. 9.55 'Volgiti indietro, e tien lo viso chiuso; Chè se il Gorgon si mostra, e tu il vedessi, Nulla sarebbe del tornar mai suso.' Così disse il Maestro; ed egli stessi Mi volse, e non si tenne alle mie mani, Che con le sue ancor non mi chiudessi. O voi che avete gl' intelletti sani, Mirate la dottrina che s' asconde Sotto il velame degli versi strani.	"Turn around and keep your eyes shut; for if the Gorgon shows herself and you should see her, there would be no returning above ever again." So said the master; and he himself turned me around, and did not trust my hands so far as not to cover my eyes with his own as well. O you who have sound intellects, look at the teaching that hides itself beneath the veil of the strange verses.
Inf. 9.64 E già venia su per le torbid' onde Un fracasso d' un suon pien di spavento, Per cui tremavano ambedue le sponde; Non altrimenti fatto che d' un vento Impetuoso per gli avversi ardori,	And already there came across the murky waves the crash of a sound full of terror, at which both shores trembled—made no differently than a wind, violent because of opposing heats, that strikes the wood and, with nothing to check it,

47 Erichtho is the Thessalian sorceress in Lucan's *Pharsalia* who raises a dead soldier to prophesy; her sending Virgil to the circle of Judas, the lowest in Hell, is Dante's invention.
48 The queen is Proserpina, whom the hero Theseus went down to the underworld to carry off. Medusa, the Gorgon, turned to stone anyone who looked at her.

ITALIAN	ENGLISH
Che fier la selva, e senza alcun rattento Li rami schianta, abbatte, e porta fuori. Dinanzi polveroso va superbo, E fa fuggir le fiere e li pastori. Gli occhi mi sciolse, e disse: 'Or drizza il nerbo Del viso su per quella schiuma antica, Per indi ove quel fummo è più acerbo.'	shatters the branches, beats them down and carries them off; dusty in front, it goes proudly on, and makes the beasts and the shepherds flee. He freed my eyes and said: "Now direct the nerve of your sight across that ancient foam, over there where that smoke is harshest."

THE MESSENGER FROM HEAVEN

An angel crosses the Styx dry-shod and opens the gate of Dis with a wand.

ITALIAN	ENGLISH
Inf. 9.76 Come le rane innanzi alla nimica Biscia per l' acqua si dileguan tutte, Fin che alla terra ciascuna s' abbica; Vid' io più di mille anime distrutte Fuggir così dinanzi ad un che al passo Passava Stige colle piante asciutte. Dal volto rimovea quell' aer grasso, Menando la sinistra innanzi spesso; E sol di quell' angoscia parea lasso. Ben m' accors' io ch' egli era del ciel messo, E volsimi al Maestro: e quei fe' segno, Ch' io stessi cheto, ed inchinassi ad esso.	As frogs before their enemy the snake all scatter through the water until each one squats huddled on the land, so I saw more than a thousand ruined souls fleeing before one who was crossing the Styx at the ford with dry soles. He was clearing that thick air from his face, often moving his left hand before him, and he seemed weary only of that vexation. I perceived clearly that he was a messenger from heaven, and I turned to the master; and he made a sign to me that I should stand quiet and bow down to him.
Inf. 9.88 Ahi quanto mi parea pien di disdegno! Venne alla porta, e con una verghetta L' aperse, che non ebbe alcun ritegno. 'O cacciati del ciel, gente dispetta,' Cominciò egli in su l' orribil soglia, 'Ond' esta oltracotanza in voi s' alletta? Perchè ricalcitrate a quella voglia, A cui non puote il fin mai esser mozzo, E che più volte v' ha cresciuta doglia? Che giova nelle fata dar di cozzo? Cerbero vostro, se ben vi ricorda, Ne porta ancor pelato il mento e il gozzo.'	Ah, how full of disdain he seemed to me! He came to the gate, and with a little wand he opened it, for it offered no resistance. "O outcasts from heaven, despised people," he began upon the horrible threshold, "where does this insolence that dwells in you come from? Why do you kick against that will whose end can never be cut short, and which has many times increased your pain? What good is it to butt against the fates? Your Cerberus, if you remember well, still bears his chin and throat stripped bare for it."[49]
Inf. 9.100 Poi si rivolse per la strada lorda, E non fe' motto a noi: ma fe' sembiante D' uomo cui altra cura stringa e morda, Che quella di colui che gli è davante. E noi movemmo i piedi in ver la terra, Sicuri appresso le parole sante. Dentro v' entrammo senza alcuna guerra: Ed io, ch' avea di riguardar disio La condizion che tal fortezza serra, Com' io fui dentro, l' occhio intorno invio; E veggio ad ogni man grande campagna Piena di duolo e di tormento rio.	Then he turned back along the filthy road and said not a word to us, but had the look of a man urged and gnawed by some other care than that of the one before him. And we moved our feet toward the city, secure after the holy words. We entered there without any battle; and I, who had a desire to look upon the condition that such a fortress locks in, as soon as I was inside, send my eye around, and I see on every side a great plain full of sorrow and cruel torment.

49 Hercules, in one of his labors, dragged Cerberus out of the underworld in chains, which wore away the hair of his neck.

ITALIAN	ENGLISH
Inf. 9.112 Sì come ad Arli, ove Rodano stagna, Sì com' a Pola presso del Quarnaro, Che Italia chiude e suoi termini bagna, Fanno i sepolcri tutto il loco varo: Così facevan quivi d' ogni parte, Salvo che il modo v' era più amaro; Chè tra gli avelli fiamme erano sparte, Per le quali eran sì del tutto accesi, Che ferro più non chiede verun' arte. Tutti gli lor coperchi eran sospesi, E fuor n' uscivan sì duri lamenti, Che ben parean di miseri e d' offesi.	Just as at Arles, where the Rhone grows stagnant, just as at Pola near the Quarnaro, which shuts Italy in and bathes its borders, the tombs make all the ground uneven, so they did here on every side, except that the manner here was more bitter: for flames were scattered among the graves, and these made them glow so thoroughly that no craft asks for iron hotter. All their lids were raised, and from them came such grievous laments that they truly seemed the laments of the wretched and the tormented.[50]
Inf. 9.124 Ed io: 'Maestro, quai son quelle genti Che seppellite dentro da quell' arche Si fan sentir con gli sospir dolenti?' Ed egli a me: 'Qui son gli eresiarche Co' lor seguaci d' ogni setta, e molto Più che non credi, son le tombe carche. Simile qui con simile è sepolto, E i monimenti son più, e men caldi.' E poi ch' alla man destra si fu volto, Passammo tra i martiri e gli alti spaldi.	And I: "Master, who are those people who, buried within those stone coffins, make themselves heard with their sorrowful sighs?" And he to me: "Here are the arch-heretics with their followers of every sect, and the tombs are laden far more than you believe. Like is buried here with like, and the monuments are more and less hot." And after he had turned to the right, we passed between the torments and the high battlements.

CANTO 10

ITALIAN	ENGLISH
Inf. 10.1 Ora sen va per un secreto calle Tra il muro della terra e li martiri Lo mio Maestro, ed io dopo le spalle. 'O virtù somma, che per gli empi giri Mi volvi,' cominciai, 'com' a te piace Parlami, e satisfammi a' miei desiri. La gente che per li sepolcri giace Potrebbesi veder? già son levati Tutti i coperchi, e nessun guardia face.' Ed egli a me: 'Tutti saran serrati, Quando di Josaffàt qui torneranno Coi corpi che lassù hanno lasciati.	Now my master goes along a hidden path between the wall of the city and the torments, and I behind his shoulders. "O supreme power, who turn me through these impious circles," I began, "speak to me as it pleases you, and satisfy my desires. The people who lie in the sepulchers—might they be seen? All the lids are already raised, and no one keeps guard." And he to me: "All will be closed when they return here from Jehoshaphat with the bodies they have left up above.[51]

50 Arles in Provence and Pola (Pula) in Istria, on the Gulf of Quarnaro (Kvarner), were known for their great Roman cemeteries.
51 The Valley of Jehoshaphat was where the Last Judgment was expected to take place (Joel 3).

ITALIAN	ENGLISH
Inf. 10.13 Suo cimitero da questa parte hanno Con Epicuro tutti i suoi seguaci, Che l' anima col corpo morta fanno. Però alla dimanda che mi faci Quinc' entro satisfatto sarai tosto, Ed al disio ancor che tu mi taci.' Ed io: 'Buon Duca, non tegno riposto A te mio cor, se non per dicer poco; E tu m' hai non pur mo a ciò disposto.'	In this part Epicurus has his cemetery, with all his followers, who make the soul die with the body. Therefore the question you put to me will soon be satisfied in here, and so will the desire you keep silent from me." And I: "Good guide, I do not keep my heart hidden from you except so as to speak little; and you have disposed me to that not only now."[52]

FARINATA

The Ghibelline leader Farinata rises from his burning tomb and speaks with Dante about Florence.

ITALIAN	ENGLISH
Inf. 10.22 'O Tosco, che per la città del foco Vivo ten vai così parlando onesto, Piacciati di restare in questo loco. La tua loquela ti fa manifesto Di quella nobil patria natio, Alla qual forse io fui troppo molesto.' Subitamente questo suono uscìo D' una dell' arche: però m' accostai, Temendo, un poco più al duca mio. Ed ei mi disse: 'Volgiti: che fai? Vedi là Farinata che s' è dritto: Dalla cintola in su tutto il vedrai.'	"O Tuscan, who go alive through the city of fire, speaking so courteously, may it please you to stop in this place. Your speech makes it plain that you are a native of that noble fatherland to which I was perhaps too harsh." This sound came suddenly from one of the stone coffins; so, fearing, I drew a little closer to my guide. And he said to me: "Turn around—what are you doing? See there Farinata, who has risen upright: you will see all of him from the waist up."[53]
Inf. 10.34 I' avea già il mio viso nel suo fitto; Ed ei s' ergea col petto e colla fronte, Come avesse lo inferno in gran dispitto: E l' animose man del duca e pronte Mi pinser tra le sepolture a lui, Dicendo: 'Le parole tue sien conte.' Com' io al piè della sua tomba fui, Guardommi un poco, e poi quasi sdegnoso Mi dimandò: 'Chi fur li maggior tui?'	I had already fixed my gaze on his; and he was rising up with chest and brow as if he held Hell in great scorn. And the bold and ready hands of my guide pushed me among the sepulchers to him, as he said: "Let your words be well chosen." When I was at the foot of his tomb, he looked at me a little, and then, almost disdainfully, asked me: "Who were your ancestors?"
Inf. 10.43 Io, ch' era d' ubbidir desideroso, Non gliel celai, ma tutto gliel' apersi: Ond' ei levò le ciglia un poco in soso; Poi disse: 'Fieramente furo avversi A me ed a' miei primi ed a mia parte, Sì che per due fiate gli dispersi.' 'S' ei fur cacciati, ei tornar d' ogni parte,' Rispos' io lui, 'l' una e l' altra fiata; Ma i vostri non appreser ben quell' arte.'	I, who was eager to obey, did not hide it from him but laid it all open to him; at which he raised his brows a little upward, then said: "They were fiercely opposed to me and to my forebears and to my party, so that twice I scattered them." "If they were driven out, they returned from every quarter," I answered him, "both the one time and the other; but your people did not learn that art well."[54]

52 Epicurus (341–270 BC), the Greek philosopher, taught that the soul perishes with the body.
53 Farinata degli Uberti (d. 1264) was the leader of the Ghibelline party in Florence.
54 Dante's family were Guelfs, driven out by the Ghibellines in 1248 and 1260 and returning both times, while the Ghibellines, expelled after 1266, never came back. Dante addresses Farinata with the respectful plural "voi," rendered here as plain "you."

CAVALCANTE

Guido Cavalcanti's father asks after his son and falls back, believing him dead.

ITALIAN	ENGLISH
Inf. 10.52 Allor surse alla vista scoperchiata Un' ombra lungo questa infino al mento: Credo che s' era in ginocchie levata. D' intorno mi guardò, come talento Avesse di veder s' altri era meco; Ma poi che il suspicar fu tutto spento, Piangendo disse: 'Se per questo cieco Carcere vai per altezza d' ingegno, Mio figlio ov' è, e perchè non è teco?' Ed io a lui: 'Da me stesso non vegno: Colui, che attende là, per qui mi mena, Forse cui Guido vostro ebbe a disdegno.'	Then there rose up at the uncovered opening, beside this one, a shade visible down to the chin; I think he had risen to his knees. He looked around me, as if he had a wish to see whether someone else was with me; but when his suspicion was entirely spent, he said, weeping: "If you go through this blind prison by height of genius, where is my son? And why is he not with you?" And I to him: "I do not come by myself: he who waits there leads me through here, one whom perhaps your Guido held in disdain."[55]
Inf. 10.64 Le sue parole e il modo della pena M' avevan di costui già letto il nome: Però fu la risposta così piena. Di subito drizzato gridò: 'Come Dicesti: "egli ebbe?" non viv' egli ancora? Non fiere gli occhi suoi lo dolce lome?' Quando s' accorse d' alcuna dimora Ch' io faceva dinanzi alla risposta, Supin ricadde, e più non parve fuora. Ma quell' altro magnanimo, a cui posta Restato m' era, non mutò aspetto, Nè mosse collo, nè piegò sua costa.	His words and the manner of his punishment had already read me his name; that is why my answer was so full. Suddenly drawing himself upright, he cried: "What? Did you say 'he held'? Is he not still alive? Does the sweet light not strike his eyes?" When he perceived some delay that I made before answering, he fell back face upward and did not appear outside again. But that other, great-souled one, at whose bidding I had stopped, did not change his expression, nor move his neck, nor bend his side.
Inf. 10.76 'E se,' continuando al primo detto, 'S' egli han quell' arte,' disse, 'male appresa, Ciò mi tormenta più che questo letto. Ma non cinquanta volte fia raccesa La faccia della donna che qui regge, Che tu saprai quanto quell' arte pesa. E se tu mai nel dolce mondo regge, Dimmi perchè quel popolo è sì empio Incontro a' miei in ciascuna sua legge?' Ond' io a lui: 'Lo strazio e il grande scempio Che fece l' Arbia colorata in rosso, Tale orazion fa far nel nostro tempio.'	"And if," he said, continuing his first words, "if they have learned that art badly, that torments me more than this bed. But the face of the lady who reigns here will not be rekindled fifty times before you will know how heavy that art weighs. And so may you ever return to the sweet world, tell me: why is that people so pitiless against my kin in every one of its laws?" Whereupon I to him: "The slaughter and the great carnage that dyed the Arbia red cause such prayers to be made in our temple."[56]
Inf. 10.88 Poi ch' ebbe sospirando il capo scosso, 'A ciò non fui io sol,' disse, 'nè certo Senza cagion con gli altri sarei mosso: Ma fu' io sol colà, dove sofferto Fu per ciascun di torre via Fiorenza,	After he had shaken his head, sighing, "I was not alone in that," he said, "nor surely would I have moved with the others without cause. But I was alone, there where everyone agreed to wipe out Florence, the one who defended her openly." "Ah,

55 The shade is Cavalcante dei Cavalcanti, father of the poet Guido Cavalcanti, Dante's friend, who was married to Farinata's daughter.

56 The lady is Proserpina, identified with the moon, so the prophecy points to Dante's own exile within fifty months. The Arbia flows by Montaperti, where in 1260 the Ghibellines, Farinata among them, routed the Florentine Guelfs.

ITALIAN	ENGLISH
Colui che la difesi a viso aperto.' 'Deh, se riposi mai vostra semenza,' Prega' io lui, 'solvetemi quel nodo, Che qui ha inviluppata mia sentenza. E' par che voi veggiate, se ben odo, Dinanzi quel che il tempo seco adduce, E nel presente tenete altro modo.'	so may your descendants someday find rest," I begged him, "untie for me the knot that has tangled my judgment here. It seems, if I hear rightly, that you see beforehand what time brings with it, and that with the present you hold a different way."[57]
Inf. 10.106 'Noi veggiam, come quei ch' ha mala luce, Le cose,' disse, 'che ne son lontano; Cotanto ancor ne splende il sommo Duce: Quando s' appressano, o son, tutto è vano Nostro intelletto; e s' altri non ci apporta, Nulla sapem di vostro stato umano. Però comprender puoi che tutta morta Fia nostra conoscenza da quel punto Che del futuro fia chiusa la porta.' Allor, come di mia colpa compunto, Dissi: 'Or direte dunque a quel caduto Che il suo nato è co' vivi ancor congiunto.	"We see, like one who has poor light, the things," he said, "that are far from us; so much does the supreme Leader still shine on us. When they draw near, or are present, our intellect is wholly empty; and unless someone brings us word, we know nothing of your human state. So you can understand that all our knowledge will be dead from that moment when the door of the future is closed." Then, as if stung with remorse for my fault, I said: "Now, then, you will tell that fallen one that his son is still joined with the living.
Inf. 10.115 E s' io fui innanzi alla risposta muto, Fat' ei saper che il fei, perchè pensava Già nell' error che m' avete soluto.' E già il Maestro mio mi richiamava: Perch' io pregai lo spirto più avaccio Che mi dicesse chi con lui si stava. Dissemi: 'Qui con più di mille giaccio: Qua dentro è lo secondo Federico, E il Cardinale, e degli altri mi taccio.' Indi s' ascose: ed io in ver l' antico Poeta volsi i passi, ripensando A quel parlar che mi parea nimico.	And if I was silent before answering, let him know that I did it because I was already thinking within the error you have resolved for me." And my master was already calling me back; so I begged the spirit more hastily to tell me who was there with him. He said to me: "Here I lie with more than a thousand: in here is the second Frederick, and the Cardinal; and of the others I am silent." Then he hid himself; and I turned my steps toward the ancient poet, thinking again on that speech which seemed hostile to me.[58]
Inf. 10.124 Egli si mosse; e poi così andando, Mi disse: 'Perchè sei tu sì smarrito?' Ed io li satisfeci al suo dimando. 'La mente tua conservi quel ch' udito Hai contra te,' mi comandò quel Saggio, 'Ed ora attendi qui:' e drizzò il dito. 'Quando sarai dinanzi al dolce raggio Di quella il cui bell' occhio tutto vede, Da lei saprai di tua vita il viaggio.' Appresso volse a man sinistra il piede: Lasciammo il muro, e gimmo in ver lo mezzo Per un sentier ch' ad una valle fiede, Che infin lassù facea spiacer suo lezzo.	He moved on, and then, as we went, he said to me: "Why are you so bewildered?" And I satisfied him in his question. "Let your mind keep what you have heard against yourself," that sage commanded me, "and now pay attention here"—and he raised his finger. "When you stand before the sweet ray of her whose lovely eye sees everything, from her you will learn the journey of your life." Then he turned his feet to the left: we left the wall and went toward the middle by a path that strikes into a valley, whose stench was offensive even up there.[59]

57 After Montaperti, at a council at Empoli, the victorious Ghibellines proposed razing Florence; Farinata alone opposed it.
58 The second Frederick is the Emperor Frederick II (1194–1250); the Cardinal is Ottaviano degli Ubaldini (d. 1273), a Ghibelline.
59 "Her whose lovely eye sees everything" is Beatrice.

CANTO 11

ITALIAN	ENGLISH
Inf. 11.1 In su l' estremità d' un' alta ripa, Che facevan gran pietre rotte in cerchio, Venimmo sopra più crudele stipa: E quivi, per l' orribile soperchio Del puzzo, che il profondo abisso gitta, Ci raccostammo dietro ad un coperchio D' un grande avello, ov' io vidi una scritta Che diceva: 'Anastasio papa guardo, Lo qual trasse Fotin della via dritta.' 'Lo nostro scender conviene esser tardo, Sì che s' ausi un poco prima il senso Al tristo fiato, e poi non fia riguardo.'	On the edge of a high bank formed by great broken rocks in a circle, we came above a crueler crowd; and there, because of the horrible excess of stench that the deep abyss throws out, we drew back behind the lid of a great tomb, where I saw an inscription that said: "I hold Pope Anastasius, whom Photinus drew from the straight way." "Our descent must be slow, so that our sense may first grow a little used to the dismal breath, and then we will not need to heed it."[60]

THE PLAN OF HELL

Virgil explains how the sins of violence and fraud are arranged in the circles below.

ITALIAN	ENGLISH
Inf. 11.13 Così il Maestro; ed io: 'Alcun compenso,' Dissi lui, 'trova, che il tempo non passi Perduto;' ed egli: 'Vedi che a ciò penso. Figliuol mio, dentro da cotesti sassi,' Cominciò poi a dir, 'son tre cerchietti Di grado in grado, come quei che lassi. Tutti son pien di spirti maledetti: Ma perchè poi ti basti pur la vista, Intendi come e perchè son costretti. D' ogni malizia ch' odio in cielo acquista, Ingiuria è il fine, ed ogni fin cotale O con forza o con frode altrui contrista.	So the master; and I said to him: "Find some compensation, so that the time does not pass lost"; and he: "You see that I am thinking of that. My son, within these rocks," he then began to say, "are three smaller circles, from level to level, like those you are leaving. All are full of accursed spirits; but so that afterward the sight alone may suffice you, understand how and why they are confined. Of every malice that wins hatred in heaven, injury is the end, and every such end afflicts another either by force or by fraud.
Inf. 11.25 Ma perchè frode è dell' uom proprio male, Più spiace a Dio; e però stan di sutto Gli frodolenti, e più dolor gli assale. De' violenti il primo cerchio è tutto: Ma perchè si fa forza a tre persone, In tre gironi è distinto e costrutto. A Dio, a sè, al prossimo si puone Far forza, dico in loro ed in lor cose, Come udirai con aperta ragione.	But because fraud is man's own evil, it displeases God more; and so the fraudulent are below, and more pain assails them. The first circle is all of the violent; but because violence is done to three persons, it is divided and built in three rings. One can do violence to God, to oneself, to one's neighbor—I mean to them and to their things, as you will hear with clear reasoning.
Inf. 11.34 Morte per forza e ferute dogliose Nel prossimo si danno, e nel suo avere Ruine, incendi e tollette dannose: Onde omicide e ciascun che mal fiere, Guastatori e predon, tutti tormenta Lo giron primo per diverse schiere.	Violent death and painful wounds are dealt to one's neighbor, and to his possessions ruin, burning and harmful extortions; so murderers and everyone who strikes wrongfully, wreckers and plunderers, are all tormented by the first ring in different bands. A man may lay violent hands on

60 Pope Anastasius II (496–498) was believed in Dante's time to have been led by the deacon Photinus into a heresy denying Christ's divinity.

ITALIAN	ENGLISH
Puote uomo avere in sè man violenta E ne' suoi beni: e però nel secondo Giron convien che senza pro si penta Qualunque priva sè del vostro mondo, Biscazza e fonde la sua facultade, E piange là dove esser dee giocondo.	himself and on his own goods; and so in the second ring whoever deprives himself of your world, gambles away and squanders his wealth, and weeps there where he should be joyful, must repent in vain.
Inf. 11.46 Puossi far forza nella Deitade, Col cor negando e bestemmiando quella, E spregiando natura e sua bontade: E però lo minor giron suggella Del segno suo e Sodoma e Caorsa, E chi spregiando Dio col cor favella. La frode, ond' ogni coscienza è morsa, Può l' uomo usare in colui che 'n lui fida, Ed in quei che fidanza non imborsa.	One can do violence to the Deity by denying and blaspheming it in one's heart, and by despising nature and her goodness; and so the smallest ring seals with its mark both Sodom and Cahors, and whoever speaks from the heart in contempt of God. Fraud, by which every conscience is stung, a man may use on one who trusts in him and on one who keeps no store of trust.[61]
Inf. 11.55 Questo modo di retro par che uccida Pur lo vinco d' amor che fa natura; Onde nel cerchio secondo s' annida Ipocrisia, lusinghe e chi affattura, Falsità, ladroneccio e simonia, Ruffian, baratti e simile lordura. Per l' altro modo quell' amor s' obblia Che fa natura, e quel ch' è poi aggiunto, Di che la fede spezial si cria: Onde nel cerchio minore, ov' è il punto Dell' universo, in su che Dite siede, Qualunque trade in eterno è consunto.'	This latter way seems to kill only the bond of love that nature makes; so in the second circle nest hypocrisy, flatteries and whoever practices sorcery, falsification, theft and simony, panders, grafters and similar filth. By the other way, both the love that nature makes is forgotten and the love that is added to it afterward, from which special trust is created; so in the smallest circle, where the center of the universe is, on which Dis sits, whoever betrays is consumed forever."[62]
Inf. 11.67 Ed io: 'Maestro, assai chiaro procede La tua ragione, ed assai ben distingue Questo baratro e il popol che il possiede. Ma dimmi: Quei della palude pingue, Che mena il vento, e che batte la pioggia, E che s' incontran con sì aspre lingue, Perchè non dentro dalla città roggia Son ei puniti, se Dio gli ha in ira? E se non gli ha, perchè sono a tal foggia?' Ed egli a me: 'Perchè tanto delira,' Disse, 'lo ingegno tuo da quel che suole? Ovver la mente dove altrove mira?	And I: "Master, your reasoning proceeds quite clearly, and distinguishes quite well this abyss and the people who possess it. But tell me: those of the fat marsh, those whom the wind drives and whom the rain beats, and those who clash with such bitter tongues, why are they not punished inside the red city, if God holds them in wrath? And if he does not, why are they in such a plight?" And he to me: "Why does your wit," he said, "stray so far from its usual way? Or where else is your mind looking?[63]
Inf. 11.79 Non ti rimembra di quelle parole, Colle quai la tua Etica pertratta Le tre disposizion che il ciel non vuole: Incontinenza, malizia e la matta Bestialitade? e come incontinenza Men Dio offende e men biasimo accatta? Se tu riguardi ben questa sentenza,	Do you not remember those words with which your Ethics treats fully the three dispositions that heaven does not want: incontinence, malice and mad bestiality? And how incontinence offends God less and incurs less blame? If you consider this teaching well and call to mind who those are

61 Sodom stands for those guilty of sodomy, and Cahors, a town in southern France known for its moneylenders, for usurers.
62 Simony is the buying and selling of church offices; graft (barratry) is trafficking in public offices.
63 Virgil is asked about the wrathful, the lustful, the gluttonous, and the avaricious and prodigal, all punished in the circles above, outside the city of Dis.

ITALIAN	ENGLISH
E rechiti alla mente chi son quelli Che su di fuor sostengon penitenza, Tu vedrai ben perchè da questi felli Sien dipartiti, e perchè men crucciata La divina vendetta gli martelli.' 'O Sol che sani ogni vista turbata, Tu mi contenti sì, quando tu solvi, Che, non men che saper, dubbiar m' aggrata.	who undergo punishment up above, outside, you will see clearly why they are separated from these wicked ones, and why divine vengeance hammers them less wrathfully." "O Sun that heals every troubled sight, you content me so when you resolve my doubts that doubting pleases me no less than knowing.[64]
Inf. 11.94 Ancora un poco indietro ti rivolvi,' Diss' io, 'là dove di' che usura offende La divina bontade, e il groppo solvi.' 'Filosofia,' mi disse, 'a chi la intende, Nota non pure in una sola parte Come natura lo suo corso prende Dal divino intelletto e da sua arte; E se tu ben la tua Fisica note, Tu troverai non dopo molte carte Che l' arte vostra quella, quanto puote, Segue, come il maestro fa il discente, Sì che vostr' arte a Dio quasi è nepote.	Turn back again a little," I said, "to where you say that usury offends the divine goodness, and untie the knot." "Philosophy," he said to me, "for one who understands it, notes, and not in one place only, how nature takes her course from the divine intellect and from its art; and if you note your Physics well, you will find, after not many pages, that your art follows nature as far as it can, as the pupil follows the master, so that your art is, as it were, God's grandchild.[65]
Inf. 11.100 Da queste due, se tu ti rechi a mente Lo Genesi dal principio, conviene Prender sua vita ed avanzar la gente. E perchè l' usuriere altra via tiene, Per sè natura, e per la sua seguace Dispregia, poichè in altro pon la spene. Ma seguimi oramai, chè il gir mi piace: Chè i Pesci guizzan su per l' orizzonta, E il Carro tutto sopra il Coro giace, E il balzo via là oltra si dismonta.'	From these two, if you call to mind Genesis at the beginning, people must take their living and advance. And because the usurer holds to another way, he despises nature in herself and in her follower, since he places his hope elsewhere. But follow me now, for it pleases me to go: for the Fishes are quivering on the horizon, and the Wain lies wholly over Caurus, and the way down the cliff is farther on, over there."[66]

CANTO 12

ITALIAN	ENGLISH
Inf. 12.1 Era lo loco, ove a scender la riva Venimmo, alpestro, e per quel ch' ivi er' anco, Tal ch' ogni vista ne sarebbe schiva. Qual è quella ruina che nel fianco Di qua da Trento l' Adice percosse, O per tremuoto o per sostegno manco, Chè da cima del monte, onde si mosse, Al piano è sì la roccia discoscesa, Ch' alcuna via darebbe a chi su fosse;	The place where we came to go down the bank was rugged as the Alps, and, because of what was there besides, such that every eye would shrink from it. Like that landslide which struck the Adige on its flank, on this side of Trento, whether through an earthquake or through failing support, where from the summit of the mountain, where it started, down to the plain the rock is so shattered that it might give some way down to anyone above;[67]

64 "Your Ethics" is Aristotle's *Nicomachean Ethics*, whose seventh book distinguishes these three dispositions.
65 Aristotle's *Physics* (Book 2) teaches that human art imitates nature.
66 Genesis 3 commands man to live by his labor on the earth. With Pisces rising and the Great Bear (the Wain) in the northwest, where the wind Caurus blows, dawn is about two hours away.
67 The landslide is probably the Slavini di Marco, a vast rockfall on the Adige river south of Trento, near Rovereto.

ITALIAN	ENGLISH
Inf. 12.10 Cotal di quel burrato era la scesa: E in su la punta della rotta lacca L' infamia di Creti era distesa, Che fu concetta nella falsa vacca: E quando vide noi, sè stesso morse Sì come quei cui l' ira dentro fiacca. Lo Savio mio inver lui gridò: 'Forse Tu credi che qui sia il duca d' Atene, Che su nel mondo la morte ti porse? Partiti, bestia, chè questi non viene Ammaestrato dalla tua sorella, Ma vassi per veder le vostre pene.'	such was the descent of that ravine. And on the edge of the broken chasm lay stretched the infamy of Crete, which was conceived in the false cow; and when he saw us he bit himself, like one whom rage consumes within. My sage cried out toward him: "Perhaps you believe that here is the Duke of Athens, who up in the world dealt you your death? Get away, beast, for this man does not come taught by your sister, but goes to see your punishments."[68]
Inf. 12.22 Qual è quel toro che si slaccia in quella Che ha ricevuto già 'l colpo mortale, Che gir non sa, ma qua e là saltella, Vid' io lo Minotauro far cotale. E quegli accorto gridò: 'Corri al varco; Mentre ch' è in furia è buon che tu ti cale.' Così prendemmo via giù per lo scarco Di quelle pietre, che spesso moviensi Sotto i miei piedi per lo nuovo carco. Io gìa pensando; e quei disse: 'Tu pensi Forse a questa rovina, ch' è guardata Da quell' ira bestial ch' io ora spensi.	Like that bull which breaks loose at the moment it has already received the deathblow, and cannot walk but plunges this way and that, so I saw the Minotaur do. And my guide, quick to see it, cried: "Run to the passage; while he is in his fury, it is good that you go down." So we took our way down over that heap of fallen stones, which often shifted under my feet because of the unaccustomed weight. I went along thinking, and he said: "You are thinking, perhaps, about this ruin, which is guarded by that bestial anger I have just quenched.
Inf. 12.34 Or vuo' che sappi, che l' altra fiata Ch' io discesi quaggiù nel basso inferno, Questa roccia non era ancor cascata. Ma certo poco pria, se ben discerno, Che venisse Colui che la gran preda Levò a Dite del cerchio superno, Da tutte parti l' alta valle feda Tremò sì, ch' io pensai che l' universo Sentisse amor, per lo quale è chi creda Più volte il mondo in Caos converso: Ed in quel punto questa vecchia roccia Qui ed altrove tal fece riverso.	Now I want you to know that the other time I came down here into lower Hell, this rock had not yet fallen. But certainly, if I judge rightly, a little before He came who took from Dis the great prey of the uppermost circle, the deep, foul valley shook on every side so much that I thought the universe felt love, by which, as some believe, the world has more than once been turned back into Chaos; and at that moment this ancient rock, here and elsewhere, was thrown down like this.[69]

THE RIVER OF BLOOD

Centaurs patrol the boiling river where tyrants and murderers are punished.

ITALIAN	ENGLISH
Inf. 12.46 Ma ficca gli occhi a valle; chè s' approccia La riviera del sangue, in la qual bolle Qual che per violenza in altrui noccia.' O cieca cupidigia, e ria e folle,	But fix your eyes below, for the river of blood is drawing near, in which boils whoever harms others by violence." O blind greed, wicked and mad, which so spurs us on in our short life, and then in

68 The Minotaur was born to Pasiphaë, queen of Crete, who hid inside a wooden cow to mate with a bull. Theseus, Duke of Athens, killed it with the help of its half-sister Ariadne.
69 He who took the great prey is Christ, who at the Harrowing of Hell freed souls from Limbo. The idea that love periodically returns the world to chaos goes back to the Greek philosopher Empedocles.

ITALIAN	ENGLISH
Che sì ci sproni nella vita corta, E nell' eterna poi sì mal c' immolle! Io vidi un' ampia fossa in arco torta, Come quella che tutto il piano abbraccia, Secondo ch' avea detto la mia scorta: E tra il piè della ripa ed essa, in traccia Correan Centauri armati di saette, Come solean nel mondo andare a caccia.	the eternal one steeps us so cruelly! I saw a wide ditch bent into an arc, as one that embraces the whole plain, just as my escort had said; and between the foot of the bank and the ditch, centaurs armed with arrows were running one behind another, as they used to go hunting in the world.
Inf. 12.58 Vedendoci calar ciascun ristette, E della schiera tre si dipartiro Con archi ed asticciuole prima elette: E l' un gridò da lungi: 'A qual martiro Venite voi che scendete la costa? Ditel costinci, se non, l' arco tiro.' Lo mio Maestro disse: 'La risposta Farem noi a Chiron costà di presso: Mal fu la voglia tua sempre sì tosta.'	Seeing us come down, every one of them stood still, and three left the troop with bows and arrows chosen beforehand; and one cried from far off: "To what torment are you coming, you who are descending the slope? Tell us from there; if not, I draw the bow." My master said: "We will make our answer to Chiron, close by, over there; your will was always so hasty, to your own harm."
Inf. 12.67 Poi mi tentò, e disse: 'Quegli è Nesso, Che morì per la bella Deianira, E fe' di sè la vendetta egli stesso: E quel di mezzo, che al petto si mira, È il gran Chirone, il qual nudrì Achille: Quell' altro è Folo, che fu sì pien d' ira. D' intorno al fosso vanno a mille a mille, Saettando quale anima si svelle Del sangue più che sua colpa sortille.'	Then he nudged me and said: "That is Nessus, who died for the beautiful Deianira, and himself took vengeance for himself; and the one in the middle, who gazes down at his chest, is the great Chiron, who raised Achilles; that other is Pholus, who was so full of rage. Around the ditch they go by thousands upon thousands, shooting at any soul that pulls itself out of the blood farther than its guilt has allotted it."[70]
Inf. 12.76 Noi ci appressammo a quelle fiere snelle: Chiron prese uno strale, e con la cocca Fece la barba indietro alle mascelle. Quando s' ebbe scoperta la gran bocca, Disse ai compagni: 'Siete voi accorti, Che quel di retro move ciò ch' ei tocca? Così non soglion fare i piè de' morti.' E il mio buon Duca, che già gli era al petto Dove le duo nature son consorti, Rispose: 'Ben è vivo, e sì soletto Mostrarli mi convien la valle buia: Necessità 'l conduce, e non diletto.	We drew near those swift beasts. Chiron took an arrow, and with its notch pushed his beard back along his jaws. When he had uncovered his great mouth, he said to his companions: "Have you noticed that the one behind moves whatever he touches? The feet of the dead do not usually do that." And my good guide, who was now at his chest, where the two natures are joined, answered: "He is indeed alive, and all alone as he is I must show him the dark valley; necessity brings him here, and not pleasure.

70 Nessus, shot by Hercules for trying to carry off his wife Deianira, gave her a shirt soaked in his poisoned blood that later killed Hercules. Chiron, the wise centaur, raised Achilles; Pholus was a centaur who ran riot at the wedding of Pirithous.

ITALIAN	ENGLISH
Inf. 12.88 Tal si partì da cantare alleluia Che mi commise quest' officio nuovo; Non è ladron, nè io anima fuia. Ma per quella virtù per cui io movo Li passi miei per sì selvaggia strada, Danne un de' tuoi, a cui noi siamo a pruovo, Che ne dimostri là dove si guada, E che porti costui in su la groppa; Che non è spirto che per l' aer vada.'	One who left off singing alleluia gave me this new office; he is no robber, nor am I a thieving soul. But by that power through which I move my steps along so wild a road, give us one of yours to keep beside us, to show us where the ford is and to carry this man on his back, for he is not a spirit that can go through the air."[71]
Inf. 12.97 Chiron si volse in sulla destra poppa, E disse a Nesso: 'Torna, e sì li guida, E fa cansar, s' altra schiera v' intoppa.' Or ci movemmo colla scorta fida Lungo la proda del bollor vermiglio, Ove i bolliti facean alte strida. Io vidi gente sotto infino al ciglio; E il gran Centauro disse: 'Ei son tiranni Che dier nel sangue e nell' aver di piglio.	Chiron wheeled round on his right breast and said to Nessus: "Go back and guide them as he asks, and make any other troop that runs into you give way." Now we moved on with our trusty escort along the edge of the crimson boiling, where those being boiled were raising loud shrieks. I saw people sunk in it up to the eyebrows; and the great centaur said: "These are tyrants who laid hands on blood and on others' goods.
Inf. 12.106 Quivi si piangon li spietati danni: Quivi è Alessandro, e Dionisio fero, Che fe' Sicilia aver dolorosi anni: E quella fronte ch' ha il pel così nero È Azzolino; e quell' altro ch' è biondo È Opizzo da Esti, il qual per vero Fu spento dal figliastro su nel mondo.' Allor mi volsi al Poeta, e quei disse: 'Questi ti sia or primo, ed io secondo.' Poco più oltre il Centauro s' affisse Sopra una gente che infino alla gola Parea che di quel bulicame uscisse.	Here they weep for the merciless harm they did; here is Alexander, and fierce Dionysius, who gave Sicily years of grief; and that brow with hair so black is Azzolino; and that other, who is blond, is Opizzo da Esti, who in truth was snuffed out by his stepson up in the world." Then I turned to the poet, and he said: "Let him be first for you now, and I second." A little farther on the centaur stopped above a people who seemed to rise out of that boiling stream as far as the throat.[72]
Inf. 12.118 Mostrocci un' ombra dall' un canto sola, Dicendo: 'Colui fesse in grembo a Dio Lo cor che in sul Tamigi ancor si cola.' Poi vidi gente che di fuor del rio Tenea la testa ed ancor tutto il casso: E di costoro assai riconobb' io. Così a più a più si facea basso Quel sangue sì che cocea pur li piedi: E quivi fu del fosso il nostro passo.	He showed us a shade off to one side, alone, saying: "That one, in the bosom of God, cleft the heart that is still honored on the Thames." Then I saw people who held their heads, and their whole chests as well, out of the stream; and of these I recognized many. So, more and more, that blood grew shallower, until it cooked only the feet; and there was our crossing of the ditch.[73]
Inf. 12.127 'Sì come tu da questa parte vedi Lo bulicame che sempre si scema,' Disse il Centauro, 'voglio che tu credi, Che da quest' altra a più a più giù prema	"Just as you see that on this side the boiling stream keeps growing shallower," said the centaur, "I want you to believe that on this other side its bed sinks lower and lower, until it comes round again

71 The one who left the singing of Heaven is Beatrice, who sent Virgil to Dante (Canto 2).
72 Alexander is probably the tyrant of Pherae, and Dionysius the tyrant of Syracuse; Azzolino is Ezzelino III da Romano (d. 1259), notoriously cruel lord of the March of Treviso. Opizzo is Obizzo II d'Este of Ferrara (d. 1293), said to have been smothered by his own son, whom Dante calls a stepson.
73 Guy de Montfort murdered his cousin Henry of Cornwall during Mass in a church at Viterbo in 1271; Henry's heart was said to be kept in a casket in London, by the Thames.

ITALIAN	ENGLISH
Lo fondo suo, infin ch' ei si raggiunge Ove la tirannia convien che gema. La divina giustizia di qua punge Quell' Attila che fu flagello in terra, E Pirro, e Sesto; ed in eterno munge Le lagrime che col bollor disserra A Rinier da Corneto, a Rinier Pazzo, Che fecero alle strade tanta guerra.' Poi si rivolse, e ripassossi il guazzo.	to where tyranny must groan. Divine justice here goads that Attila who was a scourge on earth, and Pyrrhus, and Sextus; and forever milks the tears that it unlocks with the boiling from Rinier da Corneto and Rinier Pazzo, who made such war upon the roads." Then he turned back and crossed the ford again.[74]

CANTO 13

ITALIAN	ENGLISH
Inf. 13.1 Non era ancor di là Nesso arrivato, Quando noi ci mettemmo per un bosco Che da nessun sentiero era segnato. Non fronde verdi, ma di color fosco; Non rami schietti, ma nodosi e involti; Non pomi v' eran, ma stecchi con tosco. Non han sì aspri sterpi nè sì folti Quelle fiere selvagge che in odio hanno Tra Cecina e Corneto i luoghi colti. Quivi le brutte Arpíe lor nidi fanno, Che cacciar delle Strofade i Troiani Con tristo annunzio di futuro danno.	Nessus had not yet reached the other side when we set off into a wood that was marked by no path. No green leaves, but dusky in color; no smooth branches, but knotted and twisted; no fruit was there, but poisoned thorns. Those wild beasts that hate the tilled lands between Cecina and Corneto do not have thickets so harsh or so dense. Here the foul Harpies make their nests, who drove the Trojans from the Strophades with a grim prophecy of harm to come.[75]
Inf. 13.13 Ali hanno late, e colli e visi umani, Piè con artigli, e pennuto il gran ventre: Fanno lamenti in su gli alberi strani. E 'l buon Maestro: 'Prima che più entre, Sappi che se' nel secondo girone,' Mi cominciò a dire, 'e sarai, mentre Che tu verrai nell' orribil sabbione. Però riguarda bene, e sì vedrai Cose che torrien fede al mio sermone.' Io sentia da ogni parte traer guai, E non vedea persona che il facesse; Perch' io tutto smarrito m' arrestai.	They have wide wings, and human necks and faces, taloned feet, and their great bellies feathered; they make laments on the strange trees. And my good master: "Before you go in farther, know that you are in the second ring," he began to say to me, "and will be, until you come to the horrible sand. So look well, and you will see things that would rob my words of belief." I heard wailing drawn out on every side, and saw no one who was making it; so I stopped, utterly bewildered.

PIER DELLE VIGNE

Dante breaks a twig from a thornbush, and the soul of a suicide speaks through the wound.

ITALIAN	ENGLISH
Inf. 13.25 Io credo ch' ei credette ch' io credesse Che tante voci uscisser tra que' bronchi Da gente che per noi si nascondesse.	I believe he believed that I believed that so many voices came from among those stumps, from people who were hiding from us. So the master

74 Pyrrhus is either the king of Epirus or Achilles' son, and Sextus probably Sextus Pompeius, who turned to piracy. Rinier da Corneto and Rinier Pazzo were notorious highway robbers of Dante's own time.
75 The land between the Cecina river and Corneto is the Tuscan Maremma, then a wild, marshy country. In the Aeneid (Book 3) the Harpies drive the Trojans from the Strophades islands and foretell famine for them.

ITALIAN	ENGLISH
Però disse il Maestro: 'Se tu tronchi Qualche fraschetta d' una d' este piante, Li pensier ch' hai si faran tutti monchi.' Allor porsi la mano un poco avante E colsi un ramicel da un gran pruno: E il tronco suo gridò: 'Perchè mi schiante?'	said: "If you break off some little twig from one of these plants, the thoughts you have will all be cut short." Then I reached my hand a little forward and plucked a small branch from a great thorn-bush; and its trunk cried: "Why do you break me?"
Inf. 13.34 Da che fatto fu poi di sangue bruno, Ricominciò a gridar: 'Perchè mi scerpi? Non hai tu spirto di pietate alcuno? Uomini fummo, ed or sem fatti sterpi: Ben dovrebb' esser la tua man più pia, Se state fossim' anime di serpi.' Come d' un stizzo verde, che arso sia Dall' un de' capi, che dall' altro geme, E cigola per vento che va via; Sì della scheggia rotta usciva insieme Parole e sangue: ond' io lasciai la cima Cadere, e stetti come l' uom che teme.	After it had grown dark with blood, it began to cry again: "Why do you tear me? Have you no spirit of pity at all? We were men, and now we have been turned into stumps; your hand should surely have been more merciful, even if we had been the souls of snakes." As from a green log that is burning at one end, and drips at the other, and hisses with the air escaping, so from that broken splinter came words and blood together; at which I let the tip fall, and stood like a man who is afraid.
Inf. 13.46 'S' egli avesse potuto creder prima,' Rispose il Savio mio, 'anima lesa, Ciò ch' ha veduto pur con la mia rima, Non averebbe in te la man distesa; Ma la cosa incredibile mi fece Indurlo ad opra che a me stesso pesa. Ma dilli chi tu fosti, sì che in vece D' alcuna ammenda tua fama rinfreschi Nel mondo su, dove tornar gli lece.' E il tronco: 'Sì con dolce dir m' adeschi Ch' io non posso tacere; e voi non gravi Perch' io un poco a ragionar m' inveschi.	"If he had been able to believe before, wounded soul," my sage replied, "what he had seen only in my verse, he would not have stretched out his hand against you; but the incredible thing made me lead him to a deed that weighs on me myself. But tell him who you were, so that, by way of some amends, he may refresh your fame in the world above, where he is allowed to return." And the trunk: "You so lure me with sweet speech that I cannot keep silent; and may it not burden you if I let myself be snared a little into talking.[76]
Inf. 13.58 Io son colui che tenni ambo le chiavi Del cor di Federico, e che le volsi Serrando e disserrando sì soavi, Che dal secreto suo quasi ogni uom tolsi: Fede portai al glorioso offizio, Tanto ch' io ne perdei i sonni e i polsi. La meretrice che mai dall' ospizio Di Cesare non torse gli occhi putti, Morte comune, e delle corti vizio, Infiammò contra me gli animi tutti, E gl' infiammati infiammar sì Augusto, Che i lieti onor tornaro in tristi lutti.	I am he who held both keys of Frederick's heart, and who turned them, locking and unlocking, so gently that I shut almost everyone else out of his secrets. I kept faith with my glorious office, so much that I lost my sleep and my strength for it. The prostitute who never turned her lewd eyes away from Caesar's household, the common death and the vice of courts, inflamed every mind against me; and the inflamed so inflamed Augustus that glad honors turned to dismal mourning.[77]
Inf. 13.70 L' animo mio per disdegnoso gusto, Credendo col morir fuggir disdegno, Ingiusto fece me contra me giusto. Per le nuove radici d' esto legno	My mind, in a scornful mood, believing it could escape scorn by dying, made me unjust against my just self. By the new roots of this tree I swear to you that I never broke faith with my lord, who was

76 In the Aeneid (Book 3) Aeneas pulls branches from a bush that bleeds and speaks: it has grown from the body of the murdered Polydorus.

77 The speaker is Pier delle Vigne, chancellor of Emperor Frederick II; accused of treason, he was blinded and imprisoned, and killed himself in 1249. The prostitute is Envy; Caesar and Augustus here mean the emperor.

ITALIAN	ENGLISH
Vi giuro che giammai non ruppi fede Al mio signor, che fu d' onor sì degno. E se di voi alcun nel mondo riede, Conforti la memoria mia, che giace Ancor del colpo che invidia le diede.' Un poco attese, e poi: 'Da ch' ei si tace,' Disse il Poeta a me, 'non perder l' ora; Ma parla e chiedi a lui se più ti piace.'	so worthy of honor. And if either of you returns to the world, let him comfort my memory, which still lies low from the blow that envy dealt it." He waited a little, and then: "Since he is silent," the poet said to me, "do not lose the moment; but speak, and ask him whatever more you wish."
Inf. 13.82 Ond' io a lui: 'Domandal tu ancora Di quel che credi che a me satisfaccia; Ch' io non potrei: tanta pietà m' accora.' Perciò ricominciò: 'Se l' uom ti faccia Liberamente ciò che il tuo dir prega, Spirito incarcerato, ancor ti piaccia Di dirne come l' anima si lega In questi nocchi; e dinne, se tu puoi, S' alcuna mai da tai membra si spiega.'	So I said to him: "You ask him further about whatever you think would satisfy me; for I could not, so much pity grips my heart." So he began again: "So may this man freely do for you what your words beg, imprisoned spirit, may it please you further to tell us how the soul is bound into these knots; and tell us, if you can, whether any soul ever frees itself from such limbs."
Inf. 13.91 Allor soffiò lo tronco forte, e poi Si convertì quel vento in cotal voce: 'Brevemente sarà risposto a voi. Quando si parte l' anima feroce Dal corpo, ond' ella stessa s' è disvelta, Minos la manda alla settima foce. Cade in la selva, e non l' è parte scelta; Ma là dove fortuna la balestra, Quivi germoglia come gran di spelta; Surge in vermena, ed in pianta silvestra: L' Arpíe, pascendo poi delle sue foglie, Fanno dolore, ed al dolor finestra.	Then the trunk blew hard, and afterward that wind turned into this voice: "You will be answered briefly. When the fierce soul leaves the body from which it has torn itself away, Minos sends it to the seventh mouth. It falls into the wood, and no place is chosen for it; but wherever fortune flings it, there it sprouts like a grain of spelt; it rises as a shoot, and then as a wild plant; the Harpies, feeding afterward on its leaves, give it pain, and for the pain a window.
Inf. 13.103 Come l' altre verrem per nostre spoglie, Ma non però ch' alcuna sen rivesta: Chè non è giusto aver ciò ch' uom si toglie. Qui le strascineremo, e per la mesta Selva saranno i nostri corpi appesi, Ciascuno al prun dell' ombra sua molesta.' Noi eravamo ancora al tronco attesi, Credendo ch' altro ne volesse dire, Quando noi fummo d' un romor sorpresi, Similemente a colui che venire Sente il porco e la caccia alla sua posta, Ch' ode le bestie e le frasche stormire.	Like the others we shall come for our cast-off bodies, but not so that any of us may put them on again; for it is not just to have what one has taken from oneself. Here we shall drag them, and through the mournful wood our bodies will be hung, each on the thornbush of its hostile shade." We were still attending to the trunk, believing it wanted to tell us more, when we were surprised by a noise, like one who hears the boar and the hunt coming toward his post, and hears the beasts and the branches crashing.[78]
Inf. 13.115 Ed ecco duo dalla sinistra costa, Nudi e graffiati, fuggendo sì forte, Che della selva rompièno ogni rosta. Quel dinanzi: 'Ora accorri, accorri, morte.' E l' altro, a cui pareva tardar troppo, Gridava: 'Lano, sì non furo accorte Le gambe tue alle giostre del Toppo.'	And there were two on the left, naked and scratched, fleeing so hard that they broke through every tangle of the wood. The one in front: "Now come, come quickly, death!" And the other, who thought himself too slow, was shouting: "Lano, your legs were not so nimble at the jousts of the Toppo!" And since perhaps his breath was failing,

78 At the Last Judgment all souls will come to take back their bodies.

ITALIAN	ENGLISH
E poichè forse gli fallía la lena, Di sè e d' un cespuglio fece un groppo. Diretro a loro era la selva piena Di nere cagne, bramose e correnti, Come veltri che uscisser di catena.	he made one knot of himself and a bush. Behind them the wood was full of black hounds, ravenous and running, like greyhounds slipped from the chain.[79]
Inf. 13.121 In quel che s' appiattò miser li denti, E quel dilaceraro a brano a brano; Poi sen portar quelle membra dolenti. Presemi allor la mia scorta per mano, E menommi al cespuglio che piangea, Per le rotture sanguinenti, invano. 'O Jacomo,' dicea, 'da sant' Andrea, Che t' è giovato di me fare schermo? Che colpa ho io della tua vita rea?' Quando il Maestro fu sopr' esso fermo, Disse: 'Chi fusti, che per tante punte Soffi con sangue doloroso sermo?'	They set their teeth into the one who had crouched down, and tore him apart piece by piece; then they carried off those suffering limbs. Then my escort took me by the hand and led me to the bush, which was weeping, in vain, through its bleeding wounds. "Jacomo da Sant'Andrea," it was saying, "what good did it do you to make a screen of me? What blame have I for your wicked life?" When the master had stopped above it, he said: "Who were you, who through so many broken tips blow out your sorrowful speech with blood?"[80]
Inf. 13.133 Ed egli a noi: 'O anime che giunte Siete a veder lo strazio disonesto Ch' ha le mie fronde sì da me disgiunte, Raccoglietele al piè del tristo cesto: Io fui della città che nel Batista Mutò 'l primo padrone: ond' ei per questo Sempre con l' arte sua la farà trista: E se non fosse che in sul passo d' Arno Rimane ancor di lui alcuna vista, Quei cittadin, che poi la rifondarno Sopra il cener che d' Attila rimase, Avrebber fatto lavorare indarno. Io fei giubbetto a me delle mie case.'	And he to us: "O souls who have come to see the shameful mangling that has so torn my leaves from me, gather them up at the foot of this wretched bush. I was of the city that changed its first patron for the Baptist; for which reason he, with his art, will always make it sorrowful; and were it not that at the crossing of the Arno some semblance of him still remains, those citizens who afterward refounded it on the ashes Attila left would have labored in vain. I made a gibbet for myself of my own house."[81]

CANTO 14

ITALIAN	ENGLISH
Inf. 14.1 Poichè la carità del natio loco Mi strinse, raunai le fronde sparte, E rende' le a colui ch' era già fioco. Indi venimmo al fine, ove si parte Lo secondo giron dal terzo, e dove Si vede di giustizia orribil arte. A ben manifestar le cose nuove, Dico che arrivammo ad una landa Che dal suo letto ogni pianta rimove. La dolorosa selva l' è ghirlanda	Because love of my native place constrained me, I gathered up the scattered leaves and gave them back to him, who was already hoarse. Then we came to the boundary where the second ring is divided from the third, and where a horrible art of justice is seen. To make these new things clear, I say that we arrived at a plain that rejects every plant from its bed. The mournful wood is a garland around it, as the dismal ditch is around the

79 Lano of Siena, a notorious spendthrift, was killed in the ambush of Pieve al Toppo in 1288; Dante calls the battle "jousts" in irony.
80 Jacomo da Sant'Andrea was a Paduan who squandered a great fortune; he was put to death in 1239, probably by Ezzelino da Romano.
81 Florence's first patron was Mars, god of war, replaced by John the Baptist; a statue held to be of Mars stood by the Ponte Vecchio until 1333. The legend that Attila destroyed Florence confuses him with the Gothic king Totila.

ITALIAN	ENGLISH
Intorno, come il fosso tristo ad essa: Quivi fermammo i passi a randa a randa.	wood; there, at the very edge, we stopped our steps.
Inf. 14.13 Lo spazzo era un' arena arida e spessa, Non d' altra foggia fatta che colei, Che fu da' piè di Caton già soppressa. O vendetta di Dio, quanto tu dei Esser temuta da ciascun che legge Ciò che fu manifesto agli occhi miei! D' anime nude vidi molte gregge, Che piangean tutte assai miseramente, E parea posta lor diversa legge. Supin giaceva in terra alcuna gente; Alcuna si sedea tutta raccolta, Ed altra andava continuamente. Quella che giva intorno era più molta, E quella men che giaceva al tormento, Ma più al duolo avea la lingua sciolta.	The ground was a dry, dense sand, made in no other way than that which was once trodden by the feet of Cato. O vengeance of God, how much you must be feared by everyone who reads what was made manifest to my eyes! I saw many flocks of naked souls, who were all weeping most wretchedly, and different laws seemed to be laid upon them. Some people lay on the ground face upward; some sat all huddled up; and others moved about continually. Those that went around were the most numerous, and those that lay down under the torment were fewer, but their tongues were more loosened to lament.[82]
Inf. 14.28 Sopra tutto il sabbion d' un cader lento Piovean di foco dilatate falde, Come di neve in alpe senza vento. Quali Alessandro in quelle parti calde D' India vide sopra lo suo stuolo Fiamme cadere infino a terra salde; Perch' ei provvide a scalpitar lo suolo Con le sue schiere, acciocchè il vapore Me' si stingeva mentre ch' era solo: Tale scendeva l' eternale ardore; Onde l' arena s' accendea, com' esca Sotto focile, a doppiar lo dolore.	Over all the sand, falling slowly, broad flakes of fire were raining down, like snow in the mountains when there is no wind. Like the flames which Alexander, in those hot regions of India, saw falling on his army, unbroken all the way to the ground, so that he took care to have the soil trampled by his troops, because the fire was more easily put out while it was still single: so the eternal burning came down; and the sand caught fire from it, like tinder under the steel, to double the pain.[83]

CAPANEUS

On the burning sand, the giant king Capaneus still defies God.

ITALIAN	ENGLISH
Inf. 14.40 Senza riposo mai era la tresca Delle misere mani, or quindi or quinci Iscotendo da sè l' arsura fresca. Io cominciai: 'Maestro, tu che vinci Tutte le cose, fuor che i Demon duri Che all' entrar della porta incontro uscinci, Chi è quel grande, che non par che curi L' incendio, e giace dispettoso e torto Sì che la pioggia non par che il maturi?'	Never at rest was the dance of the wretched hands, now here, now there, shaking the fresh burning off themselves. I began: "Master, you who overcome all things except the hard demons who came out against us at the entrance of the gate, who is that great one who seems not to care about the fire, and lies scornful and scowling, so that the rain does not seem to ripen him?"
Inf. 14.49 E quel medesmo, che si fue accorto Ch' io domandava il mio duca di lui, Gridò: 'Qual io fui vivo, tal son morto. Se Giove stanchi il suo fabbro, da cui	And that same one, who had noticed that I was asking my guide about him, cried: "What I was alive, that I am dead. Though Jove should weary his smith, from whom in anger he took the sharp

82 Cato the Younger led his army across the Libyan desert in 47 BC, as told in Lucan's Pharsalia.
83 The episode comes from a letter of Alexander the Great to Aristotle about the wonders of India, well known in the Middle Ages.

ITALIAN	ENGLISH
Crucciato prese la folgore acuta Onde l' ultimo dì percosso fui; O s' egli stanchi gli altri a muta a muta In Mongibello alla fucina negra, Chiamando: "Buon Vulcano, aiuta aiuta,"	thunderbolt with which I was struck on my last day; or though he should weary the others, one shift after another, in Mongibello at the black forge, crying, 'Good Vulcan, help, help,'[84]
Inf. 14.58 Sì com' ei fece alla pugna di Flegra, E me saetti con tutta sua forza, Non ne potrebbe aver vendetta allegra.' Allora il Duca mio parlò di forza Tanto, ch' io non l' avea sì forte udito: 'O Capaneo, in ciò che non s' ammorza La tua superbia, se' tu più punito: Nullo martirio, fuor che la tua rabbia, Sarebbe al tuo furor dolor compito.'	as he did at the battle of Phlegra, and should hurl his bolts at me with all his might, he could not have a joyful revenge on me." Then my guide spoke with such force that I had never heard him so loud: "O Capaneus, in that your pride is not quenched, you are punished all the more: no torment except your own rage would be pain enough to match your fury."[85]
Inf. 14.67 Poi si rivolse a me con miglior labbia, Dicendo: 'Quel fu l' un de' sette regi Ch' assiser Tebe; ed ebbe e par ch' egli abbia Dio in disdegno, e poco par che il pregi: Ma, come io dissi a lui, li suoi dispetti Sono al suo petto assai debiti fregi. Or mi vien dietro, e guarda che non metti Ancor li piedi nell' arena arsiccia, Ma sempre al bosco li ritieni stretti.' Tacendo divenimmo là ove spiccia Fuor della selva un picciol fiumicello, Lo cui rossore ancor mi raccapriccia.	Then he turned to me with a kinder look, saying: "That was one of the seven kings who besieged Thebes; he held God in disdain, and seems to hold him so still, and seems to prize him little. But, as I told him, his own scorn is a fitting ornament for his breast. Now follow behind me, and take care that you do not set your feet on the burning sand yet, but always keep them close to the wood." In silence we came to where a little stream gushes out of the wood, whose redness still makes me shudder.
Inf. 14.79 Quale del Bulicame esce ruscello Che parton poi tra lor le peccatrici, Tal per l' arena giù sen giva quello. Lo fondo suo ed ambo le pendici Fatt' eran pietra, e i margini da lato: Perch' io m' accorsi che il passo era lici. 'Tra tutto l' altro ch' io t' ho dimostrato, Posciachè noi entrammo per la porta Lo cui sogliare a nessuno è negato, Cosa non fu dagli tuoi occhi scorta Notabil come lo presente rio, Che sopra sè tutte fiammelle ammorta.'	As the brook that flows out of the Bulicame, which the sinful women then share among themselves, so this one ran down across the sand. Its bed and both its sloping banks had been turned to stone, and so had the margins on either side, so I saw that our way lay there. "Among all the other things I have shown you since we came in through the gate whose threshold is denied to no one, your eyes have seen nothing as notable as this present stream, which quenches all the little flames above it."[86]

THE OLD MAN OF CRETE

Virgil describes the great statue inside Mount Ida whose tears feed the rivers of Hell.

ITALIAN	ENGLISH
Inf. 14.91 Queste parole fur del Duca mio: Perchè il pregai che mi largisse il pasto	These were my guide's words, so I begged him to grant me the food for which he had granted me the appetite. "In the middle of the sea there lies a

84 The speaker is Capaneus, one of the seven kings who besieged Thebes, struck down by Jove's thunderbolt for defying him. Mongibello is Mount Etna, where Vulcan and his helpers, the Cyclopes, forged Jove's thunderbolts.
85 At Phlegra, Jupiter overthrew the rebel giants with his thunderbolts.

ITALIAN	ENGLISH
Di cui largito m' aveva il disio. 'In mezzo mar siede un paese guasto,' Diss' egli allora, 'che s' appella Creta, Sotto il cui rege fu già il mondo casto. Una montagna v' è, che già fu lieta D' acqua e di fronde, che si chiamò Ida; Ora è diserta come cosa vieta, Rea la scelse già per cuna fida Del suo figliuolo; e per celarlo meglio, Quando piangea vi facea far le grida.	ruined land," he said then, "which is called Crete, under whose king the world was once chaste. There is a mountain there, once glad with water and leaves, which was called Ida; now it is deserted, like a thing worn out with age. Rhea once chose it as a safe cradle for her son, and to hide him better, she had shouts raised there whenever he cried.[87]
Inf. 14.103 Dentro dal monte sta dritto un gran veglio, Che tien volte le spalle inver Damiata, E Roma guarda sì come suo speglio. La sua testa è di fin' oro formata, E puro argento son le braccia e il petto, Poi è di rame infino alla forcata: Da indi in giuso è tutto ferro eletto, Salvo che il destro piede è terra cotta, E sta in su quel, più che in sull' altro, eretto.	Inside the mountain stands a great old man, upright, who keeps his back turned toward Damietta and looks at Rome as if into his mirror. His head is formed of fine gold, and his arms and breast are pure silver; then he is copper down to the fork. From there downward he is all choice iron, except that his right foot is baked clay, and he stands upright on that one more than on the other.[88]
Inf. 14.112 Ciascuna parte, fuor che l' oro, è rotta D' una fessura che lagrime goccia, Le quali accolte foran quella grotta. Lor corso in questa valle si diroccia: Fanno Acheronte, Stige e Flegetonta; Poi sen va giù per questa stretta doccia Infin là dove più non si dismonta: Fanno Cocito; e qual sia quello stagno, Tu il vederai: però qui non si conta.' Ed io a lui: 'Se il presente rigagno Si deriva così dal nostro mondo, Perchè ci appar pure a questo vivagno?'	Every part except the gold is broken by a crack that drips tears, and these, gathered together, bore through that cavern. Their course falls from rock to rock into this valley: they form Acheron, Styx and Phlegethon. Then it goes down through this narrow channel to where there is no more going down; they form Cocytus, and what that pool is like you will see, so it is not described here." And I to him: "If the present stream flows down in this way from our world, why does it appear to us only at this border?"
Inf. 14.124 Ed egli a me: 'Tu sai che il luogo è tondo, E tutto che tu sii venuto molto Pur a sinistra giù calando al fondo, Non se' ancor per tutto il cerchio volto; Perchè, se cosa n' apparisce nuova, Non dee addur maraviglia al tuo volto.' Ed io ancor: 'Maestro, ove si trova Flegetonta e Letè, chè dell' un taci, E l' altro di' che si fa d' esta piova?'	And he to me: "You know that the place is round, and although you have come a long way, always to the left as you went down toward the bottom, you have not yet turned through the whole circle. So if something new appears to us, it should not bring wonder to your face." And I again: "Master, where are Phlegethon and Lethe to be found? For you are silent about the one, and the other, you say, is made from this rain."
Inf. 14.133 'In tutte tue question certo mi piaci,' Rispose; 'ma il bollor dell' acqua rossa Dovea ben solver l' una che tu faci. Letè vedrai, ma fuor di questa fossa, Là dove vanno l' anime a lavarsi	"In all your questions you certainly please me," he replied, "but the boiling of the red water should well have answered one of those you ask. You will see Lethe, but outside this pit, there where souls

86 The Bulicame is a hot sulfurous spring near Viterbo, whose waters were channeled off for baths, among them those used by prostitutes.

87 Under Saturn, king of Crete, the world lived in the Golden Age. His wife Rhea hid their infant son Jupiter on Mount Ida, where her attendants made a din to drown out his cries so that Saturn, who devoured his children, would not find him.

88 Damietta is a port in Egypt. The statue recalls the figure in Nebuchadnezzar's dream in Daniel 2.

ITALIAN	ENGLISH
Quando la colpa pentuta è rimossa.' Poi disse: 'Omai è tempo da scostarsi Dal bosco: fa che diretro a me vegne: Li margini fan via, che non son arsi, E sopra loro ogni vapor si spegne.'	go to wash themselves when their guilt, repented of, has been taken away." Then he said: "Now it is time to leave the wood. See that you come behind me. The margins, which are not burned, make a path, and above them every fiery vapor is quenched."[89]

CANTO 15

ITALIAN	ENGLISH
Inf. 15.1 Ora cen porta l' un de' duri margini, E il fummo del ruscel di sopra aduggia Sì che dal foco salva l' acqua e gli argini. Quale i Fiamminghi tra Guizzante e Bruggia, Temendo il fiotto che ver lor s' avventa, Fanno lo schermo perchè il mar si fuggia; E quale i Padovan lungo la Brenta, Per difender lor ville e lor castelli, Anzi che Chiarentana il caldo senta; A tale imagine eran fatti quelli, Tutto che nè sì alti nè sì grossi, Qual che si fosse, lo maestro felli.	Now one of the hard margins carries us along, and the steam from the stream casts a shade above, so that it shields the water and the banks from the fire. As the Flemings between Wissant and Bruges, fearing the flood tide that rushes toward them, build their bulwark so that the sea may be driven back; and as the Paduans do along the Brenta to defend their towns and their castles before Carinthia feels the heat, in such a likeness were those banks made, though the master, whoever he was, made them neither so high nor so thick.[90]

BRUNETTO LATINI

Dante meets his old teacher among the violent against nature and hears his exile foretold.

ITALIAN	ENGLISH
Inf. 15.13 Già eravam dalla selva rimossi Tanto, ch' io non avrei visto dov' era, Perch' io indietro rivolto mi fossi, Quando incontrammo d' anime una schiera, Che venia lungo l' argine, e ciascuna Ci riguardava, come suol da sera Guardar l' un l' altro sotto nuova luna; E sì ver noi aguzzavan le ciglia Come 'l vecchio sartor fa nella cruna. Così adocchiato da cotal famiglia, Fui conosciuto da un, che mi prese Per lo lembo e gridò: 'Qual maraviglia?'	We were already so far from the wood that I would not have seen where it was, even if I had turned back, when we met a troop of souls coming along the bank. Each of them looked at us as people look at one another in the evening under a new moon, and they puckered their brows at us as an old tailor does at the eye of his needle. Eyed in this way by such a company, I was recognized by one, who took me by the hem and cried: "What a marvel!"
Inf. 15.25 Ed io, quando il suo braccio a me distese, Ficcai gli occhi per lo cotto aspetto Sì che il viso abbruciato non difese La conoscenza sua al mio intelletto; E chinando la mia alla sua faccia, Risposi: 'Siete voi qui, ser Brunetto?' E quegli: 'O figliuol mio, non ti dispiaccia	And I, when he stretched out his arm to me, fixed my eyes on his baked features, so that the scorched face did not keep my intellect from knowing him; and bending my face down to his, I answered: "Are you here, Ser Brunetto?" And he: "O my son, may it not displease you if Brunetto Latini turns back with you a little way and lets the file go on."[91]

89 The boiling river of blood seen in Canto 12 is Phlegethon, whose Greek name means "burning."
90 Wissant is a port near Calais. The Brenta floods when the snows melt in the Carinthian Alps.

ITALIAN	ENGLISH
Se Brunetto Latini un poco teco Ritorna indietro, e lascia andar la traccia.’	
Inf. 15.34 Io dissi a lui: ‘Quanto posso ven preco; E se volete che con voi m’ asseggia, Faròl, se piace a costui, chè vo seco.’ ‘O figliuol,’ disse, ‘qual di questa greggia S’ arresta punto, giace poi cent’ anni Senza arrostarsi quando il fuoco il feggia. Però va oltre: io ti verrò a’ panni, E poi rigiugnerò la mia masnada, Che va piangendo i suoi eterni danni.’	I said to him: “I beg it of you with all my heart; and if you wish me to sit with you, I will, if he is willing, for I go with him.” “O son,” he said, “whoever of this flock stops even for a moment must then lie a hundred years without fanning himself when the fire strikes him. So go on: I will come along at your hem, and then I will rejoin my band, who go weeping for their eternal losses.”
Inf. 15.43 Io non osava scender della strada Per andar par di lui: ma il capo chino Tenea, come uom che reverente vada. Ei cominciò: ‘Qual fortuna o destino Anzi l’ ultimo dì quaggiù ti mena? E chi è questi che mostra il cammino?’ ‘Là su di sopra in la vita serena,’ Rispos’ io lui, ‘mi smarri’ in una valle, Avanti che l’ età mia fosse piena. Pure ier mattina le volsi le spalle: Questi m’ apparve, tornand’ io in quella, E riducemi a ca per questo calle.’	I did not dare come down from the road to walk level with him, but I kept my head bowed, like someone walking in reverence. He began: “What fortune or destiny leads you down here before your last day? And who is this who shows you the way?” “Up there above, in the clear life,” I answered him, “I lost my way in a valley, before my age was full. Only yesterday morning I turned my back on it; this one appeared to me as I was going back into it, and he is leading me home by this path.”
Inf. 15.55 Ed egli a me: ‘Se tu segui tua stella, Non puoi fallire al glorioso porto, Se ben m’ accorsi nella vita bella: E s’ io non fossi sì per tempo morto, Veggendo il cielo a te così benigno, Dato t’ avrei all’ opera conforto. Ma quell’ ingrato popolo maligno, Che discese di Fiesole ab antico, E tiene ancor del monte e del macigno, Ti si farà, per tuo ben far, nimico: Ed è ragion; chè tra li lazzi sorbi Si disconvien fruttare al dolce fico.	And he to me: “If you follow your star, you cannot fail to reach the glorious harbor, if I judged rightly in the fair life; and if I had not died so early, seeing heaven so kind to you, I would have given you comfort in your work. But that ungrateful, malicious people who came down from Fiesole in ancient times, and still smack of the mountain and the rock, will become your enemy because of your good deeds. And with reason: for among the sour sorb apples it is not fitting for the sweet fig to bear fruit.[92]
Inf. 15.67 Vecchia fama nel mondo li chiama orbi, Gent’ è avara, invidiosa e superba: Da’ lor costumi fa che tu ti forbi. La tua fortuna tanto onor ti serba, Che l’ una parte e l’ altra avranno fame Di te: ma lungi fia dal becco l’ erba. Faccian le bestie Fiesolane strame Di lor medesme, e non tocchin la pianta, S’ alcuna surge ancor nel lor letame, In cui riviva la semente santa	An old report in the world calls them blind; they are a people avaricious, envious and proud: see that you cleanse yourself of their ways. Your fortune holds such honor in store for you that both one party and the other will hunger for you, but the grass will be far from the goat. Let the beasts of Fiesole make fodder of themselves, and not touch the plant, if any still springs up in their dung, in which the holy seed of those Romans

91 Brunetto Latini (c. 1220–1294), Florentine notary, statesman and writer, was a mentor to Dante. Dante addresses him with the respectful plural “voi,” rendered here as plain “you.”
92 Fiesole is the hill town above Florence; legend held that Florence was founded by Romans who settled there together with people from Fiesole.

ITALIAN	ENGLISH
Di quei Roman che vi rimaser quando Fu fatto il nido di malizia tanta.'	lives again who stayed there when it became the nest of so much malice."
Inf. 15.79 'Se fosse tutto pieno il mio dimando,' Risposi lui, 'voi non sareste ancora Dell' umana natura posto in bando: Chè in la mente m' è fitta, ed or mi accora La cara e buona imagine paterna Di voi, quando nel mondo ad ora ad ora M' insegnavate come l' uom s' eterna: E quant' io l' abbia in grado, mentre io vivo Convien che nella mia lingua si scerna. Ciò che narrate di mio corso scrivo, E serbolo a chiosar con altro testo A donna che saprà, se a lei arrivo.	"If my prayer were fully granted," I answered him, "you would not yet be banished from human nature; for fixed in my mind, and now it grieves my heart, is the dear, kind, fatherly image of you, when in the world, from time to time, you taught me how a man makes himself eternal. And how grateful I am for it must, while I live, be seen in what I say. What you tell me of my course I write down, and keep it, with another text, to be explained by a lady who will know how, if I reach her.[93]
Inf. 15.91 Tanto vogl' io che vi sia manifesto, Pur che mia coscienza non mi garra, Che alla fortuna, come vuol, son presto. Non è nuova agli orecchi miei tale arra: Però giri fortuna la sua rota, Come le piace, e il villan la sua marra.' Lo mio Maestro allora in sulla gota Destra si volse indietro, e riguardommi; Poi disse: 'Bene ascolta chi la nota.' Nè per tanto di men parlando vommi Con ser Brunetto, e domando chi sono Li suoi compagni più noti e più sommi.	This much I want to be plain to you: so long as my conscience does not reproach me, I am ready for Fortune, whatever she wills. Such a pledge is not new to my ears; so let Fortune turn her wheel as she pleases, and the peasant his mattock." My master then turned back over his right cheek and looked at me; then he said: "He listens well who takes note of it." Nor do I go on speaking any less with Ser Brunetto for that, and I ask who are his most famous and most eminent companions.
Inf. 15.103 Ed egli a me: 'Saper d' alcuno è buono: Degli altri fia laudabile tacerci, Chè il tempo saria corto a tanto suono. In somma sappi che tutti fur cherci E letterati grandi, e di gran fama, D' un peccato medesmo al mondo lerci. Priscian sen va con quella turba grama, E Francesco d' Accorso; anco vedervi, S' avessi avuto di tal tigna brama, Colui potei che dal servo de' servi Fu trasmutato d' Arno in Bacchiglione, Dove lasciò li mal protesi nervi.	And he to me: "It is good to know of some; of the others it will be praiseworthy to keep silent, for the time would be too short for so much talk. In sum, know that all were clerics and great men of letters, and of great fame, befouled in the world by one and the same sin. Priscian goes along with that wretched crowd, and Francesco d'Accorso; and you could also have seen there, if you had had any craving for such scurf, the one who was transferred by the servant of servants from the Arno to the Bacchiglione, where he left his ill-strained sinews.[94]
Inf. 15.115 Di più direi; ma il venir e il sermone Più lungo esser non può, però ch' io veggio Là surger nuovo fummo del sabbione. Gente vien con la quale esser non deggio; Siati raccomandato il mio Tesoro Nel quale io vivo ancora; e più non cheggio.' Poi si rivolse, e parve di coloro Che corrono a Verona il drappo verde	I would say more, but my walking and my talk cannot go on longer, for I see new smoke rising there from the sand. People are coming with whom I must not be. Let my Treasure be commended to you, in which I still live; and I ask no more." Then he turned back, and seemed like one of those who run for the green cloth at Verona across the

93 The lady is Beatrice; the "other text" is Farinata's prophecy of Dante's exile in Canto 10.
94 Priscian was a sixth-century Latin grammarian, and Francesco d'Accorso a thirteenth-century teacher of law at Bologna. The last is Andrea de' Mozzi, bishop of Florence, moved by the pope ("servant of the servants of God") to Vicenza on the Bacchiglione.

ITALIAN	ENGLISH
Per la campagna; e parve di costoro Quegli che vince e non colui che perde.	open field; and of them he seemed the one who wins, not the one who loses.[95]

CANTO 16

ITALIAN	ENGLISH
Inf. 16.1 Già era in loco ove s' udia il rimbombo Dell' acqua che cadea nell' altro giro, Simile a quel che l' arnie fanno rombo; Quando tre ombre insieme si partiro Correndo d' una torma che passava Sotto la pioggia dell' aspro martiro. Venian ver noi, e ciascuna gridava: 'Sostati tu, che all' abito ne sembri Essere alcun di nostra terra prava.' Aimè, che piaghe vidi ne' lor membri Recenti e vecchie dalle fiamme incese! Ancor men duol, pur ch' io me ne rimembri.	I was already at a place where the roar of the water falling into the next circle could be heard, like the hum that beehives make, when three shades broke away together, running, from a troop that was passing under the rain of the harsh torment. They came toward us, and each was crying: "Stop, you who by your dress seem to us to be someone from our wicked city." Alas, what wounds I saw on their limbs, new and old, burned in by the flames! It still grieves me only to remember it.
Inf. 16.13 Alle lor grida il mio Dottor s' attese, Volse il viso ver me, ed: 'Ora aspetta,' Disse; 'a costor si vuole esser cortese: E se non fosse il foco che saetta La natura del loco, io dicerei Che meglio stesse a te, che a lor, la fretta.' Ricominciar, come noi ristemmo, ei L' antico verso; e quando a noi fur giunti, Fenno una rota di sè tutti e trei.	At their cries my teacher stopped to listen; he turned his face toward me and said: "Now wait; to these one ought to be courteous. And if it were not for the fire that the nature of the place shoots down, I would say that haste befitted you more than them." As we stopped, they began their old lament again, and when they had reached us, all three made a wheel of themselves.
Inf. 16.22 Qual soleno i campion far nudi ed unti, Avvisando lor presa e lor vantaggio, Prima che sien tra lor battuti e punti: Così, rotando, ciascuno il visaggio Drizzava a me, sì che in contrario il collo Faceva a' piè continuo viaggio. 'E se miseria d' esto loco sollo Rende in dispetto noi e nostri preghi,' Cominciò l' uno, 'e il tinto aspetto e brollo; La fama nostra il tuo animo pieghi A dirne chi tu se', che i vivi piedi Così sicuro per lo inferno freghi.	As champions, naked and oiled, used to do, watching for their hold and their advantage before they come to blows and thrusts, so, wheeling, each kept his face turned toward me, so that his neck traveled continually in the opposite direction to his feet. "And if the misery of this soft, sandy place brings us and our prayers into contempt," one began, "and our darkened and scorched appearance, let our fame move your mind to tell us who you are, who so securely rub your living feet through Hell.
Inf. 16.34 Questi, l' orme di cui pestar mi vedi, Tutto che nudo e dipelato vada, Fu di grado maggior che tu non credi. Nepote fu della buona Gualdrada: Guido Guerra ebbe nome, ed in sua vita Fece col senno assai e con la spada. L' altro che appresso me l' arena trita, È Tegghiaio Aldobrandi, la cui voce	This one, whose footprints you see me tread, though he goes naked and stripped of hair, was of higher rank than you believe. He was the grandson of the good Gualdrada; his name was Guido Guerra, and in his life he did much with his counsel and with his sword. The other who tramples the sand behind me is Tegghiaio Aldobrandi, whose voice should have been welcomed in the

95 The Treasure (Tresor) is Brunetto's encyclopedia, written in French. At Verona a footrace was run each year with a length of green cloth as the prize.

ITALIAN	ENGLISH
Nel mondo su dovria esser gradita. Ed io, che posto son con loro in croce, Jacopo Rusticucci fui: e certo La fiera moglie più ch' altro mi nuoce.'	world above. And I, who am set on this cross with them, was Jacopo Rusticucci; and certainly my fierce wife harms me more than anything else."[96]
Inf. 16.46 S' io fussi stato dal foco coperto, Gittato mi sarei tra lor disotto, E credo che il Dottor l' avria sofferto. Ma perch' io mi sarei bruciato e cotto, Vinse paura la mia buona voglia, Che di loro abbracciar mi facea ghiotto. Poi cominciai: 'Non dispetto, ma doglia La vostra condizion dentro mi fisse Tanto che tardi tutta si dispoglia, Tosto che questo mio Signor mi disse Parole, per le quali io mi pensai Che qual voi siete, tal gente venisse.	If I had been sheltered from the fire, I would have thrown myself down among them, and I believe my teacher would have allowed it. But since I would have been burned and baked, fear overcame the good will that made me eager to embrace them. Then I began: "Not contempt, but sorrow, did your condition fix within me, so deep that it will be long before it leaves me entirely, as soon as this lord of mine said words to me by which I understood that people such as you were coming.
Inf. 16.58 Di vostra terra sono; e sempre mai L' opre di voi e gli onorati nomi Con affezion ritrassi ed ascoltai. Lascio lo fele, e vo per dolci pomi Promessi a me per lo verace Duca; Ma fino al centro pria convien ch' io tomi.' 'Se lungamente l' anima conduca Le membra tue,' rispose quegli ancora, 'E se la fama tua dopo te luca, Cortesia e valor di' se dimora Nella nostra città sì come suole, O se del tutto se n' è gita fuora?	I am from your city, and always I have retold and heard with affection your deeds and your honored names. I am leaving the gall behind, and going for the sweet fruits promised me by the truthful guide; but first I must plunge down to the center." "So may your soul long guide your limbs," that one answered again, "and so may your fame shine after you, tell us: do courtesy and valor dwell in our city as they used to, or have they gone clean out of it?
Inf. 16.70 Chè Guglielmo Borsiere, il qual si duole Con noi per poco, e va là coi compagni, Assai ne cruccia con le sue parole.' 'La gente nuova, e i subiti guadagni, Orgoglio e dismisura han generata, Fiorenza, in te, sì che tu già ten piagni.' Così gridai colla faccia levata: E i tre, che ciò inteser per risposta, Guardar l' un l' altro, come al ver si guata. 'Se l' altre volte sì poco ti costa,' Risposer tutti, 'il satisfare altrui, Felice te, se sì parli a tua posta.	For Guglielmo Borsiere, who has been grieving with us only a short while and goes there with our companions, torments us greatly with his words." "The newcomers and the sudden gains have bred pride and excess in you, Florence, so that already you weep for it." So I cried with my face raised; and the three, who took this as my answer, looked at one another as men look when they hear the truth. "If at other times it costs you so little," they all replied, "to satisfy others, happy are you, who can speak like this at will![97]
Inf. 16.82 Però se campi d' esti lochi bui E torni a riveder le belle stelle, Quando ti gioverà dicere: "Io fui," Fa che di noi alla gente favelle.' Indi rupper la rota, ed a fuggirsi Ali sembiar le gambe loro snelle.	So, if you escape from these dark places and return to see the beautiful stars again, when it will please you to say, 'I was there,' see that you speak of us to people." Then they broke their wheel, and as they fled, their swift legs seemed like wings. An *ammen* [amen] could not have been said as quickly

96 Guido Guerra, Tegghiaio Aldobrandi and Jacopo Rusticucci were leading thirteenth-century Florentine Guelfs; Dante asked after Tegghiaio and Rusticucci in Canto 6. Tegghiaio had advised against the campaign that ended in the Guelf defeat at Montaperti (1260).
97 Guglielmo Borsiere was a Florentine of the thirteenth century, famed for his courtesy.

ITALIAN	ENGLISH
Un *ammen* non saria potuto dirsi Tosto così, com' ei furo spariti: Perchè al Maestro parve di partirsi. Io lo seguiva, e poco eravam iti, Che il suon dell' acqua n' era sì vicino Che per parlar saremmo appena uditi.	as they vanished; so my master thought it time to go. I followed him, and we had gone only a little way when the sound of the water was so near us that, had we spoken, we would scarcely have been heard.
Inf. 16.94 Come quel fiume ch' ha proprio cammino Prima da monte Veso in ver levante Dalla sinistra costa d' Apennino, Che si chiama Acquaqueta suso, avante Che si divalli giù nel basso letto, Ed a Forlì di quel nome è vacante, Rimbomba là sopra san Benedetto Dell' alpe, per cadere ad una scesa, Ove dovea per mille esser ricetto; Così, giù d' una ripa discoscesa, Trovammo risonar quell' acqua tinta, Sì che in poc' ora avria l' orecchie offesa.	Like that river which is the first to keep its own course from Monte Viso eastward, on the left slope of the Apennines—which is called Acquacheta up above, before it comes down into its low bed, and at Forlì no longer bears that name—and roars there above San Benedetto dell'Alpe as it falls in a single cascade, where there ought to have been shelter for a thousand; so, down a steep bank, we found that dark-stained water resounding, so loud that in a short while it would have hurt our ears.[98]

THE CORD

Virgil throws Dante's cord into the abyss as a signal, and a monster rises.

ITALIAN	ENGLISH
Inf. 16.106 Io aveva una corda intorno cinta, E con essa pensai alcuna volta Prender la lonza alla pelle dipinta. Poscia che l' ebbi tutta da me sciolta, Sì come il Duca m' avea comandato, Porsila a lui aggroppata e ravvolta. Ond' ei si volse inver lo destro lato, Ed alquanto di lungi dalla sponda La gittò giuso in quell' alto burrato. 'E pur convien che novità risponda,' Dicea fra me medesmo, 'al nuovo cenno Che il Maestro con l' occhio sì seconda.'	I had a cord girded around me, and with it I had once thought to catch the leopard with the painted hide. After I had loosed it all from me, as my guide had commanded, I held it out to him knotted and coiled. Then he turned toward his right side, and somewhat away from the edge he threw it down into that deep abyss. "Surely something new must answer," I said to myself, "this new signal that my master follows so with his eye."
Inf. 16.118 Ahi quanto cauti gli uomini esser denno Presso a color che non veggon pur l' opra, Ma per entro i pensier miran col senno! Ei disse a me: 'Tosto verrà di sopra Ciò ch' io attendo, e che il tuo pensier sogna Tosto convien ch' al tuo viso si scopra.' Sempre a quel ver ch' ha faccia di menzogna De' l' uom chiuder le labbra finch' ei puote, Però che senza colpa fa vergogna;	Ah, how cautious people should be near those who do not see the deed alone, but with their wisdom look within our thoughts! He said to me: "Soon there will come up what I await, and what your thought is dreaming must soon be revealed to your sight." To that truth which has the face of a lie a man should always close his lips as long as he can, because it brings him shame through no fault of his own;
Inf. 16.124 Ma qui tacer nol posso: e per le note Di questa commedia, lettor, ti giuro, S' elle non sien di lunga grazia vote,	but here I cannot keep silent; and by the notes of this comedy, Reader, I swear to you—so may they not be empty of lasting favor—that I saw, through

98 The river is the Montone, which Dante takes to be the first, from Monte Viso, to flow straight to the Adriatic rather than into the Po; its upper stretch is called the Acquacheta. San Benedetto dell'Alpe is a monastery in the Apennines.

ITALIAN	ENGLISH
Ch' io vidi per quell' aer grosso e scuro Venir notando una figura in suso, Maravigliosa ad ogni cor sicuro, Sì come torna colui che va giuso Talora a solver l' ancora ch' aggrappa O scoglio od altro che nel mare è chiuso, Che in su si stende, e da piè si rattrappa.	that thick, dark air, a figure come swimming upward, marvelous to even the steadiest heart, just as one returns who sometimes goes down to free the anchor that grips a reef or something else hidden in the sea, who stretches upward and draws in his feet.[99]

CANTO 17

ITALIAN	ENGLISH
Inf. 17.1 'Ecco la fiera con la coda aguzza, Che passa i monti, e rompe i muri e l' armi; Ecco colei che tutto il mondo appuzza.' Sì cominciò lo mio Duca a parlarmi, Ed accennolle che venisse a proda, Vicino al fin de' passeggiati marmi: E quella sozza imagine di froda Sen venne, ed arrivò la testa e il busto; Ma in sulla riva non trasse la coda. La faccia sua era faccia d' uom giusto; Tanto benigna avea di fuor la pelle, E d' un serpente tutto l' altro fusto.	"Here is the beast with the pointed tail, that crosses mountains and breaks through walls and weapons; here is the one that makes the whole world stink." So my guide began to speak to me, and he signaled to it to come to shore near the end of the stone we had walked along. And that filthy image of fraud came forward and brought its head and chest onto the bank, but it did not draw its tail up onto the shore. Its face was the face of a just man, so kindly did its outward skin appear, and all the rest of its trunk was a serpent's.[100]
Inf. 17.13 Due branche avea pilose infin l' ascelle: Lo dosso e il petto ed ambedue le coste Dipinte avea di nodi e di rotelle. Con più color, sommesse e soprapposte, Non fer mai drappo Tartari nè Turchi, Nè fur tai tele per Aragne imposte. Come tal volta stanno a riva i burchi, Che parte sono in acqua e parte in terra, E come là tra li Tedeschi lurchi Lo bevero s' assetta a far sua guerra; Così la fiera pessima si stava Sull' orlo che, di pietra, il sabbion serra.	It had two paws, hairy up to the armpits; its back and chest and both its flanks were painted with knots and little circles. Tartars and Turks never made cloth with more colors in ground and pattern, nor were such webs ever set on the loom by Arachne. As boats sometimes lie at the shore, partly in the water and partly on land, and as there, among the gluttonous Germans, the beaver settles itself to wage its war, so that worst of beasts lay on the rim of stone that encloses the sand.[101]
Inf. 17.25 Nel vano tutta sua coda guizzava, Torcendo in su la venenosa forca, Che a guisa di scorpion la punta armava. Lo Duca disse: 'Or convien che si torca La nostra via un poco infino a quella Bestia malvagia che colà si corca.' Però scendemmo alla destra mammella, E dieci passi femmo in sullo stremo, Per ben cessar la rena e la fiammella: E quando noi a lei venuti semo,	Its whole tail quivered in the void, twisting upward the venomous fork that armed its tip like a scorpion's. The guide said: "Now our way must turn aside a little, as far as that wicked beast that lies there." So we went down on the right-hand side and took ten steps along the edge, to keep well clear of the sand and the flames; and when we had come to it, I saw, a little farther on, people sitting on the sand near the edge of the void.

99 Here Dante gives his poem its name: the Comedy.
100 The beast is Geryon, named at line 97. In classical myth he was a three-bodied giant killed by Hercules; Dante makes him the image of fraud.
101 Arachne, in Ovid, was a weaver who challenged Minerva and was turned into a spider. The beaver was believed to catch fish by dangling its tail in the water.

ITALIAN	ENGLISH
Poco più oltre veggio in sulla rena Gente seder propinqua al loco scemo.	

THE USURERS

Dante visits the usurers, who sit under the fire with purses hung from their necks.

ITALIAN	ENGLISH
Inf. 17.37 Quivi il Maestro: 'Acciocchè tutta piena Esperienza d' esto giron porti,' Mi disse, 'va, e vedi la lor mena. Li tuoi ragionamenti sian là corti: Mentre che torni parlerò con questa, Che ne conceda i suoi omeri forti.' Così ancor su per la strema testa Di quel settimo cerchio tutto solo Andai, ove sedea la gente mesta. Per gli occhi fuori scoppiava lor duolo: Di qua, di là soccorrien con le mani, Quando a' vapori, e quando al caldo suolo.	There the master said to me: "So that you may carry away full experience of this ring, go and see how they fare. Let your talk there be brief; until you return I will speak with this beast, so that it may lend us its strong shoulders." So, still along the outermost edge of that seventh circle, I went all alone to where the sorrowful people sat. Their grief was bursting out through their eyes; this way and that they defended themselves with their hands, now against the flames, now against the burning ground.
Inf. 17.49 Non altrimenti fan di state i cani, Or col ceffo or coi piè, quando son morsi O da pulci o da mosche o da tafani. Poi che nel viso a certi gli occhi porsi, Ne' quali il doloroso foco casca, Non ne conobbi alcun; ma io m' accorsi Che dal collo a ciascun pendea una tasca, Che avea certo colore e certo segno, E quindi par che il loro occhio si pasca.	Not otherwise do dogs in summer, now with their muzzles, now with their paws, when they are bitten by fleas or flies or gadflies. When I had set my eyes on the faces of some of them, on whom the painful fire falls, I recognized none of them; but I noticed that from the neck of each hung a pouch, which had a certain color and a certain emblem, and on this their eyes seem to feast.[102]
Inf. 17.58 E com' io riguardando tra lor vegno, In una borsa gialla vidi azzurro, Che d' un leone avea faccia e contegno. Poi procedendo di mio sguardo il curro Vidine un' altra come sangue rossa Mostrare un' oca bianca più che burro. Ed un, che d' una scrofa azzurra e grossa Segnato avea lo suo sacchetto bianco, Mi disse: 'Che fai tu in questa fossa? Or te ne va: e perchè se' vivo anco, Sappi che il mio vicin Vitaliano Sederà qui dal mio sinistro fianco.	And as I came among them, looking, I saw on a yellow purse a blue figure that had the face and bearing of a lion. Then, as the course of my gaze moved on, I saw another purse, red as blood, showing a goose whiter than butter. And one who had his small white bag marked with a fat blue sow said to me: "What are you doing in this pit? Now go away; and since you are still alive, know that my neighbor Vitaliano will sit here at my left side.[103]
Inf. 17.70 Con questi Fiorentin son Padovano; Spesse fiate m' intronan gli orecchi, Gridando: "Vegna il cavalier soprano, Che recherà la tasca con tre becchi."' Qui distorse la bocca, e di fuor trasse La lingua, come 'l bue che il naso lecchi.	Among these Florentines I am a Paduan; many times they deafen my ears, shouting: 'Let the sovereign knight come, who will bring the pouch with three beaks!'" Here he twisted his mouth and stuck out his tongue, like an ox licking its nose. And I, fearing that staying longer might anger him

102 These are the usurers; each pouch bears his family's coat of arms.
103 The arms identify the Florentine families of the Gianfigliazzi (lion) and the Obriachi (goose), and the Scrovegni of Padua (sow). Vitaliano is probably Vitaliano del Dente, also of Padua.

ITALIAN	ENGLISH
Ed io, temendo nol più star crucciasse Lui che di poco star m' avea monito, Torna' mi indietro dall' anime lasse. Trovai lo Duca mio ch' era salito Già in sulla groppa del fiero animale, E disse a me: 'Or sii forte ed ardito.	who had warned me to stay only a little, turned back from those weary souls. I found my guide, who had already climbed onto the rump of the fierce animal, and he said to me: "Now be strong and bold.[104]
Inf. 17.82 Omai si scende per sì fatte scale: Monta dinanzi, ch' io voglio esser mezzo, Sì che la coda non possa far male.' Qual è colui, ch' ha sì presso il riprezzo Della quartana, ch' ha già l' unghie smorte, E trema tutto pur guardando il rezzo, Tal divenn' io alle parole porte; Ma vergogna mi fer le sue minacce, Che innanzi a buon signor fa servo forte. Io m' assettai in su quelle spallacce: 'Sì' (volli dir, ma la voce non venne Com' io credetti) 'fa che tu m' abbracce.'	From now on we go down by stairs like these. Climb on in front, for I want to be in the middle, so that the tail can do no harm." Like one so near the shivering fit of the quartan fever that his nails are already pale, and who trembles all over just at the sight of shade, so I became at the words he spoke to me; but shame made its threats to me, the shame that makes a servant strong in the presence of a good lord. I settled myself on those huge ugly shoulders. "Yes"—I wanted to say, but my voice did not come out as I expected—"make sure you hold me."

RIDING GERYON

Geryon carries the two poets down through the air into the eighth circle.

ITALIAN	ENGLISH
Inf. 17.94 Ma esso che altra volta mi sovvenne Ad altro forse, tosto ch' io montai, Con le braccia m' avvinse e mi sostenne: E disse: 'Gerion, moviti omai: Le rote larghe, e lo scender sia poco: Pensa la nuova soma che tu hai.' Come la navicella esce del loco In dietro, in dietro, sì quindi si tolse; E poi ch' al tutto si sentì a giuoco, Là ov' era il petto, la coda rivolse, E quella tesa, come anguilla, mosse, E con le branche l' aria a sè raccolse.	But he, who at another time had helped me in another peril, as soon as I had mounted clasped me in his arms and held me up; and he said: "Geryon, move now: make your circles wide and your descent slow; think of the new burden you carry." As a small boat leaves its berth, backing, backing, so the beast moved away from there; and when it felt itself entirely free, it turned its tail to where its chest had been, and, stretching it out, moved it like an eel, and with its paws gathered the air toward itself.
Inf. 17.106 Maggior paura non credo che fosse, Quando Fetòn abbandonò li freni, Per che il ciel, come pare ancor, si cosse: Nè quando Icaro misero le reni Sentì spennar per la scaldata cera, Gridando il padre a lui: 'Mala via tieni,' Che fu la mia, quando vidi ch' i' era Nell' aer d' ogni parte, e vidi spenta Ogni veduta fuor che della fiera. Ella sen va nuotando lenta lenta; Rota e discende, ma non me n' accorgo, Se non ch' al viso e disotto mi venta.	I do not believe there was greater fear when Phaethon let go of the reins, so that the sky was scorched, as it still appears, nor when wretched Icarus felt his back losing its feathers as the wax grew hot, while his father cried to him, "You are taking a bad course!"—than was mine, when I saw that I was in the air on every side, and saw every sight extinguished except the beast. It goes on swimming, slowly, slowly; it wheels and descends, but I do not perceive it, except that the wind blows on my face and from below.[105]

104 The "sovereign knight" is probably the Florentine usurer Gianni Buiamonte, whose arms bore three beaks (or goats: "becchi" can mean either).

ITALIAN	ENGLISH
Inf. 17.118 Io sentia già dalla man destra il gorgo Far sotto noi un orribile stroscio; Per che con gli occhi in giù la testa sporgo. Allor fu' io più timido allo scoscio: Perocch' io vidi fochi, e sentii pianti; Ond' io tremando tutto mi raccoscio. E vidi poi, chè nol vedea davanti, Lo scendere e il girar, per li gran mali Che s' appressavan da diversi canti.	I could already hear, on my right hand, the whirlpool making a horrible roar beneath us, so I thrust my head out, with my eyes looking down. Then I was more afraid of the drop, for I saw fires and heard laments; so that, trembling all over, I clenched my legs tight. And then I saw—for I had not seen it before—our descending and our circling, by the great torments that drew near on different sides.
Inf. 17.127 Come il falcon ch' è stato assai sull' ali, Che senza veder logoro o uccello, Fa dire al falconiere: 'Oimè tu cali:' Discende lasso onde si move snello, Per cento rote, e da lungi si pone Dal suo maestro, disdegnoso e fello: Così ne pose al fondo Gerione A piè a piè della stagliata rocca, E discarcate le nostre persone, Si dileguò, come da corda cocca.	As the falcon that has been long on the wing, and, without seeing lure or bird, makes the falconer say, "Alas, you are coming down!"—descends weary to the place it left so swiftly, through a hundred circles, and settles far from its master, disdainful and sullen: so Geryon set us down at the bottom, right at the foot of the sheer rock, and, once unburdened of our persons, vanished like the arrow's notch from the string.

CANTO 18

ITALIAN	ENGLISH
Inf. 18.1 Loco è in inferno detto Malebolge, Tutto di pietra e di color ferrigno, Come la cerchia che d' intorno il volge. Nel dritto mezzo del campo maligno Vaneggia un pozzo assai largo e profondo, Di cui *suo loco* dicerò l' ordigno. Quel cinghio che rimane adunque è tondo, Tra il pozzo e il piè dell' alta ripa dura, Ed ha distinto in dieci valli il fondo.	There is a place in Hell called Malebolge, all of stone the color of iron, like the wall that circles round it. Right in the middle of this malign field yawns a well, very wide and deep, whose structure I will describe *suo loco* [in its place]. The belt that remains, then, between the well and the foot of the high, hard bank, is round, and its floor is divided into ten valleys.[106]
Inf. 18.10 Quale, dove per guardia delle mura, Più e più fossi cingon li castelli, La parte dov' ei son rende figura: Tale imagine quivi facean quelli: E come a tai fortezze dai lor sogli Alla ripa di fuor son ponticelli, Così da imo della roccia scogli Movien, che recidean gli argini e fossi Infino al pozzo, che i tronca e raccogli. In questo loco, dalla schiena scossi Di Gerion, trovammoci: e il Poeta Tenne a sinistra, ed io retro mi mossi.	As, where moat after moat encircles castles to guard their walls, the ground where they lie forms a pattern, such was the image those ditches formed here; and as from the thresholds of such fortresses little bridges run to the outer bank, so from the base of the cliff ran ridges of rock that cut across the embankments and ditches as far as the well, which cuts them off and gathers them in. In this place, shaken off Geryon's back, we found ourselves; and the poet kept to the left, and I moved behind him.
Inf. 18.22 Alla man destra vidi nuova pieta; Nuovi tormenti e nuovi frustatori,	On my right hand I saw new things to pity, new torments and new scourgers, with which the first

105 Phaethon, son of the Sun, lost control of his father's chariot and scorched the sky, leaving the Milky Way. Icarus flew too close to the sun on the wax-bound wings made by his father Daedalus.

ITALIAN	ENGLISH
Di che la prima bolgia era repleta. Nel fondo erano ignudi i peccatori: Dal mezzo in qua ci venian verso il volto, Di là con noi, ma con passi maggiori: Come i Roman, per l' esercito molto, L' anno del Giubbileo, su per lo ponte Hanno a passar la gente modo colto: Che dall' un lato tutti hanno la fronte Verso il castello, e vanno a santo Pietro; Dall' altra sponda vanno verso il monte.	ditch was filled. At the bottom the sinners were naked: those on our side of the middle came toward us, facing us; those on the other side went in our direction, but with longer strides; just as the Romans, because of the great throng in the year of the Jubilee, have found a way to get the people across the bridge, so that on one side all have their faces toward the castle and go to Saint Peter's, while on the other side they go toward the hill.[107]
Inf. 18.34 Di qua, di là, su per lo sasso tetro Vidi Demon cornuti con gran ferze, Che li battean crudelmente di retro. Ahi come facean lor levar le berze Alle prime percosse! già nessuno Le seconde aspettava nè le terze. Mentr' io andava, gli occhi miei in uno Furo scontrati; ed io sì tosto dissi: 'Di già veder costui non son digiuno.'	Here and there, along the dark rock, I saw horned demons with great whips, who beat them cruelly from behind. Ah, how they made them lift their heels at the first strokes! Not one waited for the second or the third. As I went on, my eyes met one of them, and at once I said: "My eyes have not gone without the sight of this man before."
Inf. 18.43 Perciò a figurarlo i piedi affissi: E il dolce Duca meco si ristette, Ed assentì ch' alquanto indietro gissi: E quel frustato celar si credette Bassando il viso, ma poco gli valse: Ch' io dissi: 'Tu che l' occhio a terra gette, Se le fazion che porti non son false, Venedico se' tu Caccianimico; Ma che ti mena a sì pungenti Salse?' Ed egli a me: 'Mal volentier lo dico; Ma sforzami la tua chiara favella, Che mi fa sovvenir del mondo antico.	So I stopped my feet to make him out; and my sweet guide stopped with me and allowed me to go back a little. And that whipped soul thought he could hide himself by lowering his face, but it did him little good, for I said: "You who cast your eyes on the ground, if the features you bear are not false, you are Venedico Caccianimico. But what brings you to such stinging Salse?" And he said to me: "I say it unwillingly; but I am compelled by your plain speech, which makes me remember the world of old.[108]
Inf. 18.55 Io fui colui, che la Ghisolabella Condussi a far la voglia del Marchese, Come che suoni la sconcia novella. E non pur io qui piango Bolognese: Anzi n' è questo loco tanto pieno, Che tante lingue non son ora apprese A dicer *sipa* tra Savena e Reno: E se di ciò vuoi fede o testimonio, Recati a mente il nostro avaro seno.' Così parlando il percosse un demonio Della sua scuriada, e disse: 'Via, Ruffian, qui non son femmine da conio.'	I was the one who brought Ghisolabella to do the Marquis's will, however the vile story may be told. And I am not the only Bolognese who weeps here; in fact this place is so full of them that not so many tongues are now taught to say *sipa* between the Savena and the Reno; and if you want proof or testimony of this, call to mind our greedy hearts." As he was speaking, a demon struck him with his lash and said: "Off with you, pimp! There are no women here to sell for coin."[109]

106 Malebolge means roughly "evil pouches": the eighth circle, made of ten concentric ditches in which the fraudulent are punished.

107 Pope Boniface VIII proclaimed the Jubilee of 1300, which drew vast crowds of pilgrims to Rome. The bridge is the Ponte Sant'Angelo, with the Castel Sant'Angelo at one end and the small hill of Monte Giordano facing it across the Tiber.

108 Venedico Caccianimico was a Guelf leader of Bologna. The Salse was a ravine outside Bologna where the bodies of executed criminals were thrown; the word also means "sauces."

109 Ghisolabella was Venedico's sister, and the Marquis was a lord of the house of Este. *Sipa* is Bolognese dialect for "yes," and the Savena and the Reno are the rivers on either side of Bologna.

ITALIAN	ENGLISH
Inf. 18.67 Io mi raggiunsi con la scorta mia: Poscia con pochi passi divenimmo Là dove un scoglio della ripa uscia. Assai leggieramente quel salimmo, E volti a destra su per la sua scheggia, Da quelle cerchie eterne ci partimmo. Quando noi fummo là dov' ei vaneggia Di sotto, per dar passo agli sferzati, Lo Duca disse: 'Attienti, e fa che feggia Lo viso in te di questi altri mal nati, A' quali ancor non vedesti la faccia, Perocchè son con noi insieme andati.'	I rejoined my escort; then with a few steps we came to where a ridge of rock jutted from the bank. We climbed it quite easily, and, turning right along its jagged crest, we left those eternal circling walls. When we were at the place where it opens out beneath to let the scourged pass through, my guide said: "Stop, and let the faces of these other ill-born souls strike your sight, for you have not yet seen them, since they have been going in the same direction as we."

JASON

Among the seducers whipped by demons, Virgil points out the hero Jason.

ITALIAN	ENGLISH
Inf. 18.79 Dal vecchio ponte guardavam la traccia Che venia verso noi dall' altra banda, E che la ferza similmente scaccia. Il buon Maestro, senza mia domanda, Mi disse: 'Guarda quel grande che viene, E per dolor non par lagrima spanda: Quanto aspetto reale ancor ritiene! Quelli è Jason, che per core e per senno Li Colchi del monton privati fene. Egli passò per l' isola di Lenno, Poi che le ardite femmine spietate Tutti li maschi loro a morte dienno.	From the old bridge we watched the line that came toward us from the other side, which the whip likewise drives on. The good master, without my asking, said to me: "Look at that great one who is coming, who for all his pain seems not to shed a tear: what a regal bearing he still keeps! That is Jason, who by courage and cunning deprived the Colchians of the ram. He passed by the island of Lemnos after its bold and pitiless women had put all their males to death.[110]
Inf. 18.91 Ivi con senno e con parole ornate Isifile ingannò, la giovinetta, Che prima avea tutte l' altre ingannate. Lasciolla quivi gravida e soletta: Tal colpa a tal martiro lui condanna; Ed anco di Medea si fa vendetta. Con lui sen va chi da tal parte inganna: E questo basti della prima valle Sapere, e di color che in sè assanna.' Già eravam là 've lo stretto calle Con l' argine secondo s' incrocicchia, E fa di quello ad un altro arco spalle.	There, with cunning and with ornate words, he deceived Hypsipyle, the young girl who had earlier deceived all the others. He left her there, pregnant and alone; such guilt condemns him to such torment; and vengeance is also taken here for Medea. With him go all who deceive in that way; and let this be enough to know of the first valley and of those it holds in its jaws." We were already where the narrow path crosses the second embankment and makes of it a buttress for another arch.[111]

110 Jason led the Argonauts to Colchis and carried off the Golden Fleece. The women of Lemnos had killed all the men of the island.
111 Hypsipyle had deceived the other Lemnian women by secretly sparing her father. Jason later abandoned Medea, who had helped him win the Fleece.

THE FLATTERERS

The flatterers lie plunged in excrement in the second ditch.

ITALIAN	ENGLISH
Inf. 18.103 Quindi sentimmo gente che si nicchia Nell' altra bolgia, e che col muso isbuffa, E sè medesma con le palme picchia. Le ripe eran grommate d' una muffa Per l' alito di giù che vi si appasta, Che con gli occhi e col naso facea zuffa. Lo fondo è cupo sì, che non ci basta Loco a veder senza montare al dosso Dell' arco, ove lo scoglio più soprasta.	From there we heard people whimpering in the next ditch, snorting through their snouts, and beating themselves with their palms. The banks were crusted with a mold from the breath below that cakes on them, which made war on the eyes and nose. The bottom is so deep that no spot gives enough of a view without climbing to the crown of the arch, where the rock rises highest.
Inf. 18.112 Quivi venimmo, e quindi giù nel fosso Vidi gente attuffata in uno sterco, Che dagli uman privati parea mosso: E mentre ch' io là giù con l' occhio cerco, Vidi un col capo sì di merda lordo, Che non parea s' era laico o cherco. Quei mi sgridò: 'Perchè se' tu sì ingordo Di riguardar più me, che gli altri brutti?' Ed io a lui: 'Perchè, se ben ricordo, Già t' ho veduto coi capelli asciutti, E sei Alessio Interminei da Lucca: Però t' adocchio più che gli altri tutti.'	There we came, and from there, down in the ditch, I saw people plunged in excrement that seemed to have come from human privies. And while I was searching down there with my eyes, I saw one with his head so smeared with dung that one could not tell whether he was layman or cleric. He shouted at me: "Why are you so greedy to look at me more than at the other filthy ones?" And I said to him: "Because, if I remember right, I have seen you before with your hair dry, and you are Alessio Interminei of Lucca: that is why I eye you more than all the others."[112]
Inf. 18.124 Ed egli allor, battendosi la zucca: 'Quaggiù m' hanno sommerso le lusinghe, Ond' io non ebbi mai la lingua stucca.' Appresso ciò lo Duca: 'Fa che pinghe,' Mi disse, 'il viso un poco più avante, Sì che la faccia ben con gli occhi attinghe Di quella sozza e scapigliata fante, Che là si graffia con l' unghie merdose, Ed or s' accoscia, ed ora è in piede stante. Taide è la puttana, che rispose Al drudo suo, quando disse: "Ho io grazie Grandi appo te?" "Anzi meravigliose." E quinci sien le nostre viste sazie.'	And then he, beating his head: "Down here I have been sunk by the flatteries of which my tongue never had its fill." After that my guide said to me: "See that you push your sight a little farther forward, so that your eyes can properly reach the face of that filthy, disheveled woman who is scratching herself there with her dung-fouled nails, and now crouches down, and now stands on her feet. That is Thaïs, the prostitute who answered her lover when he said, 'Do I stand in great favor with you?'—'No: in marvelous favor!' And with this let our eyes be satisfied."[113]

CANTO 19

ITALIAN	ENGLISH
Inf. 19.1 O Simon mago, o miseri seguaci, Chè le cose di Dio, che di bontate Deono essere spose, e voi rapaci Per oro e per argento adulterate; Or convien che per voi suoni la tromba,	O Simon Magus, O wretched followers, since you in your greed, for gold and silver, make adulteresses of the things of God, which ought to be the brides of goodness, now the trumpet must

112 This ditch holds the flatterers. Alessio Interminei, of a leading family of Lucca, is otherwise little known.
113 Thaïs is the courtesan in the Roman comedy *The Eunuch* by Terence; Dante knew the exchange from Cicero.

ITALIAN	ENGLISH
Perocchè nella terza bolgia state. Già eravamo alla seguente tomba Montati dello scoglio in quella parte, Che appunto sopra mezzo il fosso piomba. O somma Sapienza, quanta è l' arte Che mostri in cielo, in terra e nel mal mondo, E quanto giusto tua virtù comparte!	sound for you, for you are in the third ditch. We had already climbed onto the next tomb, to that part of the ridge which hangs right over the middle of the ditch. O highest Wisdom, how great is the art you show in heaven, on earth and in the evil world, and how justly your power apportions! [114]
Inf. 19.13 Io vidi per le coste e per lo fondo Piena la pietra livida di fori D' un largo tutti, e ciascuno era tondo. Non mi parean meno ampi nè maggiori, Che quei che son nel mio bel San Giovanni Fatti per loco de' battezzatori; L' un delli quali, ancor non è molt' anni, Rupp' io per un che dentro vi annegava: E questo sia suggel ch' ogni uomo sganni.	I saw, along the sides and across the bottom, the livid stone full of holes, all of one width, and each one round. They seemed to me neither smaller nor larger than those in my beautiful San Giovanni, made as places for those who baptize; one of which, not many years ago, I broke for the sake of someone who was drowning in it: and let this be a seal to undeceive everyone. [115]
Inf. 19.22 Fuor della bocca a ciascun soperchiava D' un peccator li piedi, e delle gambe Infino al grosso, e l' altro dentro stava. Le piante erano a tutti accese intrambe; Per che sì forte guizzavan le giunte, Che spezzate averian ritorte e strambe. Qual suole il fiammeggiar delle cose unte Moversi pur su per l' estrema buccia; Tal era lì da' calcagni alle punte. 'Chi è colui, Maestro, che si cruccia, Guizzando più che gli altri suoi consorti,' Diss' io, 'e cui più rozza fiamma succia?'	Out of the mouth of each hole there stuck a sinner's feet, and his legs up to the thick of the calf, and the rest of him stayed inside. The soles of all of them were on fire, both soles; so that their joints twitched so violently that they would have snapped ropes of willow and of grass. As the flame on oily things usually moves only along the outer surface, so it was there from the heels to the toes. "Who is that one, master, who torments himself, twitching more than his other companions," I said, "and whom a fiercer flame is sucking?"
Inf. 19.34 Ed egli a me: 'Se tu vuoi ch' io ti porti Laggiù per quella ripa che più giace, Da lui saprai di sè e de' suoi torti.' Ed io: 'Tanto m' è bel, quanto a te piace: Tu sei signore, e sai ch' io non mi parto Dal tuo volere, e sai quel che si tace.' Allor venimmo in su 'l argine quarto; Volgemmo, e discendemmo a mano stanca Laggiù nel fondo foracchiato ed arto.	And he said to me: "If you want me to carry you down there by that bank which lies lower, you will learn from him about himself and his wrongs." And I: "Whatever pleases you is good to me: you are my lord, and you know that I do not depart from your will, and you know what is left unsaid." Then we came onto the fourth embankment; we turned and went down on the left hand into the narrow, perforated bottom.

POPE NICHOLAS III

A pope planted upside down mistakes Dante for Boniface, and Dante denounces simony.

ITALIAN	ENGLISH
Inf. 19.43 Lo buon Maestro ancor della sua anca Non mi dipose, sì mi giunse al rotto Di quel che sì piangeva con la zanca.	The good master did not set me down from his hip until he had brought me to the hole of the one who was lamenting so with his shanks. "Whoever you

114 Simon Magus tried to buy from the apostles the power to confer the Holy Spirit (Acts 8), giving his name to simony, the buying and selling of sacred things and Church offices.
115 San Giovanni is the Baptistery of Florence, where Dante was baptized; its font had round basins in which the priests stood to baptize.

ITALIAN	ENGLISH
‘O qual che se’, che ’l di su tien di sotto, Anima trista, come pal commessa,’ Comincia’ io a dir, ‘se puoi, fa motto.’ Io stava come il frate che confessa Lo perfido assassin, che poi ch’ è fitto, Richiama lui, perchè la morte cessa: Ed ei gridò: ‘Sei tu già costì ritto, Sei tu già costì ritto, Bonifazio? Di parecchi anni mi menti lo scritto.	are, who keep your upper part below, sad soul, planted like a stake,” I began to say, “if you can, speak.” I stood like the friar who hears the confes- sion of the treacherous assassin, who, once he is planted, calls him back, and so puts off his death. And he cried: “Are you already standing there, are you already standing there, Boniface? The writing lied to me by several years.[116]
Inf. 19.55 Se’ tu sì tosto di quell’ aver sazio, Per lo qual non temesti torre a inganno La bella Donna, e poi di farne strazio?’ Tal mi fec’ io quai son color che stanno, Per non intender ciò ch’ è lor risposto, Quasi scornati, e risponder non sanno. Allor Virgilio disse: ‘Digli tosto, Non son colui, non son colui che credi:’ Ed io risposi come a me fu imposto. Per che lo spirto tutti storse i piedi: Poi sospirando, e con voce di pianto, Mi disse: ‘Dunque che a me richiedi?	Are you so soon sated with that wealth for which you did not fear to take the beautiful Lady by de- ceit, and then to ravage her?” I became like those who stand as if mocked, because they do not un- derstand what has been answered to them, and do not know how to reply. Then Virgil said: “Tell him quickly: ‘I am not the one, I am not the one you think.’” And I answered as I was told. At this the spirit twisted both his feet; then, sighing, and with a tearful voice, he said to me: “Then what do you want of me?[117]
Inf. 19.67 Se di saper chi io sia ti cal cotanto Che tu abbi però la ripa corsa, Sappi ch’ io fui vestito del gran manto: E veramente fui figliuol dell’ orsa, Cupido sì per avanzar gli orsatti, Che su l’ avere, e qui me misi in borsa. Di sotto al capo mio son gli altri tratti Che precedetter me simoneggiando, Per le fessure della pietra piatti. Laggiù cascherò io altresì, quando Verrà colui ch’ io credea che tu fossi, Allor ch’ io feci il subito domando.	If it matters so much to you to know who I am that you have come all the way down the bank for that, know that I was clothed in the great mantle; and truly I was a son of the she-bear, so eager to ad- vance the cubs that up there I put wealth in my purse, and here I have put myself. Beneath my head are dragged the others who came before me in simony, flattened in the fissures of the stone. I too will fall down there, when the one comes whom I believed you were when I asked my sud- den question.[118]
Inf. 19.79 Ma più è il tempo già che i piè mi cossi, E ch’ io son stato così sottosopra, Ch’ ei non starà piantato coi piè rossi: Chè dopo lui verrà, di più laid’ opra, Di ver ponente un pastor senza legge, Tal che convien che lui e me ricopra. Nuovo Iason sarà, di cui si legge Ne’ Maccabei: e come a quel fu molle Suo re, così fia a lui chi Francia regge.’	But the time I have already spent with my feet burning, standing upside down like this, is longer than he will stay planted here with red feet: for after him will come, guilty of uglier deeds, from the west, a lawless shepherd, such that he must cover both him and me. He will be a new Jason, of whom we read in Maccabees; and as his king was pliant to that one, so to this one will be he who rules France.”[119]
Inf. 19.88 Io non so s’ io mi fui qui troppo folle, Ch’ io pur risposi lui a questo metro:	I do not know whether I was too rash here, for I answered him in this strain: “Ah, now tell me: how

116 Assassins were executed by being planted head down in a pit and buried alive. The speaker mistakes Dante for Pope Boniface VIII, still alive in 1300, the poem’s date; the damned can see the future, and he expected Boniface only at his death in 1303.
117 The Lady is the Church. Boniface was accused of tricking his predecessor Celestine V into resigning the papacy.
118 The speaker is Pope Nicholas III (Giovanni Gaetano Orsini, pope 1277–1280); the Orsini name suggests “bear,” hence the she-bear and her cubs, his relatives.

ITALIAN	ENGLISH
‘Deh or mi di’, quanto tesoro volle Nostro Signore in prima da san Pietro, Che ponesse le chiavi in sua balìa? Certo non chiese se non: “Viemmi retro.” Nè Pier nè gli altri tolsero a Mattia Oro od argento, quando fu sortito Al loco che perdè l’ anima ria. Però ti sta, che tu se’ ben punito; E guarda ben la mal tolta moneta, Ch’ esser ti fece contra Carlo ardito.	much treasure did our Lord ask of Saint Peter before he placed the keys in his keeping? Surely he asked nothing but ‘Follow me.’ Nor did Peter or the others take gold or silver from Matthias when he was chosen by lot for the place that the guilty soul had lost. So stay there, for you are justly punished; and guard well the ill-gotten money that made you bold against Charles.[120]
Inf. 19.106 E se non fosse, che ancor lo mi vieta La riverenza delle somme chiavi, Che tu tenesti nella vita lieta, I’ userei parole ancor più gravi; Chè la vostra avarizia il mondo attrista, Calcando i buoni e sollevando i pravi. Di voi pastor s’ accorse il Vangelista, Quando colei, che siede sopra l’ acque, Puttaneggiar co’ regi a lui fu vista: Quella che con le sette teste nacque, E dalle dieci corna ebbe argomento, Fin che virtute al suo marito piacque.	And were it not that I am still forbidden by reverence for the supreme keys, which you held in the happy life, I would use still harsher words; for your avarice afflicts the world, trampling the good and raising up the wicked. It was you shepherds the Evangelist had in view when he saw her who sits upon the waters prostituting herself with kings: she who was born with the seven heads and drew strength from the ten horns, as long as virtue pleased her husband.[121]
Inf. 19.112 Fatto v’ avete Dio d’ oro e d’ argento: E che altro è da voi all’ idolatre, Se non ch’ egli uno, e voi n’ orate cento? Ahi, Constantin, di quanto mal fu matre, Non la tua conversion, ma quella dote Che da te prese il primo ricco patre!’ E mentre io gli cantava cotai note, O ira o coscienza che il mordesse, Forte spingava con ambo le piote. Io credo ben che al mio Duca piacesse, Con sì contenta labbia sempre attese Lo suon delle parole vere espresse.	You have made yourselves a god of gold and silver; and what difference is there between you and the idolater, except that he worships one, and you a hundred? Ah, Constantine, how much evil was mothered, not by your conversion, but by that dowry which the first rich father took from you!” And while I was singing him such notes, whether anger or conscience was biting him, he kicked hard with both his soles. I truly believe it pleased my guide, so contented was his look as he listened all the while to the sound of the true words I spoke.[122]
Inf. 19.124 Però con ambo le braccia mi prese, E poi che tutto su mi s’ ebbe al petto, Rimontò per la via onde discese; Nè si stancò d’ avermi a sè distretto, Sì mi portò sopra il colmo dell’ arco, Che dal quarto al quinto argine è tragetto. Quivi soavemente spose il carco, Soave per lo scoglio sconcio ed erto,	So he took me in both his arms, and, when he had me wholly up against his chest, he climbed back by the way he had come down; nor did he tire of holding me clasped to him until he had carried me to the top of the arch that is the crossing from the fourth to the fifth embankment. There he gently set down his burden—gently, because of the rough, steep ridge, which would be a hard passage for

119 The lawless shepherd is Clement V (pope 1305–1314), a Gascon who moved the papacy to Avignon, compliant with Philip IV of France. Jason, in 2 Maccabees, bought the high priesthood from King Antiochus.
120 Matthias was chosen by lot to replace Judas among the apostles (Acts 1). Nicholas was believed to have taken bribes to oppose Charles of Anjou, King of Sicily.
121 The Evangelist is Saint John, author of Revelation, where a woman seated on many waters, with seven heads and ten horns, commits fornication with the kings of the earth (Revelation 17).
122 The emperor Constantine was believed to have given temporal power over the West to Pope Sylvester I, the “first rich father”; the document recording this “Donation” was later shown to be a forgery.

ITALIAN	ENGLISH
Che sarebbe alle capre duro varco: Indi un altro vallon mi fu scoperto.	goats. From there another valley was revealed to me.

CANTO 20

ITALIAN	ENGLISH
Inf. 20.1 Di nuova pena mi convien far versi, E dar materia al ventesimo canto Della prima canzon, ch' è de' sommersi. Io era già disposto tutto quanto A riguardar nello scoperto fondo, Che si bagnava d' angoscioso pianto: E vidi gente per lo vallon tondo Venir tacendo e lagrimando, al passo Che fan le letaníe in questo mondo. Come il viso mi scese in lor più basso, Mirabilmente apparve esser travolto Ciascun tral mento e 'l principio del casso: Chè dalle reni era tornato il volto, Ed indietro venir gli convenia, Perchè il veder dinanzi era lor tolto.	Of a new punishment I must make verses, and give matter to the twentieth canto of the first canzone, which is of the submerged. I was already wholly ready to look into the uncovered depth, which was bathed with anguished weeping; and I saw people coming through the round valley, silent and weeping, at the pace that litanies keep in this world. As my sight went lower down on them, each one appeared, marvelously, to be twisted between the chin and the beginning of the chest: for the face was turned round toward the loins, and they had to come backward, because seeing ahead was taken from them.[123]
Inf. 20.16 Forse per forza già di parlasìa Si travolse così alcun del tutto; Ma io nol vidi, nè credo che sia. Se Dio ti lasci, Lettor, prender frutto Di tua lezione, or pensa per te stesso, Com' io potea tener lo viso asciutto, Quando la nostra imagine da presso Vidi sì torta, che il pianto degli occhi Le natiche bagnava per lo fesso. Certo i' piangea, poggiato ad un de' rocchi Del duro scoglio, sì che la mia scorta Mi disse: 'Ancor sei tu degli altri sciocchi?	Perhaps someone was once twisted so completely by the force of palsy; but I have never seen it, nor do I believe it can be. Reader, so may God let you gather fruit from your reading, now think for yourself how I could keep my face dry, when close at hand I saw our image so contorted that the tears from the eyes bathed the buttocks along the cleft. Truly I wept, leaning on one of the rocks of the hard ridge, so that my escort said to me: "Are you still one of the other fools?
Inf. 20.28 Qui vive la pietà quando è ben morta. Chi è più scellerato che colui Che al giudizio divin passion porta? Drizza la testa, drizza, e vedi a cui S' aperse agli occhi de' Teban la terra, Per ch' ei gridavan tutti: "Dove rui, Anfiarao? perchè lasci la guerra?" E non restò di ruinare a valle Fino a Minòs, che ciascheduno afferra. Mira che ha fatto petto delle spalle: Perchè volle veder troppo davante, Diretro guarda, e fa retroso calle. Inf. 20.40	Here pity lives when it is truly dead. Who is more wicked than one who feels anguish at divine judgment? Raise your head, raise it, and see the one for whom the earth opened before the eyes of the Thebans, so that they all shouted: 'Where are you rushing, Amphiaraus? Why are you leaving the war?' And he did not stop plunging downward until he reached Minos, who seizes every one. See how he has made a chest of his shoulders: because he wanted to see too far ahead, he looks behind and goes a backward path.[124]

123 The "first canzone" is the *Inferno*, the first of the poem's three canticles. This fourth ditch of Malebolge holds the soothsayers and diviners.
124 Amphiaraus, a seer and one of the Seven against Thebes, was swallowed by the earth during the siege. In the first sentence *pietà* means both "pity" and "piety."

ITALIAN	ENGLISH
Vedi Tiresia, che mutò sembiante, Quando di maschio femmina divenne, Cangiandosi le membra tutte quante; E prima poi ribatter gli convenne Li due serpenti avvolti con la verga, Che riavesse le maschili penne. Aronta è quel che al ventre gli s' atterga, Che nei monti di Luni, dove ronca Lo Carrarese che di sotto alberga, Ebbe tra bianchi marmi la spelonca Per sua dimora; onde a guardar le stelle E il mar non gli era la veduta tronca.	See Tiresias, who changed his appearance when from male he became female, all his limbs being transformed; and afterward he had to strike the two entwined serpents with his rod once more before he could regain his manly plumes. Aruns is the one who backs up against that one's belly, who in the mountains of Luni, where the man of Carrara who lives below them works the land, had his cave among white marbles for his dwelling; from there his view was not cut off from watching the stars and the sea.[125]

MANTO AND MANTUA

Virgil tells how the sorceress Manto settled the marsh where his city was founded.

ITALIAN	ENGLISH
Inf. 20.52 E quella che ricopre le mammelle, Che tu non vedi, con le trecce sciolte, E ha di là ogni pilosa pelle, Manto fu, che cercò per terre molte, Poscia si pose là dove nacqu' io; Onde un poco mi piace che m' ascolte. Poscia che il padre suo di vita uscìo, E venne serva la città di Baco, Questa gran tempo per lo mondo gìo. Suso in Italia bella giace un laco Appiè dell' alpe, che serra Lamagna Sopra Tiralli, ch' ha nome Benaco.	And she who covers her breasts, which you cannot see, with her loosened tresses, and has all her hairy skin on the other side, was Manto, who searched through many lands, and afterward settled where I was born; so I would like you to listen to me a little. After her father departed from life, and the city of Bacchus became enslaved, she wandered the world for a long time. Up in beautiful Italy, at the foot of the Alps that shut in Germany above Tyrol, lies a lake that is called Benaco.[126]
Inf. 20.64 Per mille fonti, credo, e più si bagna, Tra Garda e Val Camonica, Apennino Dell' acqua che nel detto lago stagna. Loco è nel mezzo là, dove il Trentino Pastore, e quel di Brescia, e il Veronese Segnar potria, se fesse quel cammino. Siede Peschiera, bello e forte arnese Da fronteggiar Bresciani e Bergamaschi, Ove la riva intorno più discese. Ivi convien che tutto quanto caschi Ciò che in grembo a Benaco star non può, E fassi fiume giù per verdi paschi.	By a thousand springs, I think, and more, the Apennine is bathed between Garda and Val Camonica with the water that settles in that lake. There is a place in the middle where the shepherd of Trent, and the one of Brescia, and the one of Verona could each give his blessing, if he traveled that way. Peschiera sits there, a fine and strong fortress for facing the Brescians and the Bergamasques, where the shore round about runs lowest. There everything that cannot stay in the lap of Benaco must fall, and becomes a river down through green pastures.[127]
Inf. 20.76 Tosto che l' acqua a correr mette co, Non più Benaco, ma Mencio si chiama Fino a Governo, dove cade in Po.	As soon as the water starts to run, it is no longer called Benaco but Mincio, as far as Governolo, where it falls into the Po. It has not run far before

125 Tiresias, the seer of Thebes, was turned into a woman after striking two mating snakes, and back into a man seven years later (Ovid). Aruns is an Etruscan diviner in Lucan's *Pharsalia*; Luni was an ancient town near Carrara.
126 Manto was the daughter of Tiresias; Virgil was born near Mantua. The city of Bacchus is Thebes; Benaco (Latin Benacus) is Lake Garda.
127 The "shepherds" are bishops: the boundaries of the three dioceses meet at that spot, so each could bless there.

ITALIAN	ENGLISH
Non molto ha corso, che trova una lama, Nella qual si distende e la impaluda, E suol di state talora esser grama. Quindi passando la vergine cruda Vide terra nel mezzo del pantano, Senza cultura, e d' abitanti nuda. Lì, per fuggire ogni consorzio umano, Ristette co' suoi servi a far sue arti, E visse, e vi lasciò suo corpo vano.	it finds a low plain, over which it spreads and turns it to marsh, and in summer it is sometimes unhealthy. Passing that way, the cruel virgin saw land in the middle of the swamp, untilled and bare of inhabitants. There, to flee all human company, she stayed with her servants to practice her arts, and lived, and left there her empty body.
Inf. 20.88 Gli uomini poi che intorno erano sparti S' accolsero a quel loco, ch' era forte Per lo pantan che avea da tutte parti. Fer la città sopra quell' ossa morte; E per colei che il loco prima elesse, Mantova l' appellar senz' altra sorte. Già fur le genti sue dentro più spesse, Prima che la mattìa di Casalodi Da Pinamonte inganno ricevesse. Però t' assenno, che se tu mai odi Originar la mia terra altrimenti, La verità nulla menzogna frodi.'	Then the men who were scattered round about gathered at that place, which was strong because of the swamp it had on every side. They built the city over those dead bones; and after her who first chose the place they called it Mantua, without casting any other lot. Its people within were once more numerous, before the folly of Casalodi was deceived by Pinamonte. Therefore I charge you, that if you ever hear the origin of my city told otherwise, let no lie defraud the truth."[128]
Inf. 20.100 Ed io: 'Maestro, i tuoi ragionamenti Mi son sì certi, e prendon sì mia fede, Che gli altri mi sarian carboni spenti. Ma dimmi della gente che procede, Se tu ne vedi alcun degno di nota; Chè solo a ciò la mia mente rifiede.' Allor mi disse: 'Quel che dalla gota Porge la barba in sulle spalle brune, Fu, quando Grecia fu di maschi vota Sì che appena rimaser per le cune, Augure, e diede il punto con Calcanta In Aulide a tagliar la prima fune.	And I: "Master, your accounts are so certain to me, and so take hold of my faith, that any others would be spent coals to me. But tell me about the people who are passing, if you see any of them worthy of note; for to that alone my mind keeps returning." Then he said to me: "That one who spreads his beard from his cheeks over his dark shoulders was, when Greece was so empty of males that they hardly remained even in the cradles, an augur, and with Calchas he gave the moment in Aulis for cutting the first cable.[129]
Inf. 20.113 Euripilo ebbe nome, e così il canta L' alta mia Tragedia in alcun loco: Ben lo sai tu, che la sai tutta quanta. Quell' altro che ne' fianchi è così poco, Michele Scotto fu, che veramente Delle magiche frode seppe il gioco. Vedi Guido Bonatti, vedi Asdente, Che avere inteso al cuoio ed allo spago Ora vorrebbe, ma tardi si pente.	Eurypylus was his name, and so my lofty Tragedy sings of him in a certain passage: you know it well, who know the whole of it. That other one, who is so thin in the flanks, was Michael Scot, who truly knew the game of magic frauds. See Guido Bonatti, see Asdente, who now would wish he had attended to his leather and his thread, but repents too late.[130]
Inf. 20.121 Vedi le triste che lasciaron l' ago, La spuola e il fuso, e fecersi indivine; Fecer malìe con erbe e con imago.	See the wretched women who left the needle, the shuttle and the spindle, and made themselves fortune-tellers; they worked spells with herbs and

128 Around 1272 Alberto da Casalodi, lord of Mantua, was tricked by Pinamonte dei Bonacolsi into exiling the nobles, after which Pinamonte seized power and killed or drove out many families.
129 Calchas was the Greek seer who fixed the moment for the fleet to sail from Aulis against Troy.
130 Eurypylus appears in Virgil's *Aeneid*, his "Tragedy." Michael Scot was a Scottish scholar and astrologer at Emperor Frederick II's court; Guido Bonatti was an astrologer of Forlì; Asdente was a shoemaker of Parma turned soothsayer.

ITALIAN	ENGLISH
Ma vienne omai, chè già tiene il confine D' ambedue gli emisperi, e tocca l' onda Sotto Sibilia, Caino e le spine, E già iernotte fu la luna tonda: Ben ten dee ricordar, chè non ti nocque Alcuna volta per la selva fonda.' Sì mi parlava, ed andavamo introcque.	with images. But come now, for already Cain and his thorns hold the boundary of both hemispheres and touch the wave below Seville; and already last night the moon was full: you must remember it well, for it did you no harm at times in the deep wood." So he spoke to me, and meanwhile we went on.[131]

CANTO 21

ITALIAN	ENGLISH
Inf. 21.1 Così di ponte in ponte, altro parlando Che la mia commedia cantar non cura, Venimmo, e tenevamo il colmo, quando Ristemmo per veder l' altra fessura Di Malebolge, e gli altri pianti vani; E vidila mirabilmente oscura. Quale nell' Arzanà de' Viniziani Bolle l' inverno la tenace pece A rimpalmar li legni lor non sani, Chè navicar non ponno, e in quella vece Chi fa suo legno nuovo, e chi ristoppa Le coste a quel che più viaggi fece;	So from bridge to bridge, speaking of other things that my comedy does not care to sing, we came on, and we were holding the summit when we stopped to see the next cleft of Malebolge and the next vain laments; and I saw it marvelously dark. As in the Arsenal of the Venetians the sticky pitch boils in winter to recaulk their unsound ships, which they cannot sail, and instead one builds his ship new, and another plugs the ribs of the one that has made many voyages;[132]
Inf. 21.13 Chi ribatte da proda, e chi da poppa; Altri fa remi, ed altri volge sarte; Chi terzeruolo ed artimon rintoppa: Tal, non per foco ma per divina arte Bollia laggiuso una pegola spessa Che inviscava la ripa da ogni parte. Io vedea lei, ma non vedeva in essa Ma' che le bolle che il bollor levava, E gonfiar tutta, e riseder compressa. Mentr' io laggiù fisamente mirava, Lo Duca mio, dicendo: 'Guarda, guarda,' Mi trasse a sè del loco dov' io stava.	one hammers at the prow and another at the stern; another makes oars, and another twists ropes; another patches the jib and the mainsail: so, not by fire but by divine art, a thick pitch was boiling down there, which smeared the bank on every side. I saw it, but saw nothing in it except the bubbles that the boiling raised, and all of it swelling and settling again, compressed. While I was gazing fixedly down there, my guide, saying, "Look out, look out," drew me to him from the place where I was standing.
Inf. 21.25 Allor mi volsi come l' uom cui tarda Di veder quel che gli convien fuggire, E cui paura subita sgagliarda, Che per veder non indugia il partire: E vidi dietro a noi un diavol nero Correndo su per lo scoglio venire. Ahi quanto egli era nell' aspetto fiero! E quanto mi parea nell' atto acerbo, Con l' ali aperte, e sopra il piè leggiero! L' omero suo, ch' era acuto e superbo, Carcava un peccator con ambo l' anche, E quei tenea de' piè ghermito il nerbo.	Then I turned, like the man who is eager to see what he ought to flee, and whom sudden fear unnerves, so that he does not delay his departure in order to look: and I saw behind us a black devil coming, running up along the ridge. Ah, how fierce he was in his look! And how cruel he seemed to me in his bearing, with his wings open and light upon his feet! His shoulder, which was sharp and high, was loaded with a sinner by both his haunches, and he held him clutched by the sinews of his feet.

131 "Cain and his thorns" is the man in the moon. The moon is setting over the sea west of Seville, so it is about dawn.
132 The Arsenal was Venice's great state shipyard. This fifth ditch punishes grafters, who sold public offices and favors for money.

A MAGISTRATE OF LUCCA

A devil brings a grafter from Lucca and flings him into the boiling pitch.

ITALIAN	ENGLISH
Inf. 21.37 Del nostro ponte disse, 'O Malebranche, Ecco un degli anzian di santa Zita: Mettetel sotto, ch' io torno per anche A quella terra ch' i' n' ho ben fornita: Ognun v' è barattier, fuor che Bonturo: Del *no*, per li denar, vi si fa *ita*.' Laggiù il buttò, e per lo scoglio duro Si volse, e mai non fu mastino sciolto Con tanta fretta a seguitar lo furo.	From our bridge he said, "O Malebranche, here is one of the elders of Saint Zita: put him under, while I go back for more to that city, which I have well supplied with them: everyone there is a grafter, except Bonturo; there, for money, *no* is turned into *ita* [yes]." He hurled him down there and turned back along the hard ridge; and never was a mastiff let loose with such haste to chase a thief.[133]
Inf. 21.46 Quei s' attuffò, e tornò su convolto; Ma i demon, che del ponte avean coperchio, Gridar: 'Qui non ha loco il santo volto; Qui si nuota altrimenti che nel Serchio; Però se tu non vuoi de' nostri graffi, Non far sopra la pegola soperchio.' Poi l' addentar con più di cento raffi; Disser: 'Coperto convien che qui balli, Sì che, se puoi, nascosamente accaffi.'	That one plunged in and came back up doubled over; but the demons who had cover under the bridge shouted: "Here the Holy Face has no place; here one swims differently than in the Serchio; so if you do not want our hooks, do not stick out above the pitch." Then they bit into him with more than a hundred hooks, and said: "Here you must dance under cover, so that, if you can, you may grab in secret."[134]
Inf. 21.55 Non altrimenti i cuochi ai lor vassalli Fanno attuffare in mezzo la caldaia La carne cogli uncin, perchè non galli. Lo buon Maestro: 'Acciocchè non si paia Che tu ci sii,' mi disse, 'giù t' acquatta Dopo uno scheggio che alcun schermo t' haia; E per nulla offension che mi sia fatta, Non temer tu, ch' io ho le cose conte, Perchè altra volta fui a tal baratta.'	Not otherwise do cooks have their scullions push the meat down into the middle of the cauldron with hooks, so that it does not float. The good master said to me: "So that it may not appear that you are here, crouch down behind a jagged rock that may give you some screen; and whatever offense is done to me, do not be afraid, for I know these things, because I was in such a fray once before."
Inf. 21.64 Poscia passò di là dal co del ponte, E com' ei giunse in su la ripa sesta, Mestier gli fu d' aver sicura fronte. Con quel furor e con quella tempesta Ch' escono i cani addosso al poverello, Che di subito chiede ove s' arresta; Usciron quei di sotto al ponticello, E volser contra lui tutti i roncigli; Ma ei gridò: 'Nessun di voi sia fello.	Then he passed beyond the head of the bridge, and as he reached the sixth bank, he needed to show a steady brow. With the fury and the storm with which dogs rush out at the poor beggar, who stops short and begs where he stands, those came out from under the little bridge and turned all their hooks against him; but he shouted: "Let none of you be savage.
Inf. 21.73 Innanzi che l' uncin vostro mi pigli, Traggasi avanti l' un di voi che m' oda, E poi d' arroncigliarmi si consigli.' Tutti gridaron: 'Vada Malacoda;' Perchè un si mosse, e gli altri stetter fermi;	Before your hook takes hold of me, let one of you come forward to hear me, and then take counsel about hooking me." All of them shouted: "Let Malacoda go"; so one moved, and the others stood still; and he came to him, saying: "What good will

133 The Malebranche ("Evil Claws") are the devils of this ditch. The elders were magistrates of Lucca, whose patron saint is Zita; Bonturo Dati was its most notorious grafter, so the exception is ironic.
134 The Holy Face is a venerated crucifix in Lucca; the Serchio is the river near the city, where people swam.

ITALIAN	ENGLISH
E venne a lui dicendo: 'Che gli approda?' 'Credi tu, Malacoda, qui vedermi Esser venuto,' disse il mio Maestro, 'Sicuro già da tutti vostri schermi, Senza voler divino e fato destro? Lasciane andar, chè nel cielo è voluto Ch' io mostri altrui questo cammin silvestro.'	it do him?" "Do you think, Malacoda, that you see me come here," said my master, "safe already from all your obstacles, without divine will and favorable fate? Let us go, for it is willed in heaven that I show another this wild way."
Inf. 21.85 Allor gli fu l' orgoglio sì caduto, Che si lasciò cascar l' uncino ai piedi, E disse agli altri: 'Omai non sia feruto.' E il Duca mio a me: 'O tu, che siedi Tra gli scheggion del ponte quatto quatto, Sicuramente omai a me tu riedi.' Perch' io mi mossi, ed a lui venni ratto; E i diavoli si fecer tutti avanti, Sì ch' io temetti ch' ei tenesser patto.	Then his pride so fell that he let his hook drop at his feet and said to the others: "Now let him not be struck." And my guide said to me: "O you who sit crouching low among the jagged rocks of the bridge, now you may come back to me safely." So I moved and came to him quickly; and the devils all pressed forward, so that I feared they would not keep the pact.
Inf. 21.94 E così vid' io già temer li fanti Ch' uscivan patteggiati di Caprona, Veggendo sè tra nimici cotanti. Io m' accostai con tutta la persona Lungo il mio Duca, e non torceva gli occhi Dalla sembianza lor ch' era non buona. Ei chinavan gli raffi, e, 'Vuoi che 'l tocchi,' Diceva l' un con l' altro, 'in sul groppone?' E rispondean: 'Sì, fa che gliele accocchi.' Ma quel demonio che tenea sermone Col Duca mio, si volse tutto presto E disse: 'Posa, posa, Scarmiglione.'	And so I once saw the foot soldiers afraid who came out of Caprona under treaty, seeing themselves among so many enemies. I drew up close, with my whole body, alongside my guide, and did not turn my eyes from their looks, which were not good. They lowered their hooks, and "Do you want me to touch him," one kept saying to another, "on the rump?" And they answered: "Yes, see that you let him have it." But that demon who was holding talk with my guide turned round very quickly and said: "Down, down, Scarmiglione."[135]
Inf. 21.109 Poi disse a noi: 'Più oltre andar per questo Iscoglio non si può, perocchè giace Tutto spezzato al fondo l' arco sesto: E se l' andare avanti pur vi piace, Andatevene su per questa grotta; Presso è un altro scoglio che via face. Ier, più oltre cinqu' ore che quest' otta, Mille dugento con sessanta sei Anni compiè, che qui la via fu rotta. Io mando verso là di questi miei A riguardar s' alcun se ne sciorina: Gite con lor, ch' ei non saranno rei.'	Then he said to us: "One cannot go farther along this ridge, because the sixth arch lies all shattered at the bottom; and if you still wish to go forward, go along this bank; nearby is another ridge that makes a way. Yesterday, five hours later than this hour, one thousand two hundred and sixty-six years were completed since the way here was broken. I am sending some of mine over there to see whether anyone is airing himself; go with them, for they will do you no harm."[136]
Inf. 21.118 'Tratti avanti, Alichino e Calcabrina,' Cominciò egli a dire, 'e tu, Cagnazzo, E Barbariccia guidi la decina. Libicocco vegna oltre, e Draghignazzo, Ciriatto sannuto, e Graffiacane, E Farfarello, e Rubicante pazzo.	"Step forward, Alichino and Calcabrina," he began to say, "and you, Cagnazzo; and let Barbariccia lead the ten. Let Libicocco come too, and Draghignazzo, tusked Ciriatto, and Graffiacane, and Farfarello, and mad Rubicante. Search all around the boiling birdlime; let these two be safe as far as the

135 Caprona, a Pisan castle, surrendered to the Tuscan Guelfs in 1289; Dante seems to have been among the besiegers.
136 The bridges were broken by the earthquake at Christ's death; the reckoning places the journey in AD 1300, on the morning of Holy Saturday.

ITALIAN	ENGLISH
Cercate intorno le boglienti pane; Costor sien salvi insino all' altro scheggio Che tutto intero va sopra le tane.' 'O me! Maestro, che è quel che io veggio?' Diss' io: 'deh! senza scorta andiamci soli, Se tu sai ir, ch' io per me non la chieggio.	next ridge, which runs all unbroken over the dens." "Oh me, master, what is it that I see?" I said. "Ah, let us go alone, without an escort, if you know the way, for I for my part do not ask for one.[137]
Inf. 21.13 Se tu sei sì accorto come suoli, Non vedi tu ch' ei digrignan li denti, E colle ciglia ne minaccian duoli?' Ed egli a me: 'Non vo' che tu paventi: Lasciali digrignar pure a lor senno, Ch' ei fanno ciò per li lessi dolenti.' Per l' argine sinistro volta dienno; Ma prima avea ciascun la lingua stretta Coi denti, verso lor duca per cenno, Ed egli avea del cul fatto trombetta.	If you are as alert as you usually are, do you not see that they gnash their teeth and threaten us with harm with their brows?" And he to me: "I do not want you to be afraid: let them gnash as much as they please, for they do it for the boiled wretches." They wheeled round along the left-hand bank; but first each had pressed his tongue between his teeth toward their leader as a signal, and he had made a trumpet of his backside.

CANTO 22

ITALIAN	ENGLISH
Inf. 22.1 Io vidi già cavalier mover campo, E cominciare stormo, e far lor mostra, E talvolta partir per loro scampo: Corridor vidi per la terra vostra, O Aretini, e vidi gir gualdane, Ferir torneamenti, e correr giostra, Quando con trombe, e quando con campane, Con tamburi e con cenni di castella, E con cose nostrali e con istrane; Nè già con sì diversa cennamella Cavalier vidi mover, nè pedoni, Nè nave a segno di terra o di stella.	I have seen horsemen before now breaking camp, and beginning an assault, and holding their muster, and at times retreating to save themselves; I have seen scouts riding through your land, O Aretines, and seen raiding parties go, tournaments fought and jousts run, now with trumpets and now with bells, with drums and with signals from castles, and with things of our own and of foreign lands; but never yet to so strange a pipe did I see horsemen move, or foot soldiers, or a ship by a sign from land or star.[138]
Inf. 22.13 Noi andavam con li dieci dimoni: Ahi fiera compagnia! ma nella chiesa Coi santi, ed in taverna coi ghiottoni. Pure alla pegola era la mia intesa, Per veder della bolgia ogni contegno, E della gente ch' entro v' era incesa. Come i delfini, quando fanno segno Ai marinar con l' arco della schiena, Che s' argomentin di campar lor legno; Talor così ad alleggiar la pena Mostrava alcun dei peccatori il dosso, E nascondeva in men che non balena.	We went along with the ten demons: ah, savage company! But in church with the saints, and in the tavern with the gluttons. Still my attention was on the pitch, to see every feature of the ditch and of the people who were burning in it. Like dolphins, when they signal to sailors with the arch of their backs that they should take steps to save their ship, so now and then, to ease his pain, one of the sinners would show his back, and hide it again in less time than lightning flashes.
Inf. 22.25 E come all' orlo dell' acqua d' un fosso Stanno i ranocchi pur col muso fuori,	And as at the edge of the water of a ditch the frogs stand with only their snouts out, so that they hide

137 The devils' names are comic inventions, such as Malacoda "Evil-tail," Barbariccia "Curly-beard," and Graffiacane "Dog-scratcher."
138 Dante fought for Florence against Arezzo at the battle of Campaldino in 1289.

ITALIAN	ENGLISH
Sì che celano i piedi e l' altro grosso; Sì stavan d' ogni parte i peccatori: Ma come s' appressava Barbariccia, Così si ritraean sotto i bollori. Io vidi, ed anco il cor me n' accapriccia, Uno aspettar così, com' egli incontra Che una rana rimane, ed altra spiccia.	their feet and the rest of their bulk, so the sinners stood on every side; but as Barbariccia drew near, so they drew back beneath the boiling. I saw, and my heart still shudders at it, one waiting just so, as it happens that one frog stays and another darts away.
Inf. 22.34 E Graffiacan, che gli era più d' incontra, Gli arroncigliò le impegolate chiome, E trassel su, che mi parve una lontra. Io sapea già di tutti quanti il nome, Sì li notai quando furono eletti, E poi che si chiamaro, attesi come. 'O Rubicante, fa che tu gli metti Gli unghioni addosso sì che tu lo scuoi,' Gridavan tutti insieme i maledetti. Ed io: 'Maestro mio, fa, se tu puoi, Che tu sappi chi è lo sciagurato Venuto a man degli avversari suoi.'	And Graffiacane, who was most directly opposite him, hooked him by his pitch-smeared hair and hauled him up, so that he looked to me like an otter. I already knew the names of all of them, so well had I noted them when they were chosen, and when they called one another I listened for how. "O Rubicante, see that you set your claws on him and flay him," the cursed ones all shouted together. And I: "My master, if you can, find out who the wretch is who has fallen into the hands of his enemies."

THE NAVARRESE

A grafter from Navarre tricks the devils and escapes, and two of them fall into the pitch.

ITALIAN	ENGLISH
Inf. 22.46 Lo Duca mio gli s' accostò allato, Domandollo ond' ei fosse, e quei rispose: 'Io fui del regno di Navarra nato. Mia madre a servo d' un signor mi pose, Chè m' avea generato d' un ribaldo Distruggitor di sè e di sue cose. Poi fui famiglio del buon re Tebaldo; Quivi mi misi a far baratteria, Di che io rendo ragione in questo caldo.'	My guide went up beside him and asked him where he came from, and he answered: "I was born in the kingdom of Navarre. My mother put me in the service of a lord, for she had borne me to a scoundrel, a destroyer of himself and of his possessions. Then I was a member of the household of good King Thibaut; there I set myself to practicing graft, for which I render account in this heat."[139]
Inf. 22.55 E Ciriatto, a cui di bocca uscia D' ogni parte una sanna come a porco, Gli fe' sentir come l' una sdrucia. Tra male gatte era venuto il sorco; Ma Barbariccia il chiuse con le braccia, E disse: 'State in là, mentr' io lo inforco.' Ed al Maestro mio volse la faccia: 'Domanda,' disse, 'ancor se più desii Saper da lui, prima ch' altri il disfaccia.'	And Ciriatto, from whose mouth a tusk came out on either side, like a hog's, made him feel how one of them could rip. The mouse had come among wicked cats; but Barbariccia locked him in his arms and said: "Stand off there, while I hold him pinned." And he turned his face to my master: "Ask," he said, "if you want to learn more from him, before someone else tears him apart."
Inf. 22.64 Lo Duca: 'Dunque or di' degli altri rii: Conosci tu alcun che sia Latino Sotto la pece?' E quegli: 'Io mi partii Poco è da un che fu di là vicino; Così foss' io ancor con lui coperto,	My guide: "Then tell us now about the other guilty ones: do you know anyone under the pitch who is Italian?" And he: "I parted a little while ago from one who was from near there; I wish I were still covered with him, for I would fear neither claw

139 Thibaut II was king of Navarre from 1253 to 1270; the speaker is traditionally called Ciampolo.

ITALIAN	ENGLISH
Ch' io non temerei unghia nè uncino.' E Libicocco: 'Troppo avem sofferto,' Disse, e presegli il braccio col ronciglio, Sì che, stracciando, ne portò un lacerto. Draghignazzo anco i volle dar di piglio Giuso alle gambe; onde il decurio loro Si volse intorno intorno con mal piglio.	nor hook." And Libicocco said, "We have put up with too much," and caught his arm with his grapple, so that, tearing, he carried off a piece of muscle. Draghignazzo too wanted to grab him down by the legs; at which their captain of ten turned round and round with an evil look.
Inf. 22.76 Quand' elli un poco rappaciati foro, A lui che ancor mirava sua ferita, Domandò il Duca mio senza dimoro: 'Chi fu colui, da cui mala partita Di' che facesti per venire a proda?' Ed ei rispose: 'Fu frate Gomita, Quel di Gallura, vasel d' ogni froda, Ch' ebbe i nimici di suo donno in mano, E fe' sì lor, che ciascun se ne loda: Denar si tolse, e lasciolli di piano, Sì com' ei dice: e negli altri offizi anche Barattier fu non picciol, ma soprano.	When they had calmed down a little, my guide, without delay, asked the one who was still gazing at his wound: "Who was that one from whom you say you made an unlucky parting to come ashore?" And he answered: "It was Friar Gomita, the one from Gallura, vessel of every fraud, who had his lord's enemies in his hands and treated them so that each of them praises him for it: he took their money and let them off quietly, as he says; and in his other offices too he was no petty grafter, but a sovereign one.[140]
Inf. 22.88 Usa con esso donno Michel Zanche Di Logodoro: ed a dir di Sardigna Le lingue lor non si sentono stanche. O me! vedete l' altro che digrigna: Io direi anco; ma io temo ch' ello Non s' apparecchi a grattarmi la tigna.' E il gran proposto, volto a Farfarello Che stralunava gli occhi per ferire, Disse: 'Fatti in costà, malvagio uccello.' 'Se voi volete vedere o udire,' Ricominciò lo spaurato appresso, 'Toschi o Lombardi, io ne farò venire.	Lord Michel Zanche of Logudoro keeps company with him; and their tongues never grow tired of talking about Sardinia. Oh me! See that other one gnashing his teeth: I would say more, but I fear he is getting ready to scratch my scabby head." And the great commander, turning to Farfarello, who was rolling his eyes, ready to strike, said: "Get away there, wicked bird." "If you want to see or hear," the frightened one began again then, "Tuscans or Lombards, I will make them come.[141]
Inf. 22.100 Ma stien le male branche un poco in cesso, Sì ch' ei non teman delle lor vendette; Ed io, sedendo in questo loco stesso, Per un ch' io son, ne farò venir sette, Quand' io sufolerò, com' è nostr' uso Di fare allor che fuori alcun si mette.' Cagnazzo a cotal motto levò il muso, Crollando il capo, e disse: 'Odi malizia Ch' egli ha pensata per gittarsi giuso.'	But let the Malebranche keep back a little, so that the others need not fear their vengeance; and I, sitting in this very spot, for me alone will make seven come, when I whistle, as is our custom whenever one of us gets out." At these words Cagnazzo raised his snout, shaking his head, and said: "Listen to the trick he has thought up to throw himself back down!"
Inf. 22.109 Ond' ei ch' avea lacciuoli a gran divizia, Rispose: 'Malizioso son io troppo, Quand' io procuro a' miei maggior tristizia.' Alichin non si tenne, e di rintoppo Agli altri, disse a lui: 'Se tu ti cali, Io non ti verrò dietro di galoppo, Ma batterò sopra la pece l' ali:	At this he, who had snares in great abundance, replied: "I am too cunning indeed, when I bring greater misery on my own companions." Alichino could not hold back and, against the others, said to him: "If you dive, I won't come after you at a gallop, but I'll beat my wings above the pitch. Let the top of the ridge be left, and let the bank be our

140 Gomita, a friar, served as deputy to Nino Visconti, judge of Gallura in Sardinia, and was hanged for freeing prisoners for bribes.
141 Michel Zanche was an official of Logudoro, another district of Sardinia.

ITALIAN	ENGLISH
Lascisi il colle, e sia la ripa scudo A veder se tu sol più di noi vali.’	screen, to see whether you alone are a match for all of us.”
Inf. 22.118 O tu che leggi, udirai nuovo ludo! Ciascun dall’ altra costa gli occhi volse; Quei prima, ch’ a ciò fare era più crudo. Lo Navarrese ben suo tempo colse, Fermò le piante a terra, ed in un punto Saltò, e dal proposto lor si sciolse. Di che ciascun di colpa fu compunto, Ma quei più, che cagion fu del difetto; Però si mosse, e gridò: ‘Tu se’ giunto.’	O you who read, you will hear of a new sport! Each of them turned his eyes toward the other slope, and first of all the one who had been most set against doing it. The Navarrese chose his moment well: he planted his feet on the ground, and in an instant he leapt and broke free of their leader. At this each of them was stung with guilt, but most of all the one who had caused the blunder; so he sprang forward and shouted: “You’re caught!”
Inf. 22.127 Ma poco i valse: chè l’ ali al sospetto Non potero avanzar: quegli andò sotto, E quei drizzò, volando, suso il petto: Non altrimenti l’ anitra di botto, Quando il falcon s’ appressa, giù s’ attuffa, Ed ei ritorna su crucciato e rotto. Irato Calcabrina della buffa, Volando dietro gli tenne, invaghito Che quei campasse, per aver la zuffa. E come il barattier fu disparito, Così volse gli artigli al suo compagno, E fu con lui sopra il fosso ghermito.	But it did him little good, for wings could not outrun fear: the one went under, and the other, flying, turned his breast upward. Not otherwise does the duck plunge down all at once when the falcon draws near, and the falcon returns aloft, angry and beaten. Calcabrina, furious at the trick, flew after him, eager for the sinner to escape so that he could have a fight. And as soon as the grafter had disappeared, he turned his claws on his companion and grappled with him above the ditch.
Inf. 22.139 Ma l’ altro fu bene sparvier grifagno Ad artigliar ben lui, ed ambedue Cadder nel mezzo del bogliente stagno. Lo caldo sghermitor subito fue: Ma però di levarsi era niente, Sì aveano inviscate l’ ali sue. Barbariccia, con gli altri suoi dolente, Quattro ne fe’ volar dall’ altra costa Con tutti i raffi, ed assai prestamente Di qua, di là, discesero alla posta: Porser gli uncini verso gl’ impaniati, Ch’ eran già cotti dentro dalla crosta: E noi lasciammo lor così impacciati,	But the other was a true sparrowhawk, full-grown and fierce, to claw him well in return, and both fell into the middle of the boiling pond. The heat parted them at once; but there was no rising out of it, so gummed up were their wings. Barbariccia, grieving with the rest of his crew, sent four of them flying to the other bank with all their hooks, and very swiftly, on this side and that, they came down to their posts. They stretched their hooks out toward the two stuck in the lime, who were already cooked inside their crust. And we left them, entangled like that,

CANTO 23

ITALIAN	ENGLISH
Inf. 23.1 Taciti, soli e senza compagnia, N’ andavam l’ un dinanzi e l’ altro dopo, Come frati minor vanno per via. Volto era in sulla favola d’ Isopo Lo mio pensier per la presente rissa, Dov’ ei parlò della rana e del topo: Chè più non si pareggia mo ed issa, Che l’ un con l’ altro fa, se ben s’ accoppia Principio e fine con la mente fissa; E come l’ un pensier dell’ altro scoppia,	Silent, alone and without company, we went on, one in front and the other behind, as Friars Minor walk along the road. Because of the brawl just past, my thoughts had turned to Aesop’s fable in which he told of the frog and the mouse; for “now” and “right now” are no more alike than the one case is to the other, if you carefully match beginning and end with a steady mind. And as one thought bursts out of another, so from that one an-

ITALIAN	ENGLISH
Così nacque di quello un altro poi, Che la prima paura mi fe' doppia.	other was born, which made my first fear double.[142]
Inf. 23.13 Io pensava così: 'Questi per noi Sono scherniti, e con danno e con beffa Sì fatta, ch' assai credo che lor noi. Se l' ira sopra il mal voler s' aggueffa, Ei ne verranno dietro più crudeli Che 'l cane a quella lepre ch' egli acceffa.' Già mi sentia tutti arricciar li peli Della paura, e stava indietro intento, Quando io dissi: 'Maestro, se non celi Te e me tostamente, i' ho pavento Di Malebranche: noi gli avem già dietro: Io gl' immagino sì, che già gli sento.'	This is what I was thinking: "These devils have been made fools of because of us, with harm and with such mockery that I believe it galls them greatly. If anger is wound on top of their ill will, they will come after us more cruelly than the dog after the hare it snaps in its jaws." Already I felt all my hair standing on end with fear, and I was looking back intently, when I said: "Master, if you do not hide yourself and me quickly, I am afraid of the Malebranche: we already have them behind us; I imagine them so vividly that I can already hear them."
Inf. 23.25 E quei: 'S' io fossi d' impiombato vetro, L' imagine di fuor tua non trarrei Più tosto a me, che quella d' entro impetro. Pur mo venian li tuoi pensier tra i miei Con simile atto e con simile faccia, Sì che d' intrambi un sol consiglio fei. S' egli è che sì la destra costa giaccia, Che noi possiam nell' altra bolgia scendere, Noi fuggirem l' immaginata caccia.' Già non compiè di tal consiglio rendere, Ch' io gli vidi venir con l' ali tese, Non molto lungi, per volerne prendere.	And he: "If I were a mirror of leaded glass, I would not catch your outward image more quickly than I take in the image within you. Just now your thoughts came among mine, with the same bearing and the same face, so that out of both I have made a single plan. If the right-hand bank slopes enough for us to get down into the next ditch, we shall escape the chase you imagine." He had not finished laying out this plan when I saw them coming with wings spread, not far off, intent on seizing us.
Inf. 23.37 Lo Duca mio di subito mi prese, Come la madre ch' al romore è desta, E vede presso a sè le fiamme accese, Che prende il figlio e fugge e non s' arresta, Avendo più di lui che di sè cura, Tanto che solo una camicia vesta: E giù dal collo della ripa dura Supin si diede alla pendente roccia, Che l' un dei lati all' altra bolgia tura.	My guide took hold of me at once, like a mother who is woken by the noise and sees the flames blazing close to her, who takes her son and flees and does not stop, caring more for him than for herself, not even long enough to put on more than a shift. And down from the brink of the hard bank he let himself go, on his back, along the sloping rock that walls in one side of the next ditch.
Inf. 23.46 Non corse mai sì tosto acqua per doccia A volger rota di molin terragno, Quand' ella più verso le pale approccia, Come il Maestro mio per quel vivagno, Portandosene me sopra il suo petto, Come suo figlio, non come compagno. Appena fur li piè suoi giunti al letto Del fondo giù, ch' ei furono in sul colle Sopresso noi: ma non gli era sospetto; Chè l' alta provvidenza, che lor volle Porre ministri della fossa quinta, Poder di partirs' indi a tutti tolle.	Never did water run so fast through a sluice to turn the wheel of a mill on land, when it draws closest to the paddles, as my master went down that bank, carrying me on his chest like his son, not like a companion. Hardly had his feet reached the bed of the bottom below when they were up on the ridge right above us; but there was nothing to fear from them, for the high Providence that chose to make them ministers of the fifth ditch takes from all of them the power to leave it.

142 In the medieval Aesop, a frog offers to carry a mouse across water, ties it to its leg and tries to drown it, but a kite carries both off. The Friars Minor are the Franciscans.

THE HYPOCRITES

The hypocrites walk slowly in gilded cloaks of lead, and Caiaphas lies crucified on the path.

ITALIAN	ENGLISH
Inf. 23.58 Laggiù trovammo una gente dipinta, Che giva intorno assai con lenti passi Piangendo, e nel sembiante stanca e vinta. Egli avean cappe con cappucci bassi Dinanzi agli occhi, fatti della taglia Che in Cologna per li monaci fassi. Di fuor dorate son, sì ch' egli abbaglia; Ma dentro tutte piombo, e gravi tanto, Che Federico le mettea di paglia.	Down there we found a painted people, who were going round with very slow steps, weeping, and in their looks weary and defeated. They wore cloaks with hoods pulled low in front of their eyes, made in the cut that is made for the monks in Cologne. Outside they are gilded, so that they dazzle; but inside they are all lead, and so heavy that the ones Frederick used to put on men were straw by comparison.[143]
Inf. 23.67 O in eterno faticoso manto! Noi ci volgemmo ancor pure a man manca Con loro insieme, intenti al tristo pianto: Ma per lo peso quella gente stanca Venia sì pian, che noi eravam nuovi Di compagnia ad ogni mover d' anca. Perch' io al Duca mio: 'Fa che tu trovi Alcun ch' al fatto o al nome si conosca, E gli occhi sì andando intorno movi.'	O mantle wearisome for all eternity! We turned once more, still to the left, along with them, intent on their sad weeping; but because of the weight those weary people came on so slowly that we found ourselves in new company at every swing of the hip. So I said to my guide: "See if you can find someone known by deed or by name, and as we walk, turn your eyes around."
Inf. 23.76 Ed un che intese la parola Tosca Diretro a noi gridò: 'Tenete i piedi, Voi che correte sì per l' aura fosca: Forse ch' avrai da me quel che tu chiedi.' Onde il Duca si volse e disse: 'Aspetta, E poi secondo il suo passo procedi.' Ristetti, e vidi due mostrar gran fretta Dell' animo, col viso, d' esser meco; Ma tardavagli il carco e la via stretta. Quando fur giunti, assai con l' occhio bieco Mi rimiraron senza far parola: Poi si volsero in sè, e dicean seco:	And one who recognized the Tuscan speech cried out behind us: "Hold back your feet, you who run like this through the murky air: perhaps you will have from me what you are asking." At this my guide turned and said: "Wait, and then go on at his pace." I stopped, and saw two whose faces showed a great eagerness of mind to be with me; but their load and the narrow way held them back. When they had come up, they looked me over for a long while, with sidelong eyes, without saying a word; then they turned to each other and said between themselves:
Inf. 23.88 'Costui par vivo all' atto della gola: E s' ei son morti, per qual privilegio Vanno scoperti della grave stola?' Poi disser me: 'O Tosco, ch' al collegio Degl' ipocriti tristi se' venuto, Dir chi tu sei non avere in dispregio.' Ed io a loro: 'Io fui nato e cresciuto Sopra il bel fiume d' Arno alla gran villa, E son col corpo ch' i' ho sempre avuto.	"This one seems alive, by the movement of his throat; and if they are dead, by what privilege do they go uncovered by the heavy robe?" Then they said to me: "O Tuscan, who have come to the college of the sad hypocrites, do not scorn to tell us who you are." And I to them: "I was born and grew up beside the fair river Arno, in the great city, and I am in the body I have always had.
Inf. 23.97 Ma voi chi siete, a cui tanto distilla, Quant' io veggio, dolor giù per le guance, E che pena è in voi che sì sfavilla?' E l' un rispose a me: 'Le cappe rance	But who are you, down whose cheeks, as I see, such grief trickles, and what punishment is this upon you that glitters so?" And one of them answered me: "These orange cloaks are of lead so

143 The Emperor Frederick II was said to punish traitors by encasing them in lead and melting it on them over a fire.

ITALIAN	ENGLISH
Son di piombo sì grosse che li pesi Fan così cigolar le lor bilance, Frati Godenti fummo, e Bolognesi, Io Catalano, e questi Loderingo Nomati, e da tua terra insieme presi, Come suole esser tolto un uom solingo Per conservar sua pace, e fummo tali Ch' ancor si pare intorno dal Gardingo.'	thick that the weight makes its scales creak like this. We were Jovial Friars, and Bolognese; I was named Catalano, and he Loderingo, and we were chosen together by your city, as one man alone is usually chosen, to keep its peace; and what we were can still be seen around the Gardingo."[144]
Inf. 23.109 Io cominciai: 'O frati, i vostri mali...' Ma più non dissi: ch' all' occhio mi corse Un, crocifisso in terra con tre pali. Quando mi vide, tutto si distorse, Soffiando nella barba coi sospiri: E il frate Catalan ch' a ciò s' accorse, Mi disse: 'Quel confitto che tu miri Consigliò i Farisei, che convenia Porre un uom per lo popolo a' martiri.	I began: "O friars, your miseries..." But I said no more, for one caught my eye who was crucified on the ground with three stakes. When he saw me, he writhed all over, blowing sighs into his beard; and Friar Catalano, who noticed this, said to me: "That one pinned there, whom you are looking at, advised the Pharisees that it was fitting to put one man to torment for the sake of the people.[145]
Inf. 23.118 Attraversato e nudo è nella via, Come tu vedi, ed è mestier ch' ei senta Qualunque passa com' ei pesa pria: Ed a tal modo il suocero si stenta In questa fossa, e gli altri del concilio Che fu per li Giudei mala sementa.' Allor vid' io maravigliar Virgilio Sopra colui ch' era disteso in croce Tanto vilmente nell' eterno esilio.	He lies naked across the path, as you see, and he must feel how much each one who passes weighs before they pass; and in the same way his father-in-law is racked in this ditch, along with the others of the council that was an evil seed for the Jews." Then I saw Virgil marvel over the one who was stretched out on a cross so basely in the eternal exile.[146]
Inf. 23.124 Poscia drizzò al frate cotal voce: 'Non vi dispiaccia, se vi lece, dirci Se alla man destra giace alcuna foce, Onde noi ambedue possiamo uscirci Senza costringer degli angeli neri, Che vegnan d' esto fondo a dipartirci.' Rispose adunque: 'Più che tu non speri S' appressa un sasso, che dalla gran cerchia Si move, e varca tutti i vallon feri, Salvo ch' a questo è rotto, e nol coperchia: Montar potrete su per la ruina, Che giace in costa, e nel fondo soperchia.'	Then he addressed these words to the friar: "May it not displease you, if you are permitted, to tell us whether there is any opening on the right by which we two can get out of here without forcing some of the black angels to come and take us from this bottom." He answered then: "Nearer than you hope there is a ridge of rock that starts from the great circle and crosses all the cruel valleys, except that at this one it is broken and does not span it: you will be able to climb up over the rubble, which lies along the slope and piles up at the bottom."
Inf. 23.139 Lo Duca stette un poco a testa china, Poi disse: 'Mal contava la bisogna Colui, che i peccator di là uncina.' E il frate: 'Io udi' già dire a Bologna Del Diavol vizii assai, tra i quali udi' Ch' egli è bugiardo, e padre di menzogna.' Appresso il Duca a gran passi sen gì,	My guide stood a little while with his head bowed, then said: "He gave a false account of the matter, the one who hooks the sinners over there." And the friar: "I once heard many of the Devil's vices spoken of at Bologna, and among them I heard that he is a liar and the father of lies." Then my guide went off with great strides, his face some-

144 The Jovial Friars were a lay order of knights. In 1266 Catalano and Loderingo jointly held the office of podestà in Florence, and under them the Ghibelline houses near the Gardingo were destroyed.
145 This is Caiaphas, the high priest who said that it was expedient for one man to die for the people (John 11:50).
146 The father-in-law is Annas, before whom Jesus was first brought (John 18:13).

ITALIAN	ENGLISH
Turbato un poco d' ira nel sembiante: Ond' io dagl' incarcati mi parti' Dietro alle poste delle care piante.	what troubled with anger; and so I left those burdened souls, following in the prints of the dear feet.[147]

CANTO 24

ITALIAN	ENGLISH
Inf. 24.1 In quella parte del giovinetto anno, Che il sole i crin sotto l' Aquario tempra, E già le notti al mezzodì sen vanno: Quando la brina in sulla terra assempra L' imagine di sua sorella bianca, Ma poco dura alla sua penna tempra; Lo villanello, a cui la roba manca, Si leva e guarda, e vede la campagna Biancheggiar tutta, ond' ei si batte l' anca:	In that part of the young year when the sun tempers its locks beneath Aquarius, and the nights are already drawing toward half the day; when the hoarfrost copies on the ground the image of her white sister, but the sharpness of her pen lasts only a little while; the peasant, whose fodder is running out, gets up and looks, and sees the countryside all white, at which he slaps his thigh;[148]
Inf. 24.10 Ritorna in casa, e qua e là si lagna, Come il tapin che non sa che si faccia; Poi riede, e la speranza ringavagna, Veggendo il mondo aver cangiata faccia In poco d' ora, e prende suo vincastro, E fuor le pecorelle a pascer caccia: Così mi fece sbigottir lo Mastro, Quand' io gli vidi sì turbar la fronte, E così tosto al mal giunse lo impiastro: Chè come noi venimmo al guasto ponte, Lo Duca a me si volse con quel piglio Dolce, ch' io vidi prima a piè del monte.	he goes back into the house and grumbles here and there, like a poor wretch who does not know what to do; then he comes out again and gathers up his hope once more, seeing that the world has changed its face in a little while, and he takes his crook and drives his lambs out to graze. Just so my master dismayed me when I saw his brow so troubled, and just as quickly the salve came to the sore; for when we came to the broken bridge, my guide turned to me with that sweet look I had first seen at the foot of the mountain.
Inf. 24.22 Le braccia aperse, dopo alcun consiglio Eletto seco, riguardando prima Ben la ruina, e diedemi di piglio. E come quei che adopera ed estima, Che sempre par che innanzi si proveggia; Così, levando me su ver la cima D' un ronchion, avvisava un' altra scheggia, Dicendo: 'Sopra quella poi t' aggrappa; Ma tenta pria s' è tal ch' ella ti reggia.' Non era via da vestito di cappa, Chè noi a pena, ei lieve, ed io sospinto, Potevam su montar di chiappa in chiappa.	He opened his arms, after taking some counsel with himself, having first looked carefully at the rubble, and took hold of me. And like one who works and calculates as he goes, always seeming to plan ahead, so, while lifting me up toward the top of one great boulder, he would pick out another crag, saying: "Next grip on to that one; but test it first to see whether it will hold you." It was no road for anyone wearing a cloak, for we could barely climb from ledge to ledge, he weightless and I pushed up from below.
Inf. 24.34 E se non fosse che da quel precinto, Più che dall' altro, era la costa corta, Non so di lui, ma io sarei ben vinto. Ma perchè Malebolge in ver la porta Del bassissimo pozzo tutta pende, Lo sito di ciascuna valle porta	And were it not that on that embankment the slope was shorter than on the other, I do not know about him, but I would certainly have been beaten. But because Malebolge slopes all the way down toward the mouth of the lowest pit, the lay of each valley means that one bank rises high and

147 Malacoda, the devils' leader, had told them (Inf. 21) that another bridge nearby was intact.
148 The season is late January to February, when the sun is in Aquarius and the nights shorten toward the equinox. The frost's "white sister" is snow.

ITALIAN	ENGLISH
Che l' una costa surge e l' altra scende: Noi pur venimmo alfine in sulla punta Onde l' ultima pietra si scoscende. La lena m' era del polmon sì munta Quando fui su, ch' io non potea più oltre, Anzi mi assisi nella prima giunta.	the other runs lower. We came at last, all the same, onto the point from which the last stone breaks away. The breath had been so milked from my lungs by the time I was up that I could go no farther; instead I sat down as soon as I arrived.
Inf. 24.46 'Omai convien che tu così ti spoltre,' Disse il Maestro, 'chè sedendo in piuma In fama non si vien, nè sotto coltre, Senza la qual chi sua vita consuma, Cotal vestigio in terra di sè lascia, Qual fummo in aer ed in acqua la schiuma: E però leva su, vinci l' ambascia Con l' animo che vince ogni battaglia, Se col suo grave corpo non s' accascia.	"Now you must shake off sloth like this," said the master, "for no one comes to fame sitting on cushions of down or lying under the covers; and whoever spends his life without fame leaves no more trace of himself on earth than smoke in the air or foam on the water. So get up; conquer your breathlessness with the spirit that wins every battle, if it does not sink under the weight of its heavy body.
Inf. 24.55 Più lunga scala convien che si saglia: Non basta da costoro esser partito: Se tu m' intendi, or fa sì che ti vaglia.' Leva' mi allor, mostrandomi fornito Meglio di lena ch' io non mi sentia; E dissi: 'Va, ch' io son forte ed ardito.' Su per lo scoglio prendemmo la via, Ch' era ronchioso, stretto e malagevole, Ed erto più assai che quel di pria. Parlando andava per non parer fievole, Onde una voce uscìo dall' altro fosso, A parole formar disconvenevole.	A longer stair must yet be climbed; it is not enough to have left these behind. If you understand me, now act so that it does you good." Then I got up, showing myself better supplied with breath than I felt, and said: "Go on, for I am strong and bold." We took our way up along the ridge of rock, which was rugged, narrow and hard going, and far steeper than the one before. I talked as I went so as not to seem weak; and then a voice came out of the next ditch, ill-suited to forming words.
Inf. 24.67 Non so che disse, ancor che sopra il dosso Fossi dell' arco già che varca quivi; Ma chi parlava ad ira parea mosso. Io era volto in giù; ma gli occhi vivi Non potean ire al fondo per l' oscuro: Perch' io: 'Maestro, fa che tu arrivi Dall' altro cinghio, e dismontiam lo muro; Chè com' i' odo quinci e non intendo, Così giù veggio, e niente affiguro.' 'Altra risposta,' disse, 'non ti rendo, Se non lo far: chè la domanda onesta Si dee seguir coll' opera tacendo.'	I do not know what it said, though I was already on the crown of the arch that crosses there; but whoever was speaking seemed stirred to anger. I had turned to look down; but my living eyes could not reach the bottom for the darkness. So I said: "Master, make for the next bank, and let us climb down the wall; for as I hear from here and do not understand, so I look down and make out nothing." "I give you no other answer," he said, "than the doing of it; for a fair request should be followed by the deed, in silence."

THE THIEVES

In a ditch full of serpents, a thief is burned to ash and formed again.

ITALIAN	ENGLISH
Inf. 24.79 Noi discendemmo il ponte dalla testa, Dove s' aggiunge coll' ottava ripa, E poi mi fu la bolgia manifesta: E vidivi entro terribile stipa Di serpenti, e di sì diversa mena, Che la memoria il sangue ancor mi scipa.	We went down the bridge from its head, where it joins the eighth bank, and then the ditch lay open to me; and I saw within it a terrible mass of serpents, of such strange kinds that the memory still drains the blood from me. Let Libya boast no more of her sands; for though she breeds chelydri, jaculi

ITALIAN	ENGLISH
Più non si vanti Libia con sua rena; Chè, se chelidri, iaculi e faree Produce, e cencri con amfisibena, Nè tante pestilenzie nè sì ree Mostrò giammai con tutta l' Etiopia, Nè con ciò che di sopra il mar rosso ee.	and phareae, and cenchri with the amphisbaena, she never showed so many plagues or such deadly ones, not with all Ethiopia, nor with the land that lies along the Red Sea.[149]
Inf. 24.91 Tra questa cruda e tristissima copia Correvan genti nude e spaventate, Senza sperar pertugio o elitropia. Con serpi le man dietro avean legate: Quelle ficcavan per le ren la coda E il capo, ed eran dinanzi aggroppate. Ed ecco ad un, ch' era da nostra proda, S' avventò un serpente, che il trafisse Là dove il collo alle spalle s' annoda.	Among this cruel and most dismal swarm ran people naked and terrified, with no hope of a hiding place or a heliotrope. They had their hands tied behind them with snakes, which thrust tail and head through their loins and were knotted together in front. And look: at one who was near our bank a serpent darted, and pierced him through at the spot where the neck is knotted to the shoulders.[150]
Inf. 24.100 Nè O sì tosto mai, nè I si scrisse, Com' ei s' accese ed arse, e cener tutto Convenne che cascando divenisse: E poi che fu a terra sì distrutto, La polver si raccolse per sè stessa, E in quel medesmo ritornò di butto: Così per li gran savi si confessa, Che la Fenice more e poi rinasce, Quando al cinquecentesimo anno appressa. Erba nè biado in sua vita non pasce, Ma sol d' incenso lagrime ed amomo; E nardo e mirra son l' ultime fasce.	Never was an O or an I written as quickly as he caught fire and burned, and as he fell he had to turn entirely to ash; and when he lay destroyed like this on the ground, the dust gathered itself together of its own accord and at once returned into that same man. In the same way the great sages affirm that the Phoenix dies and then is reborn as it approaches its five-hundredth year. In its life it feeds on neither grass nor grain, but only on tears of incense and on amomum; and nard and myrrh are its last swaddling bands.
Inf. 24.112 E qual è quei che cade, e non sa como, Per forza di demon ch' a terra il tira, O d' altra oppilazion che lega l' uomo, Quando si leva, che intorno si mira Tutto smarrito dalla grande angoscia Ch' egli ha sofferta, e guardando sospira; Tal era il peccator levato poscia. O potenzia di Dio quant' è severa, Che cotai colpi per vendetta croscia!	And like a man who falls and does not know how, whether by force of a demon that drags him to the ground or of some other blockage that binds a man, and who, when he rises, gazes around him, utterly bewildered by the great anguish he has suffered, and sighs as he looks; such was the sinner when he had risen. O power of God, how severe it is, raining down such blows in vengeance!

VANNI FUCCI

The thief Vanni Fucci confesses his sacrilege and foretells the defeat of Dante's party.

ITALIAN	ENGLISH
Inf. 24.121 Lo Duca il domandò poi chi egli era: Perch' ei rispose: 'Io piovvi di Toscana, Poco tempo è, in questa gola fera. Vita bestial mi piacque, e non umana, Sì come a mul ch' io fui: son Vanni Fucci,	My guide then asked him who he was; to which he answered: "I rained down from Tuscany, not long ago, into this savage gullet. A beast's life pleased me, and not a man's, mule that I was: I am Vanni Fucci, a beast, and Pistoia was a fitting den for

149 The serpents' names come from Lucan's account of the snakes of the Libyan desert in his poem on the Roman civil war (Book 9).
150 The heliotrope was a stone believed to make whoever carried it invisible.

ITALIAN	ENGLISH
Bestia, e Pistoia mi fu degna tana.' Ed io al Duca: 'Digli che non mucci, E domanda qual colpa quaggiù il pinse: Ch' io il vidi uomo di sangue e di crucci.'	me." And I to my guide: "Tell him not to slip away, and ask what sin thrust him down here; for I knew him as a man of blood and rage."[151]
Inf. 24.130 E il peccator, che intese, non s' infinse, Ma drizzò verso me l' animo e il volto, E di trista vergogna si dipinse: Poi disse: 'Più mi duol che tu m' hai colto Nella miseria dove tu mi vedi, Che quando fui dell' altra vita tolto. Io non posso negar quel che tu chiedi; In giù son messo tanto, perch' io fui Ladro alla sacrestia de' belli arredi;	And the sinner, who heard, did not pretend, but turned his mind and his face toward me, and colored with a dismal shame. Then he said: "It grieves me more that you have caught me in the misery where you see me than when I was taken from the other life. I cannot refuse what you ask: I am put down this far because I was the thief who robbed the sacristy of its fine ornaments,
Inf. 24.139 E falsamente già fu apposto altrui. Ma perchè di tal vista tu non godi, Se mai sarai di fuor de' lochi bui, Apri gli orecchi al mio annunzio, ed odi: Pistoia in pria di Negri si dimagra, Poi Fiorenza rinnuova genti e modi. Tragge Marte vapor di val di Magra Ch' è di torbidi nuvoli involuto, E con tempesta impetuosa ed agra Sopra campo Picen fia combattuto: Ond' ei repente spezzerà la nebbia, Sì ch' ogni Bianco ne sarà feruto: E detto l' ho, perchè doler ti debbia.'	and the blame was once falsely laid on another. But so that you may take no pleasure in this sight, if ever you get out of these dark places, open your ears to my announcement, and hear: Pistoia first thins herself of the Blacks; then Florence renews her people and her ways. Mars draws a vapor out of Val di Magra, wrapped in turbid clouds, and with an impetuous and bitter storm there will be fighting over Campo Piceno; then the vapor will suddenly tear through the mist, so that every White will be struck by it. And I have told you this so that it will grieve you."[152]

CANTO 25

ITALIAN	ENGLISH
Inf. 25.1 Al fine delle sue parole il ladro Le mani alzò con ambedue le fiche, Gridando: 'Togli, Iddio, chè a te le squadro.' Da indi in qua mi fur le serpi amiche, Perch' una gli s' avvolse allora al collo, Come dicesse: 'Io non vo' che più diche:' Ed un' altra alle braccia, e rilegollo, Ribadendo sè stessa sì dinanzi, Che non potea con esse dare un crollo. Ahi Pistoia, Pistoia, chè non stanzi D' incenerarti, sì che più non duri, Poi che in mal far lo seme tuo avanzi.	At the end of his words the thief raised his hands, making the fig with both of them, and shouted, "Take that, God, for I aim them at you!" From that moment on the serpents have been my friends, for one of them then coiled itself around his neck, as if to say, "I will not have you say any more," and another wound around his arms and bound him up again, riveting itself so tightly in front that he could not make the slightest movement with them. Ah, Pistoia, Pistoia, why do you not resolve to burn yourself to ashes, so that you last no longer, since you outdo your forebears in doing evil?[153]
Inf. 25.13	

151 Vanni Fucci, the illegitimate son (hence "mule") of a Pistoian noble, was a violent partisan of the Blacks; in 1293 he took part in robbing the treasury of Pistoia's cathedral.
152 In 1301 the Whites drove the Blacks from Pistoia; the Blacks then seized Florence and exiled the Whites, Dante among them. The "vapor" is Moroello Malaspina of Val di Magra, who led the Blacks against the Whites of Pistoia in the following years.
153 "Making the fig" is an obscene gesture, the thumb thrust between the first two fingers. Pistoia was said to have been founded by survivors of the rebel Catiline's army.

ITALIAN	ENGLISH
Per tutti i cerchi dell' inferno oscuri Non vidi spirto in Dio tanto superbo, Non quel che cadde a Tebe giù da' muri. Ei si fuggì, che non parlò più verbo: Ed io vidi un Centauro pien di rabbia Venir chiamando: 'Ov' è, ov' è l' acerbo?' Maremma non cred' io che tante n' abbia, Quante bisce egli avea su per la groppa, Infin dove comincia nostra labbia.	Through all the dark circles of Hell I saw no spirit so proud against God, not even the one who fell from the walls at Thebes. He fled without speaking another word, and I saw a centaur full of rage come calling, "Where is he, where is the bitter one?" I do not think the Maremma has as many snakes as he had on his back, up to where our human form begins.[154]
Inf. 25.22 Sopra le spalle, dietro dalla coppa, Con l' ali aperte gli giacea un draco, E quello affoca qualunque s' intoppa. Lo mio Maestro disse: 'Quegli è Caco, Che sotto il sasso di monte Aventino Di sangue fece spesse volte laco. Non va co' suoi fratei per un cammino, Per lo furar che frodolente fece Del grande armento ch' egli ebbe a vicino: Onde cessar le sue opere biece Sotto la mazza d' Ercole, che forse Gliene diè cento, e non sentì le diece.'	On his shoulders, behind the nape of his neck, lay a dragon with its wings spread, and it sets on fire whoever it comes across. My master said, "That is Cacus, who beneath the rock of Mount Aventine many times made a lake of blood. He does not travel the same road as his brothers, because of the fraudulent theft he made of the great herd that was near him. For this his crooked deeds came to an end under the club of Hercules, who perhaps gave him a hundred blows, and he did not feel ten of them."[155]
Inf. 25.34 Mentre che sì parlava, ed ei trascorse, E tre spiriti venner sotto noi, De' quai nè io nè il Duca mio s' accorse, Se non quando gridar: 'Chi siete voi?' Per che nostra novella si ristette, Ed intendemmo pure ad essi poi. Io non gli conoscea; ma ei seguette, Come suol seguitar per alcun caso, Che l' un nomare un altro convenette, Dicendo: 'Cianfa dove fia rimaso?' Perch' io, acciocchè il Duca stesse attento, Mi posi il dito su dal mento al naso.	While he was speaking, the centaur ran on, and three spirits came below us, whom neither I nor my guide noticed until they shouted, "Who are you?" At this our talk stopped, and from then on we attended only to them. I did not know them; but it happened, as it often happens by some chance, that one of them had occasion to name another, saying, "Where can Cianfa have stayed behind?" So I, to make my guide stay alert, put my finger up from my chin to my nose.[156]

THIEVES TRANSFORMED

Florentine thieves and serpents merge and exchange shapes before Dante's eyes.

ITALIAN	ENGLISH
Inf. 25.46 Se tu sei or, Lettore, a creder lento Ciò ch' io dirò, non sarà maraviglia, Chè io che il vidi appena il mi consento. Com' io tenea levate in lor le ciglia, Ed un serpente con sei piè si lancia Dinanzi all' uno, e tutto a lui s' appiglia. Coi piè di mezzo gli avvinse la pancia,	If you are now slow, Reader, to believe what I shall tell, it will be no wonder, for I who saw it can scarcely allow it to myself. As I kept my eyes raised on them, a serpent with six feet darts up in front of one of them and fastens itself to him all over. With its middle feet it clasped his belly, and

154 The one who fell at Thebes is Capaneus, struck down by Jupiter's thunderbolt as he scaled the walls; Dante met him in Inf. 14. The Maremma is a marshy coastal region of Tuscany, notorious for snakes.
155 In Virgil, Cacus is a fire-breathing monster who lived in a cave on the Aventine in Rome, stole Hercules' cattle and was killed by him; Dante makes him a centaur. His "brothers" are the centaurs who guard the violent in Inf. 12.
156 Cianfa Donati, a Florentine noble reputed to be a thief, who died around 1289.

ITALIAN	ENGLISH
E con gli anterior le braccia prese; Poi gli addentò e l' una e l' altra guancia.	with its front feet it seized his arms; then it sank its teeth into both his cheeks.
Inf. 25.55 Gli diretani alle cosce distese, E miseli la coda tr' ambedue, E dietro per le ren su la ritese, Ellera abbarbicata mai non fue Ad arbor sì, come l' orribil fiera Per l' altrui membra avviticchiò le sue: Poi s' appiccar, come di calda cera Fossero stati, e mischiar lor colore; Nè l' un nè l' altro già parea quel ch' era: Come procede innanzi dall' ardore Per lo papiro suso un color bruno, Che non è nero ancora, e il bianco more.	It stretched its hind feet along his thighs and put its tail between them both, and bent it up behind along his loins. Ivy never clung to a tree as tightly as the horrible beast entwined its own limbs around the other's. Then they stuck together, as if they had been made of hot wax, and mixed their colors, and neither one nor the other now seemed what it had been: as, ahead of the flame, a brownish color moves up across paper, which is not yet black, and the white dies away.
Inf. 25.67 Gli altri due riguardavano, e ciascuno Gridava: 'O me, Agnèl, come ti muti! Vedi che già non sei nè due nè uno.' Già eran li due capi un divenuti, Quando n' apparver due figure miste In una faccia, ov' eran due perduti. Fersi le braccia due di quattro liste; Le cosce con le gambe, il ventre e il casso Divenner membra che non fur mai viste.	The other two were watching, and each of them cried, "Oh, Agnello, how you change! See, already you are neither two nor one." Already the two heads had become one, when two shapes appeared to us mingled in one face, in which two were lost. The arms became two out of four strips; the thighs with the legs, the belly and the chest became limbs such as were never seen.[157]
Inf. 25.76 Ogni primaio aspetto ivi era casso: Due e nessun l' imagine perversa Parea, e tal sen gía con lento passo. Come il ramarro, sotto la gran fersa De' dì canicular cangiando siepe, Folgore par, se la via attraversa: Così parea, venendo verso l' epe Degli altri due, un serpentello acceso, Livido e nero come gran di pepe. E quella parte, donde prima è preso Nostro alimento, all' un di lor trafisse; Poi cadde giuso innanzi lui disteso.	Every former aspect was canceled there; the perverse image seemed both two and none, and such as it was it went off with slow steps. As the green lizard, under the great lash of the dog days, darting from hedge to hedge, seems a flash of lightning if it crosses the road, so, coming toward the bellies of the other two, appeared a little fiery serpent, livid and black as a peppercorn. And in that part through which we first take our nourishment it pierced one of them; then it fell down, stretched out before him.
Inf. 25.88 Lo trafitto il mirò, ma nulla disse: Anzi coi piè fermati sbadigliava, Pur come sonno o febbre l' assalisse. Egli il serpente, e quei lui riguardava: L' un per la piaga, e l' altro per la bocca Fumavan forte, e il fummo si scontrava. Taccia Lucano omai, là dove tocca Del misero Sabello e di Nassidio, Ed attenda ad udir quel ch' or si scocca.	The pierced one gazed at it but said nothing; rather, with his feet planted, he yawned, just as if sleep or fever were attacking him. He looked at the serpent, and the serpent at him; one through the wound and the other through the mouth smoked hard, and the smoke met. Let Lucan now be silent, where he tells of wretched Sabellus and of Nasidius, and wait to hear what is now let fly.[158]
Inf. 25.97 Taccia di Cadmo e d' Aretusa Ovidio: Chè se quello in serpente, e quella in fonte	Let Ovid be silent about Cadmus and Arethusa; for if in his poetry he turns him into a serpent and her

157 Agnello, said to be of the Brunelleschi, a Florentine noble family.
158 In Lucan's *Pharsalia*, the soldiers Sabellus and Nasidius are bitten by African serpents; one dissolves into a puddle, the other swells until he bursts.

ITALIAN	ENGLISH
Converte poetando, io non l' invidio: Chè due nature mai a fronte a fronte Non trasmutò, sì ch' ambedue le forme A cambiar lor materia fosser pronte. Insieme si risposero a tai norme, Che il serpente la coda in forca fesse, E il feruto ristrinse insieme l' orme. Le gambe con le cosce seco stesse S' appiccar sì, che in poco la giuntura Non facea segno alcun che si paresse.	into a fountain, I do not envy him, since he never transformed two natures face to face so that both forms were ready to exchange their matter. They answered each other by such rules that the serpent split its tail into a fork, and the wounded one drew his feet together. The legs, together with the thighs, stuck to each other so that in a short while the join left no mark that could be seen.[159]
Inf. 25.109 Togliea la coda fessa la figura Che si perdeva là, e la sua pelle Si facea molle, e quella di là dura. Io vidi entrar le braccia per l' ascelle, E i due piè della fiera, ch' eran corti, Tanto allungar quanto accorciavan quelle. Poscia li piè diretro, insieme attorti, Diventaron lo membro che l' uom cela, E il misero del suo n' avea due porti.	The split tail took on the shape that was being lost on the other side, and its skin was growing soft, and the other's hard. I saw the arms withdraw in through the armpits, and the beast's two feet, which were short, lengthen as much as the arms were shortening. Then the hind feet, twisted together, became the member that a man conceals, and the wretch had put forth two feet from his own.
Inf. 25.118 Mentre che il fummo l' uno e l' altro vela Di color nuovo, e genera il pel suso Per l' una parte, e dall' altra il dipela, L' un si levò, e l' altro cadde giuso, Non torcendo però le lucerne empie, Sotto le quai ciascun cambiava muso. Quel ch' era dritto, il trasse ver le tempie, E di troppa materia che in là venne, Uscir gli orecchi delle gote scempie: Ciò che non corse in dietro e si ritenne, Di quel soperchio fe' naso alla faccia, E le labbra ingrossò quanto convenne.	While the smoke veils the one and the other with a new color, and makes hair grow on the one and strips it from the other, the one rose up and the other fell down, yet neither turned aside his wicked lamps, beneath which each was changing his snout. The one who was upright drew his snout back toward the temples, and from the excess matter that went there, ears came out of the smooth cheeks; what did not run back but was retained made, out of that surplus, a nose for the face, and thickened the lips as much as was fitting.
Inf. 25.130 Quel che giacea, il muso innanzi caccia, E gli orecchi ritira per la testa, Come face le corna la lumaccia: E la lingua, che avea unita e presta Prima a parlar, si fende, e la forcuta Nell' altro si richiude, e il fummo resta. L' anima ch' era fiera divenuta Si fuggì sufolando per la valle, E l' altro dietro a lui parlando sputa. Poscia gli volse le novelle spalle, E disse all' altro: 'Io vo' che Buoso corra, Com' ho fatt' io, carpon, per questo calle.'	The one who lay down thrusts his snout forward and draws his ears back into his head, as the snail does its horns; and his tongue, which before was whole and ready for speech, splits, and the forked tongue of the other closes up, and the smoke stops. The soul that had become a beast fled hissing along the valley, and the other spits behind it as he speaks. Then he turned his new shoulders on it and said to the other one, "I want Buoso to run on all fours along this path, as I have done."[160]
Inf. 25.142 Così vid' io la settima zavorra Mutare e trasmutare; e qui mi scusi La novità, se fior la penna abborra. Ed avvegnachè gli occhi miei confusi	So I saw the seventh ballast change and exchange; and here let the strangeness be my excuse if my pen goes at all astray. And although my eyes were somewhat confused and my mind bewildered,

159 In Ovid's *Metamorphoses,* Cadmus, founder of Thebes, is changed into a serpent, and the nymph Arethusa into a spring.
160 Buoso, a Florentine, probably of the Donati or the Abati family.

ITALIAN	ENGLISH
Fossero alquanto, e l' animo smagato, Non poter quei fuggirsi tanto chiusi, Ch' io non scorgessi ben Puccio Sciancato: Ed era quei che sol, de' tre compagni Che venner prima, non era mutato: L' altro era quel che tu, Gaville, piagni.	those spirits could not flee so secretly that I did not clearly make out Puccio Sciancato; and he was the only one of the three companions who had come first who was not changed. The other was the one whom you, Gaville, mourn.[161]

CANTO 26

ITALIAN	ENGLISH
Inf. 26.1 Godi, Fiorenza, poi che sei sì grande Che per mare e per terra batti l' ali, E per l' inferno il tuo nome si spande. Tra li ladron trovai cinque cotali Tuoi cittadini, onde mi vien vergogna, E tu in grande onranza non ne sali. Ma se presso al mattin del ver si sogna, Tu sentirai di qua da picciol tempo Di quel che Prato, non ch' altri, t' agogna. E se già fosse, non saria per tempo. Così foss' ei, da che pure esser dee; Chè più mi graverà, com' più m' attempo.	Rejoice, Florence, since you are so great that you beat your wings over sea and land, and your name spreads through Hell! Among the thieves I found five such citizens of yours that shame comes over me, and you do not rise to great honor by it. But if dreams near morning are true, you will feel before long what Prato, not to speak of others, craves for you. And if it had already come, it would not be too soon. I wish it were here already, since it must come; for the older I grow, the more it will weigh on me.[162]
Inf. 26.13 Noi ci partimmo, e su per le scalee, Che n' avean fatte i borni a scender pria, Rimontò il mio Maestro, e trasse mee. E proseguendo la solinga via Tra le schegge e tra' rocchi dello scoglio, Lo piè senza la man non si spedia. Allor mi dolsi, ed ora mi ridoglio, Quand' io drizzo la mente a ciò ch' io vidi; E più lo ingegno affreno ch' io non soglio, Perchè non corra che virtù nol guidi; Sì che se stella buona, o miglior cosa M' ha dato il ben, ch' io stesso nol m' invidi.	We left, and up along the stairs that the jutting stones had made for us to come down before, my master climbed back and drew me up. And as we went on along the solitary way among the splinters and boulders of the ridge, the foot could make no progress without the hand. Then I grieved, and now I grieve again when I turn my mind to what I saw; and I rein in my genius more than I usually do, so that it may not run where virtue does not guide it, so that, if a good star or something better has given me this good, I may not deprive myself of it.
Inf. 26.25 Quante il villan, ch' al poggio si riposa, Nel tempo che colui che il mondo schiara La faccia sua a noi tien meno ascosa, Come la mosca cede alla zenzara, Vede lucciole giù per la vallea, Forse colà dove vendemmia ed ara: Di tante fiamme tutta risplendea L' ottava bolgia, sì com' io m' accorsi Tosto ch' io fui là 've il fondo parea.	As many fireflies as the peasant resting on the hillside sees down along the valley, perhaps where he gathers his grapes and plows—in the season when he who lights the world keeps his face least hidden from us, at the hour when the fly gives way to the mosquito—with so many flames the whole eighth ditch was shining, as I saw as soon as I came where its bottom could be seen.[163]
Inf. 26.34 E qual colui che si vengiò con gli orsi Vide il carro d' Elia al dipartire,	And as he who was avenged by the bears saw Elijah's chariot at its departure, when the horses rose

161 The "ballast" is the load of souls in the seventh ditch; Puccio Sciancato ("the Lame") was a Florentine of the Galigai family. The one Gaville mourns is Francesco de' Cavalcanti, whose kinsmen avenged his murder on that village in the upper Arno valley.
162 Dreams just before dawn were popularly believed to be true. Prato is a small town near Florence, then under its rule.
163 That is, on a summer evening, when the days are longest and dusk is falling.

ITALIAN	ENGLISH
Quando i cavalli al cielo erti levorsi; Chè nol potea sì con gli occhi seguire Ch' ei vedesse altro che la fiamma sola, Sì come nuvoletta, in su salire: Tal si movea ciascuna per la gola Del fosso, chè nessuna mostra il furto, Ed ogni fiamma un peccatore invola. Io stava sopra il ponte a veder surto, Sì che, s' io non avessi un ronchion preso, Caduto sarei giù senza esser urto.	straight up to heaven—for he could not follow it with his eyes so as to see anything but the flame alone, rising up like a little cloud—so each flame moved along the gullet of the ditch, for none shows its theft, and every flame steals away a sinner. I was standing on the bridge, risen up to see, so that if I had not caught hold of a rock, I would have fallen down without being pushed.[164]

ULYSSES

In a flame divided at the top, Virgil finds Ulysses and Diomedes.

ITALIAN	ENGLISH
Inf. 26.46 E il Duca, che mi vide tanto atteso, Disse: 'Dentro da' fochi son gli spirti: Ciascun si fascia di quel ch' egli è inceso.' 'Maestro mio,' rispos' io, 'per udirti Son io più certo; ma già m' era avviso Che così fusse, e già voleva dirti: Chi è in quel foco, che vien sì diviso Di sopra, che par surger della pira, Ov' Eteócle col fratel fu miso?'	And the guide, who saw me so intent, said, "Within the fires are the spirits; each is wrapped in that which burns him." "My master," I answered, "hearing you, I am more certain; but I had already thought it was so, and already I meant to say to you: Who is in that fire which comes so divided at the top that it seems to rise from the pyre where Eteocles was laid with his brother?"[165]
Inf. 26.55 Risposemi: 'Là entro si martira Ulisse e Diomede, e così insieme Alla vendetta vanno come all' ira: E dentro dalla lor fiamma si geme L' aguato del caval che fe' la porta Ond' uscì de' Romani il gentil seme. Piangevisi entro l' arte per che morta Deidamìa ancor si duol d' Achille, E del Palladio pena vi si porta.'	He answered me, "There within are tormented Ulysses and Diomedes, and so they go together to vengeance as they once went to wrath; and within their flame they groan for the ambush of the horse that made the gate through which the noble seed of the Romans went forth. Within it they weep for the trickery for which Deidamia, though dead, still grieves for Achilles, and there they pay the penalty for the Palladium."[166]
Inf. 26.64 'S' ei posson dentro da quelle faville Parlar,' diss' io, 'Maestro, assai ten prego E riprego, che il prego vaglia mille, Che non mi facci dell' attender nego, Finchè la fiamma cornuta qua vegna: Vedi che del disio ver lei mi piego.' Ed egli a me: 'La tua preghiera è degna Di molta lode, ed io però l' accetto; Ma fa che la tua lingua si sostegna. Lascia parlare a me: ch' io ho concetto	"If they can speak within those sparks," I said, "master, I earnestly beg you, and beg again, so that my prayer may be worth a thousand, not to refuse to let me wait until the horned flame comes here: you see how with desire I lean toward it." And he to me: "Your prayer is worthy of much praise, and so I accept it; but see that your tongue restrains itself. Leave the speaking to me, for I have understood what you want; for they, since they were

164 The prophet Elisha cursed the boys who mocked him, and bears mauled them; he had watched his master Elijah carried up to heaven in a chariot of fire (2 Kings 2).
165 Eteocles and Polynices, sons of Oedipus, killed each other in single combat; when they were burned on one pyre, the flame split in two (Statius, *Thebaid*).
166 The two Greeks devised the wooden horse that took Troy, from which Aeneas fled to found the Roman line; they lured Achilles away from Deidamia, who loved him, and stole the Palladium, Troy's sacred image of Athena.

ITALIAN	ENGLISH
Ciò che tu vuoi: ch' ei sarebbero schivi, Perch' ei fur Greci, forse del tuo detto.'	Greeks, might perhaps be disdainful of your words."
Inf. 26.76 Poichè la fiamma fu venuta quivi, Dove parve al mio Duca tempo e loco, In questa forma lui parlare audivi: 'O voi, che siete due dentro ad un foco, S' io meritai di voi mentre ch' io vissi, S' io meritai di voi assai o poco, Quando nel mondo gli alti versi scrissi, Non vi movete; ma l' un di voi dica Dove per lui perduto a morir gissi.' Lo maggior corno della fiamma antica Cominciò a crollarsi mormorando, Pur come quella cui vento affatica.	When the flame had come to where it seemed to my guide the right time and place, I heard him speak in this manner: "O you who are two within one fire, if I deserved well of you while I lived, if I deserved of you much or little when in the world I wrote the lofty verses, do not move on; but let one of you tell where, lost through his own doing, he went to die." The greater horn of the ancient flame began to shake, murmuring, just like a flame that the wind wearies.
Inf. 26.88 Indi la cima qua e là menando, Come fosse la lingua che parlasse, Gittò voce di fuori, e disse: 'Quando Mi diparti' da Circe, che sottrasse Me più d' un anno là presso a Gaeta, Prima che sì Enea la nominasse; Nè dolcezza di figlio, nè la pieta Del vecchio padre, nè il debito amore, Lo qual dovea Penelope far lieta, Vincer poter dentro da me l' ardore Ch' i' ebbi a divenir del mondo esperto, E degli vizii umani e del valore:	Then, moving its tip this way and that, as if it were the tongue that spoke, it cast forth a voice and said, "When I departed from Circe, who held me hidden away for more than a year there near Gaeta, before Aeneas gave it that name, neither tenderness for my son, nor reverence for my old father, nor the love I owed, which should have made Penelope glad, could conquer within me the ardor I had to gain experience of the world, and of human vices and worth;[167]
Inf. 26.100 Ma misi me per l' alto mare aperto Sol con un legno e con quella compagna Picciola, dalla qual non fui deserto. L' un lito e l' altro vidi infin la Spagna, Fin nel Morrocco, e l' isola de' Sardi, E l' altre che quel mare intorno bagna. Io e i compagni eravam vecchi e tardi, Quando venimmo a quella foce stretta Ov' Ercole segnò li suoi riguardi, Acciocchè l' uom più oltre non si metta: Dalla man destra mi lasciai Sibilia, Dall' altra già m' avea lasciata Setta.	but I set out on the deep open sea with one ship only and with that small company by which I had not been deserted. I saw one shore and the other as far as Spain, as far as Morocco, and the island of the Sardinians, and the others that sea bathes all around. My companions and I were old and slow when we came to that narrow strait where Hercules set up his markers so that men should venture no farther. On my right hand I left Seville; on the other I had already left Ceuta.[168]
Inf. 26.112 "O frati, dissi, che per cento milia Perigli siete giunti all' occidente, A questa tanto picciola vigilia De' nostri sensi ch' è del rimanente, Non vogliate negar l' esperienza, Diretro al sol, del mondo senza gente. Considerate la vostra semenza: Fatti non foste a viver come bruti,	'Brothers,' I said, 'who through a hundred thousand perils have reached the west, to this so brief vigil of our senses that remains to us do not deny the experience, following the sun, of the world without people. Consider the seed from which you sprang: you were not made to live like brutes, but to pursue virtue and knowledge.' With this little

167 Circe, the enchantress who kept Ulysses with her; Aeneas named Gaeta, on the coast south of Rome, after his nurse Caieta, who was buried there.
168 The Strait of Gibraltar, whose two headlands were the Pillars of Hercules, the traditional limit of the known world; Ceuta lies on the African side.

ITALIAN	ENGLISH
Ma per seguir virtute e conoscenza.” Li miei compagni fec’ io sì acuti, Con questa orazion picciola, al cammino, Che appena poscia gli avrei ritenuti.	speech I made my companions so eager for the voyage that afterward I could hardly have held them back.
Inf. 26.124 E volta nostra poppa nel mattino, De’ remi facemmo ali al folle volo, Sempre acquistando dal lato mancino. Tutte le stelle già dell’ altro polo Vedea la notte, e il nostro tanto basso, Che non surgeva fuor del marin suolo, Cinque volte racceso, e tante casso Lo lume era di sotto dalla luna, Poi ch’ entrati eravam nell’ alto passo, Quando n’ apparve una montagna bruna Per la distanza, e parvemi alta tanto Quanto veduta non n’ aveva alcuna.	And turning our stern toward the morning, we made wings of our oars for the mad flight, always gaining on the left-hand side. Night already saw all the stars of the other pole, and ours so low that it did not rise above the floor of the sea. Five times the light beneath the moon had been rekindled and as many times quenched since we had entered upon the deep passage, when there appeared to us a mountain, dark with distance, and it seemed to me higher than any I had ever seen.[169]
Inf. 26.136 Noi ci allegrammo, e tosto tornò in pianto; Chè dalla nuova terra un turbo nacque, E percosse del legno il primo canto. Tre volte il fe’ girar con tutte l’ acque, Alla quarta levar la poppa in suso, E la prora ire in giù, com’ altrui piacque, Infin che il mar fu sopra noi richiuso.’	We rejoiced, and soon it turned to weeping; for from the new land a whirlwind arose and struck the forepart of the ship. Three times it whirled it round with all the waters; at the fourth it lifted the stern up and sent the prow down, as pleased another, until the sea had closed over us.”

CANTO 27

ITALIAN	ENGLISH
Inf. 27.1 Già era dritta in su la fiamma e queta, Per non dir più, e già da noi sen gía Con la licenza del dolce Poeta; Quando un’ altra, che dietro a lei venia, Ne fece volger gli occhi alla sua cima, Per un confuso suon che fuor n’ uscia. Come il bue Cicilian che mugghiò prima Col pianto di colui (e ciò fu dritto) Che l’ avea temperato con sua lima, Mugghiava con la voce dell’ afflitto, Sì che, con tutto ch’ ei fosse di rame, Pure e’ pareva dal dolor trafitto:	The flame was already upright and still, saying no more, and was already going away from us with the leave of the sweet poet, when another, which was coming behind it, made us turn our eyes to its tip because of a confused sound that came out of it. As the Sicilian bull, which first bellowed with the cries of the man (and that was just) who had shaped it with his file, used to bellow with the voice of the one tormented inside, so that, though it was made of copper, it still seemed pierced with pain,[170]
Inf. 27.13 Così per non aver via nè forame Dal principio del foco in suo linguaggio Si convertivan le parole grame. Ma poscia ch’ ebber colto lor viaggio Su per la punta, dandole quel guizzo Che dato avea la lingua in lor passaggio, Udimmo dire: ‘O tu, a cui io drizzo	so, having at first no path or opening out of the fire, the wretched words were turned into the fire’s language. But after they had found their way up through the tip, giving it the quiver that the tongue had given them as they passed, we heard it say, “O you to whom I direct my voice, and who were just now speaking Lombard, saying, ‘Now go

169 The light beneath the moon is the moon’s face as seen from earth: five months had passed.
170 Perillus made for Phalaris, tyrant of Agrigento in Sicily, a hollow bull in which victims were roasted so that their cries sounded like bellowing; Perillus was its first victim.

ITALIAN	ENGLISH
La voce, e che parlavi mo Lombardo, Dicendo: "issa ten va, più non t' adizzo:" Perch' io sia giunto forse alquanto tardo, Non t' incresca restare a parlar meco: Vedi che non incresce a me, ed ardo.	your way, I urge you no more,' though I have come perhaps somewhat late, may it not trouble you to stay and speak with me: you see that it does not trouble me, and I am burning.[171]
Inf. 27.25 Se tu pur mo in questo mondo cieco Caduto sei di quella dolce terra Latina ond' io mia colpa tutta reco, Dimmi se i Romagnuoli han pace o guerra; Ch' io fui de' monti là intra Urbino E il giogo di che 'l Tever si disserra.' Io era ingiuso ancora attento e chino, Quando il mio Duca mi tentò di costa, Dicendo: 'Parla tu, questi è Latino.'	If you have only now fallen into this blind world from that sweet Latin land from which I bring all my guilt, tell me whether the people of Romagna have peace or war; for I was from the mountains there between Urbino and the ridge from which the Tiber springs." I was still bent down and intent when my guide touched me on the side, saying, "You speak; this one is Latin."[172]
Inf. 27.34 Ed io ch' avea già pronta la risposta, Senza indugio a parlare incominciai: 'O anima, che se' laggiù nascosta, Romagna tua non è, e non fu mai, Senza guerra ne' cor de' suoi tiranni; Ma 'n palese nessuna or vi lasciai. Ravenna sta come stata è molti anni: L' aquila da Polenta là si cova, Sì che Cervia ricopre co' suoi vanni. La terra che fe' già la lunga prova, E de' Franceschi sanguinoso mucchio, Sotto le branche verdi si ritrova.	And I, who already had my answer ready, began to speak without delay: "O soul who are hidden down there, your Romagna is not, and never was, without war in the hearts of its tyrants; but I left no open war there now. Ravenna stands as it has stood for many years: the eagle of Polenta broods over it, so that it covers Cervia too with its wings. The city that once stood the long trial and made a bloody heap of the French finds itself under the green paws.[173]
Inf. 27.46 Il Mastin vecchio, e il nuovo da Verrucchio, Che fecer di Montagna il mal governo, Là dove soglion, fan de' denti succhio. Le città di Lamone e di Santerno Conduce il leoncel dal nido bianco, Che muta parte dalla state al verno; E quella a cui il Savio bagna il fianco, Così com' ella sie' tra il piano e il monte, Tra tirannia si vive e stato franco.	The old Mastiff and the young one of Verrucchio, who made such evil havoc of Montagna, go on sinking their teeth where they always have. The cities on the Lamone and the Santerno are led by the little lion of the white lair, who changes sides from summer to winter; and the city whose flank the Savio bathes, just as it lies between the plain and the mountain, lives between tyranny and freedom.[174]

GUIDO DA MONTEFELTRO

A warlord turned friar tells how Pope Boniface's false absolution damned him.

ITALIAN	ENGLISH
Inf. 27.55 Ora chi sei ti prego che ne conte: Non esser duro più ch' altri sia stato,	Now I beg you to tell us who you are: do not be harder than another has been, so may your name

171 Virgil was from Mantua in Lombardy, and the word he used for "now" (*issa*) is northern Italian dialect.
172 "Latin" here means Italian. The speaker, not yet named, is Guido da Montefeltro, Ghibelline warlord of the hill country of Montefeltro in Romagna.
173 The Polenta family, whose arms bore an eagle, ruled Ravenna and Cervia. The city is Forlì, which under Guido withstood a long siege and slaughtered a French army in 1282, and was now ruled by the Ordelaffi, whose arms bore a green lion.
174 The Malatesta, lords of Rimini from their castle at Verrucchio, killed Montagna de' Parcitati, Rimini's Ghibelline leader. Faenza and Imola, on the Lamone and Santerno, were ruled by Maghinardo Pagani, whose arms showed a lion on a white field; the Savio flows past Cesena.

ITALIAN	ENGLISH
Se il nome tuo nel mondo tegna fronte.' Poscia che il foco alquanto ebbe rugghiato Al modo suo, l' acuta punta mosse Di qua, di là, e poi diè cotal fiato: 'S' io credessi che mia risposta fosse A persona che mai tornasse al mondo, Questa fiamma staria senza più scosse: Ma perocchè giammai di questo fondo Non tornò vivo alcun, s' i' odo il vero, Senza tema d' infamia ti rispondo.	hold its ground in the world." After the fire had roared for a while in its own way, it moved its sharp point this way and that, and then gave out this breath: "If I believed that my answer were given to a person who would ever return to the world, this flame would stand without another quiver; but since no one has ever returned alive from this depth, if what I hear is true, I answer you without fear of infamy.
Inf. 27.67 Io fui uom d' arme, e poi fui cordelliero, Credendomi, sì cinto, fare ammenda: E certo il creder mio veniva intero, Se non fosse il gran Prete, a cui mal prenda, Che mi rimise nelle prime colpe; E come e quare voglio che m' intenda. Mentre ch' io forma fui d' ossa e di polpe, Che la madre mi diè, l' opere mie Non furon leonine, ma di volpe.	I was a man of arms, and then I was a friar of the cord, believing that, girded so, I would make amends; and certainly my belief would have come true in full, had it not been for the great Priest—may evil take him!—who put me back into my first sins; and I want you to understand how and *quare* [why]. While I was the form of bones and flesh that my mother gave me, my deeds were not those of the lion, but of the fox.[175]
Inf. 27.76 Gli accorgimenti e le coperte vie Io seppi tutte; e sì menai lor arte, Ch' al fine della terra il suono uscie. Quando mi vidi giunto in quella parte Di mia etade, ove ciascun dovrebbe Calar le vele e raccoglier le sarte, Ciò che pria mi piaceva, allor m' increbbe, E pentuto e confesso mi rendei; Ahi miser lasso! e giovato sarebbe.	The tricks and the covert ways, I knew them all, and I plied their art so well that the sound of it went out to the ends of the earth. When I saw that I had reached that part of my life where everyone ought to lower the sails and gather in the ropes, what had pleased me before then grieved me, and repentant and confessed I gave myself up; ah, wretched me! And it would have helped.
Inf. 27.85 Lo Principe de' nuovi Farisei, Avendo guerra presso a Laterano, E non con Saracin, nè con Giudei; Chè ciascun suo nimico era Cristiano, E nessuno era stato a vincer Acri, Nè mercatante in terra di Soldano: Nè sommo offizio, nè ordini sacri Guardò in sè, nè in me quel capestro Che solea far li suoi cinti più macri. Ma come Constantin chiese Silvestro Dentro Siratti a guarir della lebbre, Così mi chiese questi per maestro A guarir della sua superba febbre: Domandommi consiglio, ed io tacetti, Perchè le sue parole parver ebbre.	The Prince of the new Pharisees, having a war near the Lateran—and not with Saracens, nor with Jews, for every enemy of his was a Christian, and not one had been at the conquest of Acre, nor a merchant in the Sultan's land—had regard neither for the supreme office and holy orders in himself, nor, in me, for that cord which used to make those it girded leaner. But as Constantine sought out Silvester within Soracte to cure his leprosy, so this man sought me out as a master to cure the fever of his pride: he asked me for counsel, and I kept silent, because his words seemed drunken.[176]
Inf. 27.100 E poi mi disse: "Tuo cor non sospetti: Finor t' assolvo, e tu m' insegna fare	And then he said to me: 'Let your heart not be suspicious: I absolve you here and now, and you teach

175 The speaker is Guido da Montefeltro (1223–1298), a Ghibelline commander famous for his stratagems, who became a Franciscan, a friar "of the cord," in 1296. The "great Priest" is Pope Boniface VIII.
176 Boniface's war near the Lateran was his feud with the Colonna family of Rome, and Acre, the last Crusader stronghold, fell in 1291. Legend held that Pope Silvester, hiding on Mount Soracte, cured the emperor Constantine of leprosy.

ITALIAN	ENGLISH
Sì come Penestrino in terra getti. Lo ciel poss' io serrare e disserrare, Come tu sai; però son due le chiavi, Che il mio antecessor non ebbe care." Allor mi pinser gli argomenti gravi Là 've il tacer mi fu avviso il peggio, E dissi: "Padre, da che tu mi lavi Di quel peccato, ov' io mo cader deggio, Lunga promessa con l' attender corto Ti farà trionfar nell' alto seggio."	me how to act so that I may throw Palestrina to the ground. I can lock and unlock Heaven, as you know; for the keys are two, which my predecessor did not hold dear.' Then the weighty arguments pushed me to the point where silence seemed to me the worst course, and I said: 'Father, since you wash me of that sin into which I now must fall, long promise with short keeping will make you triumph on the high throne.'[177]
Inf. 27.112 Francesco venne poi, com' io fui morto, Per me; ma un de' neri Cherubini Gli disse: "Non portar; non mi far torto. Venir se ne dee giù tra' miei meschini, Perchè diede il consiglio frodolente, Dal quale in qua stato gli sono a' crini; Ch' assolver non si può chi non si pente, Nè pentere e volere insieme puossi, Per la contradizion che nol consente." O me dolente! come mi riscossi, Quando mi prese, dicendomi: "Forse Tu non pensavi ch' io loico fossi!"	Then Francis came for me, as soon as I was dead; but one of the black Cherubim said to him: 'Do not carry him off; do not wrong me. He must come down among my wretches, because he gave the fraudulent counsel, and ever since then I have been at his hair; for one who does not repent cannot be absolved, nor can one repent and will a thing at the same time, because of the contradiction, which does not allow it.' Oh, wretched me! How I started when he seized me, saying to me: 'Perhaps you did not think that I was a logician!'[178]
Inf. 27.124 A Minos mi portò: e quegli attorse Otto volte la coda al dosso duro, E, poi che per gran rabbia la si morse, Disse: "Questi è de' rei del foco furo": Perch' io là dove vedi son perduto, E sì vestito andando mi rancuro.' Quand' egli ebbe il suo dir così compiuto, La fiamma dolorando si partio, Torcendo e dibattendo il corno acuto. Noi passammo oltre, ed io e il Duca mio, Su per lo scoglio infino in sull' altr' arco Che copre il fosso, in che si paga il fio A quei che scommettendo acquistan carco.	He carried me to Minos; and Minos twisted his tail eight times around his hard back and, after he had bitten it in his great rage, said: 'This one is for the sinners of the thieving fire'; and so I am lost where you see, and going clothed like this, I grieve." When he had finished his speech in this way, the flame went off in sorrow, twisting and tossing its sharp horn. We passed on, I and my guide, up along the ridge as far as the next arch, which covers the ditch where the fee is paid by those who take on their burden by splitting apart.

CANTO 28

ITALIAN	ENGLISH
Inf. 28.1 Chi poria mai pur con parole sciolte Dicer del sangue e delle piaghe appieno, Ch' i' ora vidi, per narrar più volte? Ogni lingua per certo verria meno Per lo nostro sermone e per la mente, Ch' hanno a tanto comprender poco seno. S' ei s' adunasse ancor tutta la gente	Who could ever, even in words unbound by verse, tell in full of the blood and the wounds that I now saw, though he told it over many times? Every tongue would surely fall short, because of our speech and our mind, which have little room to comprehend so much. If all the people were gathered again who once, in the fateful land of

177 Palestrina was the Colonna stronghold, which surrendered on a promise of pardon and was razed in 1298. The predecessor is Celestine V, who abdicated the papacy in 1294.
178 Saint Francis of Assisi, founder of Guido's order.

ITALIAN	ENGLISH
Che già in sulla fortunata terra Di Puglia fu del suo sangue dolente Per li Troiani, e per la lunga guerra Che dell' anella fe' sì alte spoglie, Come Livio scrive, che non erra:	Apulia, grieved for their blood, because of the Trojans and because of the long war that made such high spoils of rings, as Livy writes, who does not err:[179]
Inf. 28.13 Con quella che sentì di colpi doglie Per contrastare a Roberto Guiscardo, E l' altra, il cui ossame ancor s' accoglie A Ceperan, là dove fu bugiardo Ciascun Pugliese, e là da Tagliacozzo Ove senz' arme vinse il vecchio Alardo: E qual forato suo membro, e qual mozzo Mostrasse, da equar sarebbe nulla Al modo della nona bolgia sozzo. Già veggia per mezzul perdere o lulla, Com' io vidi un, così non si pertugia, Rotto dal mento infin dove si trulla:	with those who felt the pain of blows in resisting Robert Guiscard, and the others whose bones are still being gathered at Ceperano, where every Apulian proved false, and there by Tagliacozzo, where old Alardo conquered without arms; and if one showed his limb pierced and another his cut off, it would be nothing to equal the foul fashion of the ninth ditch. Even a cask that loses its middleboard or a side-piece is not so split open as one I saw, ripped from the chin down to where one farts:[180]

THE SOWERS OF DISCORD

Those who caused schism and division are split open by a devil's sword.

ITALIAN	ENGLISH
Inf. 28.25 Tra le gambe pendevan le minugia; La corata pareva, e il tristo sacco Che merda fa di quel che si trangugia. Mentre che tutto in lui veder m' attacco, Guardommi, e con le man s' aperse il petto, Dicendo: 'Or vedi come io mi dilacco: Vedi come storpiato è Maometto. Dinanzi a me sen va piangendo Alì Fesso nel volto dal mento al ciuffetto: E tutti gli altri che tu vedi qui, Seminator di scandalo e di scisma Fur vivi; e però son fessi così.	between his legs his guts hung down; his vital organs showed, and the miserable sack that turns whatever is swallowed into shit. While I was wholly intent on looking at him, he looked at me, and with his hands he pulled open his chest, saying: "Now see how I rip myself apart: see how mangled Muhammad is. In front of me Ali goes weeping, his face split from chin to forelock; and all the others you see here were sowers of scandal and of schism while they lived, and that is why they are split like this.[181]
Inf. 28.37 Un diavolo è qua dietro che n' accisma Sì crudelmente, al taglio della spada Rimettendo ciascun di questa risma, Quando avem volta la dolente strada; Perocchè le ferite son richiuse Prima ch' altri dinanzi gli rivada, Ma tu chi se' che in sullo scoglio muse, Forse per indugiar d' ire alla pena, Ch' è giudicata in sulle tue accuse?'	A devil is back here who trims us up so cruelly, putting each of this crew to the edge of the sword again when we have gone round the sorrowful road; for the wounds have closed before anyone passes before him again. But who are you, gaping on the ridge, perhaps to put off going to the punishment that was adjudged on your own accusations?"
Inf. 28.46 'Nè morte il giunse ancor, nè colpa il mena,' Rispose il mio Maestro, 'a tormentarlo;	"Neither has death yet reached him, nor does guilt lead him here to be tormented," my master

179 The "Trojans" are the Romans, descendants of Aeneas' followers. The long war is the Second Punic War, in which Hannibal took bushels of gold rings from the Roman dead at Cannae (216 BC).
180 Robert Guiscard conquered southern Italy in the eleventh century. At Ceperano (1266) the Apulian barons deserted King Manfred, and at Tagliacozzo (1268) Charles of Anjou won through the cunning advice of the veteran Érard de Valéry (Alardo).

ITALIAN

Ma per dar lui esperienza piena,
A me, che morto son, convien menarlo
Per lo inferno quaggiù di giro in giro:
E questo è ver così com' io ti parlo.'
Più fur di cento che, quando l' udiro,
S' arrestaron nel fosso a riguardarmi,
Per maraviglia obbliando il martiro.

Inf. 28.55 'Or di' a Fra Dolcin dunque che s' armi,
Tu che forse vedrai lo sole in breve,
S' egli non vuol qui tosto seguitarmi,
Sì di vivanda che stretta di neve
Non rechi la vittoria al Noarese,
Ch' altrimenti acquistar non saria lieve.'
Poi che l' un piè per girsene sospese,
Maometto mi disse esta parola,
Indi a partirsi in terra lo distese.

Inf. 28.64 Un altro, che forata avea la gola
E tronco il naso infin sotto le ciglia,
E non avea ma' ch' un' orecchia sola,
Restato a riguardar per maraviglia
Con gli altri, innanzi agli altri aprì la canna
Ch' era di fuor d' ogni parte vermiglia;
E disse: 'Tu, cui colpa non condanna,
E cui io vidi su in terra Latina,
Se troppa simiglianza non m' inganna,
Rimembriti di Pier da Medicina,
Se mai torni a veder lo dolce piano,
Che da Vercelli a Marcabò dichina.

Inf. 28.76 E fa saper ai due miglior di Fano,
A messer Guido ed anco ad Angiolello
Che, se l' antiveder qui non è vano,
Gittati saran fuor di lor vasello,
E mazzerati presso alla Cattolica,
Per tradimento d' un tiranno fello.
Tra l' isola di Cipri e di Maiolica
Non vide mai sì gran fallo Nettuno,
Non da pirati, non da gente Argolica.

Inf. 28.85 Quel traditor che vede pur con l' uno,
E tien la terra, che tal è qui meco
Vorrebbe di vedere esser digiuno,
Farà venirli a parlamento seco;
Poi farà sì che al vento di Focara
Non farà lor mestier voto nè preco.'

ENGLISH

replied; "but to give him full experience, it falls to me, who am dead, to lead him through Hell down here from circle to circle; and this is as true as that I am speaking to you." There were more than a hundred who, when they heard him, stopped in the ditch to look at me, forgetting their torment in wonder.

"Now then, you who perhaps will see the sun before long, tell Fra Dolcino, if he does not want to follow me here soon, to arm himself so well with provisions that the grip of the snow may not bring victory to the Novarese, which otherwise would not be easy to win." After he had lifted one foot to go on, Muhammad said these words to me; then he set it down on the ground to depart.[182]

Another, who had his throat pierced and his nose cut off right up to beneath the brows, and had no more than a single ear, having stopped to stare in wonder with the others, opened his windpipe before the others, and it was crimson all over on the outside; and he said: "You whom guilt does not condemn, and whom I saw up above in the land of Italy, unless too great a likeness deceives me, remember Pier da Medicina, if ever you return to see the sweet plain that slopes down from Vercelli to Marcabò.[183]

And let the two best men of Fano know, Messer Guido and Angiolello too, that, if our foresight here is not vain, they will be thrown out of their vessel and drowned, weighted down, near La Cattolica, through the treachery of a wicked tyrant. Between the island of Cyprus and Majorca, Neptune never saw so great a crime, not by pirates, not by the Argive people.[184]

That traitor who sees with only one eye, and holds the city that someone here with me would wish he had never set eyes on, will have them come to parley with him; then he will act so that they will need no vow or prayer against the wind of Focara." And I to him: "Show me and make clear, if you

181 Muhammad, the founder of Islam, and his cousin and son-in-law Ali. Dante, following medieval Christian belief, places them among the makers of schism.
182 Fra Dolcino led a sect condemned as heretical; besieged in the hills near Novara and starved by snow, he was captured and burned in 1307.
183 Pier da Medicina, from near Bologna, is otherwise little known. The plain from Vercelli to Marcabò is the valley of the Po.
184 Guido del Cassero and Angiolello da Carignano, leading men of Fano, were reportedly drowned by Malatestino Malatesta, lord of Rimini. Cyprus and Majorca mark the two ends of the Mediterranean, and the Argives are the ancient Greeks.

ITALIAN	ENGLISH
Ed io a lui: 'Dimostrami e dichiara, Se vuoi ch' io porti su di te novella, Chi è colui dalla veduta amara.' Allor pose la mano alla mascella D' un suo compagno, e la bocca gli aperse Gridando: 'Questi è desso, e non favella:	want me to carry news of you up there, who is the one for whom the sight was bitter." Then he put his hand on the jaw of one of his companions and opened his mouth, crying: "This is he, and he does not speak:[185]
Inf. 28.97 Questi, scacciato, il dubitar sommerse In Cesare, affermando che il fornito Sempre con danno l' attender sofferse.' O quanto mi pareva sbigottito Con la lingua tagliata nella strozza, Curio, ch' a dire fu così ardito! Ed un ch' avea l' una e l' altra man mozza, Levando i moncherin per l' aura fosca, Sì che il sangue facea la faccia sozza, Gridò: 'Ricordera' ti anche del Mosca, Che dissi, lasso! "Capo ha cosa fatta," Che fu il mal seme per la gente tosca.'	this man, an exile, drowned the doubt in Caesar, declaring that one who is ready always suffers harm from delay." Oh, how dismayed he seemed to me, with his tongue cut off in his throat, Curio, who had been so bold to speak! And one who had both hands cut off, raising the stumps through the murky air so that the blood fouled his face, cried: "You will remember Mosca too, who said, alas, 'A thing done has an end,' which was the evil seed for the Tuscan people."[186]

BERTRAN DE BORN

A headless troubadour carries his own head like a lantern.

ITALIAN	ENGLISH
Inf. 28.109 Ed io gli aggiunsi: 'E morte di tua schiatta;' Perch' egli accumulando duol con duolo Sen gío come persona trista e matta. Ma io rimasi a riguardar lo stuolo, E vidi cosa ch' io avrei paura, Senza più prova, di contarla solo; Se non che coscienza mi assicura, La buona compagnia che l' uom francheggia Sotto l' osbergo del sentirsi pura. Io vidi certo, ed ancor par ch' io 'l veggia, Un busto senza capo andar, sì come Andavan gli altri della trista greggia.	And I added: "And the death of your clan"; at which, piling sorrow upon sorrow, he went off like a person grieving and crazed. But I stayed to look at the throng, and I saw a thing that I would be afraid even to tell without further proof, were it not that conscience reassures me, the good companion that makes a man bold beneath the armor of feeling itself pure. I saw for certain, and it still seems I see it, a trunk without a head walking, just as the others of the wretched flock were walking.
Inf. 28.121 E il capo tronco tenea per le chiome, Pesol con mano a guisa di lanterna, E quel mirava noi, e dicea: 'O me!' Di sè faceva a sè stesso lucerna, Ed eran due in uno, ed uno in due; Com' esser può, Quei sa che sì governa. Quando diritto al piè del ponte fue, Levò il braccio alto con tutta la testa Per appressarne le parole sue, Che furo: 'Or vedi la pena molesta	And it held its severed head by the hair, dangling from its hand like a lantern, and the head gazed at us and said: "Oh me!" It made of itself a lamp for itself, and they were two in one and one in two; how this can be, He knows who so ordains. When it was right at the foot of the bridge, it raised its arm high with the whole head, to bring its words close to us, and they were: "Now see the grievous punishment, you who, breathing, go looking at the dead: see if any is as great as this;

185 The one-eyed traitor is Malatestino, and the city is Rimini, near the Rubicon. Focara is a headland whose squalls sailors prayed to escape.

186 Curio, a tribune exiled from Rome, urged Caesar to cross the Rubicon (Lucan, *Pharsalia* 1). Mosca dei Lamberti counseled the murder of Buondelmonte (1216), which by tradition began the feud of Guelfs and Ghibellines in Florence.

ITALIAN	ENGLISH
Tu che, spirando, vai veggendo i morti: Vedi se alcuna è grande come questa;	
Inf. 28.133 E perchè tu di me novella porti, Sappi ch' io son Bertram dal Bornio, quelli Che diedi al re giovane i mai conforti. Io feci il padre e il figlio in sè ribelli: Achitofel non fe' più d' Ansalone E di David co' malvagi pungelli. Perch' io partii così giunte persone, Partito porto il mio cerebro, lasso! Dal suo principio ch' è in questo troncone. Così s' osserva in me lo contrapasso.'	and so that you may carry news of me, know that I am Bertran de Born, the one who gave the young king the evil encouragement. I made the father and the son rebels against each other: Ahithophel did no more with Absalom and David by his wicked goadings. Because I parted persons so joined, I carry my brain parted, alas, from its source, which is in this trunk. Thus retribution is observed in me."[187]

CANTO 29

ITALIAN	ENGLISH
Inf. 29.1 La molta gente e le diverse piaghe Avean le luci mie sì inebriate, Che dello stare a piangere eran vaghe; Ma Virgilio mi disse: 'Che pur guate? Perchè la vista tua pur si soffolge Laggiù tra l' ombre triste smozzicate? Tu non hai fatto sì all' altre bolge: Pensa, se tu annoverar le credi, Che miglia ventidue la valle volge; E già la luna è sotto i nostri piedi: Lo tempo è poco omai che n' è concesso, Ed altro è da veder che tu non vedi.'	The many people and the various wounds had so inebriated my eyes that they longed to stay and weep; but Virgil said to me: "What are you still staring at? Why does your sight still linger down there among the wretched mutilated shades? You did not do so at the other ditches. Consider, if you think to count them, that the valley runs around for twenty-two miles; and already the moon is beneath our feet. The time now granted us is short, and there is more to see than you are seeing."[188]
Inf. 29.13 'Se tu avessi,' rispos' io appresso, 'Atteso alla cagion perch' io guardava, Forse m' avresti ancor lo star dimesso.' Parte sen gía, ed io retro gli andava, Lo Duca, già facendo la risposta, E soggiungendo: 'Dentro a quella cava Dov' io teneva or gli occhi sì a posta, Credo che un spirto del mio sangue pianga La colpa che laggiù cotanto costa.' Allor disse il Maestro: 'Non si franga Lo tuo pensier da qui innanzi sopr' ello: Attendi ad altro, ed ei là si rimanga;	"If you had paid attention," I answered then, "to the reason why I was looking, perhaps you would have allowed me to stay longer." Meanwhile my guide was going on, and I went behind him, already making my reply and adding: "Within that hollow where I was just now keeping my eyes so fixed, I believe a spirit of my own blood weeps for the guilt that costs so much down there." Then the master said: "From now on, do not let your thought break itself on him: attend to other things, and let him stay there;
Inf. 29.25 Ch' io vidi lui a piè del ponticello Mostrarti, e minacciar forte col dito, Ed udî 'l nominar Geri del Bello. Tu eri allor sì del tutto impedito Sopra colui che già tenne Altaforte,	for I saw him at the foot of the little bridge pointing at you and threatening fiercely with his finger, and I heard him called Geri del Bello. You were then so wholly absorbed in the one who once held

187 Bertran de Born (c. 1140–c. 1215), a troubadour, was said to have incited Henry the "Young King" against his father Henry II of England, as Ahithophel urged Absalom against David (2 Samuel 15–17). "Retribution" renders *contrapasso,* the scholastic term for a punishment that answers the sin in kind.

188 The moon, full the night before, is now on the far side of the earth beneath them, which puts the hour at about one in the afternoon of Holy Saturday.

ITALIAN	ENGLISH
Che non guardasti in là; sì fu partito.' 'O Duca mio, la violenta morte Che non gli è vendicata ancor,' diss' io, 'Per alcun che dell' onta sia consorte, Fece lui disdegnoso; ond' ei sen gío Senza parlarmi, sì com' io stimo; Ed in ciò m' ha e' fatto a sè più pio.'	Hautefort that you did not look over that way, and so he went off." "O my guide, the violent death that has not yet been avenged for him," I said, "by anyone who is a partner in the shame, made him indignant; and so he went away without speaking to me, as I judge; and by this he has made me pity him the more."[189]
Inf. 29.37 Così parlammo infino al loco primo Che dello scoglio l' altra valle mostra, Se più lume vi fosse, tutto ad imo. Quando noi fummo in sull' ultima chiostra Di Malebolge, sì che i suoi conversi Potean parere alla veduta nostra, Lamenti saettaron me diversi, Che di pietà ferrati avean gli strali: Ond' io gli orecchi colle man copersi.	So we talked as far as the first point on the ridge that would show the next valley all the way to the bottom, if there were more light there. When we were above the last cloister of Malebolge, so that its lay brothers could come into our sight, various laments shot at me, whose arrows were tipped with pity, and at this I covered my ears with my hands.

THE FALSIFIERS

In the last ditch, alchemists and other falsifiers lie diseased and scratching.

ITALIAN	ENGLISH
Inf. 29.46 Qual dolor fora, se degli spedali Di Valdichiana tra il luglio e il settembre, E di Maremma e di Sardigna i mali Fossero in una fossa tutti insembre; Tal era quivi, e tal puzzo n' usciva, Qual suol venir delle marcite membre. Noi discendemmo in sull' ultima riva Del lungo scoglio, pur da man sinistra, Ed allor fu la mia vista più viva Giù ver lo fondo, là 've la ministra Dell' alto Sire, infallibil giustizia, Punisce i falsator che qui registra.	Such pain as there would be if the sick from the hospitals of Valdichiana between July and September, and of the Maremma and of Sardinia, were all together in one trench, such was there here; and such a stench came out of it as usually comes from rotting limbs. We went down onto the last bank of the long ridge, still to the left, and then my sight was keener down toward the bottom, where the minister of the high Lord, infallible Justice, punishes the falsifiers whom she records here.[190]
Inf. 29.58 Non credo che a veder maggior tristizia Fosse in Egina il popol tutto infermo, Quando fu l' aer sì pien di malizia, Che gli animali infino al picciol vermo Cascaron tutti, e poi le genti antiche, Secondo che i poeti hanno per fermo, Si ristorar di seme di formiche; Ch' era a veder per quella oscura valle Languir gli spirti per diverse biche. Qual sopra il ventre, e qual sopra le spalle L' un dell' altro giacea, e qual carpone Si trasmutava per lo tristo calle.	I do not believe it was a greater sorrow to see the whole people sick in Aegina, when the air was so full of pestilence that the animals, down to the little worm, all fell dead, and afterward the ancient peoples, as the poets hold for certain, were restored from the seed of ants, than it was to see, through that dark valley, the spirits languishing in various heaps. One lay on his belly, and another on the shoulders of another, and another, on all fours, was dragging himself along the wretched path.[191]

189 Geri del Bello, a cousin of Dante's father, was killed in a feud. Hautefort (Altaforte) was Bertran de Born's castle.
190 Valdichiana, the Maremma and Sardinia were notorious for malaria in summer. The tenth and last ditch holds the falsifiers.
191 Ovid tells (*Metamorphoses* 7) how Juno sent a plague on the island of Aegina and Jupiter repeopled it by turning ants into men, the Myrmidons.

ITALIAN	ENGLISH
Inf. 29.70 Passo passo andavam senza sermone, Guardando ed ascoltando gli ammalati, Che non potean levar le lor persone. Io vidi due sedere a sè poggiati, Come a scaldar si poggia tegghia a tegghia, Dal capo al piè di schianze maculati: E non vidi giammai menare stregghia Da ragazzo aspettato dal signorso, Nè da colui che mal volentier vegghia; Come ciascun menava spesso il morso Dell' unghie sopra sè per la gran rabbia Del pizzicor, che non ha più soccorso.	Step by step we went without speaking, looking at and listening to the sick, who could not lift up their bodies. I saw two sitting propped against each other, as pan is propped against pan to warm, spotted from head to foot with scabs; and I never saw a currycomb plied by a stable boy whose master is waiting for him, nor by one who stays awake unwillingly, the way each of them kept plying the bite of his nails upon himself, for the great fury of the itching, which has no other relief.
Inf. 29.82 E sì traevan giù l' unghie la scabbia, Come coltel di scardova le scaglie, O d' altro pesce che più larghe l' abbia. 'O tu che colle dita ti dismaglie,' Cominciò il Duca mio all' un di loro, 'E che fai d' esse tal volta tanaglie, Dinne s' alcun Latino è tra costoro Che son quinc' entro, se l' unghia ti basti Eternalmente a cotesto lavoro.' 'Latin sem noi, che tu vedi sì guasti Qui ambedue,' rispose l' un piangendo: 'Ma tu chi se', che di noi domandasti?'	And their nails dragged the scabs down as a knife does the scales of a bream, or of another fish that has larger ones. "O you who strip off your mail with your fingers," my guide began to one of them, "and who sometimes make pincers of them, tell us if any Italian is among those who are in here, so may your nails suffice you eternally for that work." "We are Italians, both of us whom you see so ruined here," one replied, weeping; "but who are you, who have asked about us?"
Inf. 29.94 E il Duca disse: 'Io son un che discendo Con questo vivo giù di balzo in balzo, E di mostrar l' inferno a lui intendo.' Allor si ruppe lo comun rincalzo; E tremando ciascuno a me si volse Con altri che l' udiron di rimbalzo. Lo buon Maestro a me tutto s' accolse, Dicendo: 'Di' a lor ciò che tu vuoli.' Ed io incominciai, poscia ch' ei volse:	And my guide said: "I am one who goes down with this living man from ledge to ledge, and I mean to show him Hell." Then their mutual support broke apart, and each turned trembling to me, with others who heard it as it echoed. The good master drew close to me, saying: "Say to them what you will." And I began, since he so wished:
Inf. 29.103 'Se la vostra memoria non s' imboli Nel primo mondo dall' umane menti, Ma s' ella viva sotto molti soli, Ditemi chi voi siete e di che genti: La vostra sconcia e fastidiosa pena Di palesarvi a me non vi spaventi.' 'Io fui d' Arezzo, ed Albero da Siena,' Rispose l' un, 'mi fe' mettere al foco; Ma quel perch' io mori' qui non mi mena.	"So may your memory not steal away from human minds in the first world, but live on under many suns, tell me who you are and of what people: do not let your foul and loathsome punishment frighten you from revealing yourselves to me." "I was from Arezzo, and Albero of Siena," one replied, "had me put to the fire; but what I died for is not what brings me here.
Inf. 29.113 Ver è ch' io dissi a lui, parlando a gioco, Io mi saprei levar per l' aere a volo: E quei, che avea vaghezza e senno poco, Volle ch' io gli mostrassi l' arte; e solo Perch' io nol feci Dedalo, mi fece Ardere a tal, che l' avea per figliuolo. Ma nell' ultima bolgia delle diece	It is true that I told him, speaking in jest, that I would know how to raise myself through the air in flight; and he, who had eagerness and little sense, wanted me to show him the art; and only because I did not make him a Daedalus, he had me burned by one who held him as a son. But Minos, who is not permitted to err, condemned me to the last

ITALIAN	ENGLISH
Me per alchimia che nel mondo usai Dannò Minos, a cui fallar non lece.’	ditch of the ten for the alchemy I practiced in the world.”[192]
Inf. 29.121 Ed io dissi al Poeta: ‘Or fu giammai Gente sì vana come la sanese? Certo non la francesca sì d’ assai.’ Onde l’ altro lebbroso che m’ intese Rispose al detto mio: ‘Trammene Stricca, Che seppe far le temperate spese; E Niccolò, che la costuma ricca Del garofano prima discoperse Nell’ orto dove tal seme s’ appicca; E tranne la brigata in che disperse Caccia d’ Ascian la vigna e la gran fronda, E l’ Abbagliato il suo senno proferse.	And I said to the poet: “Now was there ever a people as vain as the Sienese? Certainly not the French, not by a long way.” At this the other leper, who heard me, answered my words: “Leave out Stricca, who knew how to spend in moderation; and Niccolò, who first discovered the costly custom of the clove in the garden where such seed takes root; and leave out the company in which Caccia d’Asciano squandered his vineyard and his great woods, and Abbagliato showed off his wit.[193]
Inf. 29.133 Ma perchè sappi chi sì ti seconda Contra i Sanesi, aguzza ver me l’ occhio Sì che la faccia mia ben ti risponda; Sì vedrai ch’ io son l’ ombra di Capocchio, Che falsai li metalli con alchimia, E ti dei ricordar, se ben t’ adocchio, Com’ io fui di natura buona scimia.’	But so that you may know who seconds you like this against the Sienese, sharpen your eye toward me, so that my face may answer you well; then you will see that I am the shade of Capocchio, who falsified metals with alchemy; and you must remember, if I eye you rightly, how good an ape of nature I was.”[194]

CANTO 30

ITALIAN	ENGLISH
Inf. 30.1 Nel tempo che Junone era crucciata Per Semelè contra il sangue tebano, Come mostrò una ed altra fiata, Atamante divenne tanto insano, Che veggendo la moglie con due figli Andar carcata da ciascuna mano, Gridò: ‘Tendiam le reti, sì ch’ io pigli La leonessa e i leoncini al varco:’ E poi distese i dispietati artigli, Prendendo l’ un che avea nome Learco, E rotollo, e percosselo ad un sasso; E quella s’ annegò con l’ altro carco.	In the time when Juno was enraged because of Semele against the Theban blood, as she showed more than once, Athamas went so mad that, seeing his wife go by carrying their two sons, one on each arm, he cried: “Let us spread the nets, so that I may catch the lioness and her cubs at the pass”; and then he stretched out his pitiless claws, seizing the one whose name was Learchus, and whirled him round and dashed him against a rock; and she drowned herself with her other burden.[195]
Inf. 30.13 E quando la fortuna volse in basso L’ altezza de’ Troian che tutto ardiva, Sì che insieme col regno il re fu casso; Ecuba trista misera e cattiva, Poscia che vide Polissena morta, E del suo Polidoro in sulla riva	And when fortune brought low the loftiness of the Trojans, who dared everything, so that the king was wiped out together with his kingdom, Hecuba, sad, wretched and captive, after she had seen Polyxena dead, and in her sorrow had found

192 The speaker, by early accounts Griffolino of Arezzo, was burned as a heretic at the instigation of the foolish Albero, whose protector, the Bishop of Siena, loved him like a son. Daedalus flew from Crete on wings he had made.
193 The list is ironic: Stricca, Niccolò (who introduced costly cloves into Sienese cooking), Caccia d’Asciano and Abbagliato belonged to Siena’s notorious “Spendthrift Brigade.”
194 Capocchio, burned at Siena in 1293 for alchemy, was said by early commentators to have known Dante in their student days.
195 Juno, jealous of Jupiter’s love for the Theban princess Semele, drove mad Athamas, husband of Semele’s sister Ino. The story is in Ovid’s *Metamorphoses,* Book 4.

ITALIAN	ENGLISH
Del mar si fu la dolorosa accorta, Forsennata latrò sì come cane; Tanto il dolor le fe' la mente torta.	her Polydorus on the seashore, went out of her mind and barked like a dog, so far had grief twisted her mind.[196]
Inf. 30.22 Ma nè di Tebe furie nè Troiane Si vider mai in alcun tanto crude, Non punger bestie, non che membra umane, Quant' io vidi in due ombre smorte e nude Che mordendo correvan di quel modo Che il porco quando del porcil si schiude. L' una giunse a Capocchio, ed in sul nodo Del collo l' assannò sì che tirando Grattar gli fece il ventre al fondo sodo. E l' Aretin, che rimase tremando, Mi disse: 'Quel folletto è Gianni Schicchi, E va rabbioso altrui così conciando.'	But neither Theban furies nor Trojan were ever seen so cruel in anyone, in goading beasts, let alone human limbs, as I saw in two pale and naked shades who ran biting, the way a pig does when it is let out of the sty. One of them came at Capocchio, and sank its tusks into the nape of his neck, so that, dragging him, it made his belly scrape along the hard bottom. And the Aretine, who was left trembling, said to me: "That goblin is Gianni Schicchi, and in his rage he goes about treating others like this."[197]
Inf. 30.34 'O,' diss' io lui, 'se l' altro non ti ficchi Li denti addosso, non ti sia fatica A dir chi è, pria che di qui si spicchi.' Ed egli a me: 'Quell' è l' anima antica Di Mirra scellerata, che divenne Al padre, fuor del dritto amore, amica. Questa a peccar con esso così venne, Falsificando sè in altrui forma, Come l' altro che là sen va sostenne, Per guadagnar la donna della torma, Falsificare in sè Buoso Donati, Testando, e dando al testamento norma.'	"Oh," I said to him, "so may the other not fasten its teeth on you, do not find it a burden to tell me who it is, before it darts away from here." And he to me: "That is the ancient soul of wicked Myrrha, who became her father's lover, beyond rightful love. She came to sin with him in this way, by counterfeiting herself in another's form, just as the other, who is going off over there, dared, in order to win the lady of the herd, to counterfeit Buoso Donati in himself, making a will and giving the will its proper legal form."[198]

MASTER ADAM

A counterfeiter swollen with dropsy quarrels with Sinon the Greek.

ITALIAN	ENGLISH
Inf. 30.46 E poi che i due rabbiosi fur passati, Sopra cu' io avea l' occhio tenuto, Rivolsilo a guardar gli altri mal nati. Io vidi un fatto a guisa di liuto, Pur ch' egli avesse avuta l' anguinaia Tronca dal lato che l' uomo ha forcuto. La grave idropisì, che sì dispaia Le membra con l' umor che mal converte, Che il viso non risponde alla ventraia, Faceva a lui tener le labbra aperte, Come l' etico fa, che per la sete L' un verso il mento e l' altro in su riverte.	And when the two raging ones, on whom I had kept my eye, had passed, I turned it to look at the other ill-born souls. I saw one shaped like a lute, if only his groin had been cut off at the place where a man is forked. The heavy dropsy, which so mismatches the limbs with the humor it badly converts that the face does not answer to the belly, made him hold his lips apart, as the consumptive does, who for thirst turns one lip toward his chin and the other upward.

196 Hecuba, queen of Troy, saw her daughter Polyxena sacrificed on Achilles' tomb and found the body of her son Polydorus, murdered by the king of Thrace (Ovid, *Metamorphoses*, Book 13).
197 The Aretine is Griffolino of Arezzo, who spoke in the previous canto. Gianni Schicchi (died c. 1280) was a Florentine famous for his gift of mimicry.
198 In Ovid's *Metamorphoses* (Book 10), Myrrha disguised herself to sleep with her father Cinyras. Schicchi impersonated the dead Buoso Donati to dictate a false will, and left himself the finest mare of the stud.

ITALIAN	ENGLISH
Inf. 30.58 ‘O voi, che senza alcuna pena siete (E non so io perchè) nel mondo gramo,’ Diss’ egli a noi, ‘guardate ed attendete Alla miseria del maestro Adamo; Io ebbi vivo assai di quel ch’ io volli, Ed ora, lasso! un gocciol d’ acqua bramo. Li ruscelletti che dei verdi colli Del Casentin discendon giuso in Arno, Facendo i lor canali freddi e molli, Sempre mi stanno innanzi, e non indarno; Chè l’ imagine lor vie più m’ asciuga, Che il male ond’ io nel volto mi discarno.	“O you who are without any punishment (and I do not know why) in this grim world,” he said to us, “look and attend to the misery of Master Adam. Alive, I had plenty of what I wanted, and now, alas, I crave one drop of water. The little streams that run down from the green hills of the Casentino into the Arno, making their channels cool and soft, are always before me, and not in vain; for their image dries me up far more than the disease that strips the flesh from my face.[199]
Inf. 30.70 La rigida giustizia che mi fruga, Tragge cagion del loco ov’ io peccai, A metter più li miei sospiri in fuga. Ivi è Romena, là dov’ io falsai La lega suggellata del Batista, Perch’ io il corpo su arso lasciai. Ma s’ io vedessi qui l’ anima trista Di Guido, o d’ Alessandro, o di lor frate, Per fonte Branda non darei la vista. Dentro c’ è l’ una già, se l’ arrabbiate Ombre che van dintorno dicon vero: Ma che mi val, ch’ ho le membra legate?	The rigid justice that searches me takes its occasion from the place where I sinned, to put my sighs to flight all the more. There is Romena, where I counterfeited the alloy sealed with the Baptist, for which I left my body burned up above. But if I could see here the wretched soul of Guido, or of Alessandro, or of their brother, I would not give up the sight for Fonte Branda. One of them is already inside, if the raging shades who go around tell the truth; but what use is it to me, when my limbs are bound?[200]
Inf. 30.82 S’ io fossi pur di tanto ancor leggiero Ch’ io potessi in cent’ anni andare un’ oncia, Io sarei messo già per lo sentiero, Cercando lui tra questa gente sconcia, Con tutto ch’ ella volge undici miglia, E men d’ un mezzo di traverso non ci ha. Io son per lor tra sì fatta famiglia: Ei m’ indussero a battere i fiorini, Che avevan tre carati di mondiglia.’	If I were still just light enough to go one inch in a hundred years, I would already have set out along the path, looking for him among these disfigured people, even though the ditch runs eleven miles around and is no less than half a mile across. Because of them I am among such a household: they induced me to strike the florins that had three carats of dross.”
Inf. 30.91 Ed io a lui: ‘Chi son li due tapini Che fuman come man bagnate il verno, Giacendo stretti a’ tuoi destri confini?’ ‘Qui li trovai, e poi volta non dierno,’ Rispose, ‘quand’ io piovvi in questo greppo, E non credo che dieno in sempiterno. L’ una è la falsa che accusò Joseppo; L’ altro è il falso Sinon greco da Troia: Per febbre acuta gittan tanto leppo.’	And I to him: “Who are the two wretches who steam like wet hands in winter, lying close against your boundaries on the right?” “I found them here, and they have not turned over since,” he answered, “when I rained down into this trough, and I do not believe they will turn for all eternity. One is the false woman who accused Joseph; the other is the false Sinon, the Greek from Troy: because of acute fever they give off such a stench.”[201]
Inf. 30.106 E l’ un di lor, che si recò a noia Forse d’ esser nomato sì oscuro,	And one of them, who perhaps took offense at being named so infamously, struck him with his fist on his rigid belly: it sounded as if it were a drum;

199 Master Adam was burned in 1281 for counterfeiting the Florentine gold florin. The Casentino is the upper valley of the Arno, east of Florence.
200 The florin bore the image of John the Baptist, patron of Florence. Guido, Alessandro and their brother were the Conti Guidi of Romena, who had Adam forge the coins; Fonte Branda was a spring (near Romena, or the famous fountain in Siena).

ITALIAN	ENGLISH
Col pugno gli percosse l' epa croia: Quella sonò come fosse un tamburo: E mastro Adamo gli percosse il volto Col braccio suo che non parve men duro, Dicendo a lui: 'Ancor che mi sia tolto Lo mover, per le membra che son gravi, Ho io il braccio a tal mestiere sciolto.' Ond' ei rispose: 'Quando tu andavi Al foco non l' avei tu così presto; Ma sì e più l' avei quando coniavi.'	and Master Adam struck him in the face with his arm, which seemed no less hard, saying to him: "Although I am deprived of movement by my limbs, which are heavy, I have an arm free for such work." To which he answered: "When you were going to the fire you did not have it so ready; but you had it as ready, and more, when you were coining."
Inf. 30.115 E l' idropico: 'Tu di' ver di questo; Ma tu non fosti sì ver testimonio, Là 've del ver a Troia fosti richiesto.' 'S' io dissi 'l falso, e tu falsasti il conio,' Disse Sinone, 'e son qui per un fallo, E tu per più che alcun altro demonio.' 'Ricorditi, spergiuro, del cavallo,' Rispose quel ch' avea enfiata l' epa; 'E siati reo che tutto il mondo sallo.' 'E te sia rea la sete onde ti crepa,' Disse il Greco, 'la lingua, e l' acqua marcia Che il ventre innanzi a gli occhi sì t' assiepa.'	And the dropsical one: "You speak the truth in this; but you were not so true a witness there at Troy, when you were asked for the truth." "If I spoke falsely, you falsified the coin," said Sinon, "and I am here for one fault, and you for more than any other demon." "Remember the horse, perjurer," replied the one with the swollen belly, "and may it torment you that the whole world knows it." "And may the thirst that cracks your tongue torment you," said the Greek, "and the putrid water that hedges your belly up so before your eyes."
Inf. 30.124 Allora il monetier: 'Così si squarcia La bocca tua per suo mal come suole; Chè s' i' ho sete ed umor mi rinfarcia, Tu hai l' arsura e il capo che ti duole, E per leccar lo specchio di Narcisso, Non vorresti a invitar molte parole.' Ad ascoltarli er' io del tutto fisso, Quando il Maestro mi disse: 'Or pur mira, Che per poco è che teco non mi risso.' Quand' io 'l senti' a me parlar con ira, Volsimi verso lui con tal vergogna, Ch' ancor per la memoria mi si gira.	Then the coiner: "So your mouth gapes open to its own harm, as it always does; for if I have thirst and humor stuffs me full, you have the burning and the head that aches, and to lick the mirror of Narcissus you would not need many words of invitation." I was wholly fixed on listening to them, when the master said to me: "Go on, keep staring, for it would take little for me to quarrel with you." When I heard him speak to me in anger, I turned toward him with such shame that it still circles through my memory.[202]
Inf. 30.133 E quale è quei che suo dannaggio sogna, Che sognando desidera sognare, Sì che quel ch' è, come non fosse, agogna; Tal mi fec' io, non potendo parlare, Che desiava scusarmi, e scusava Me tuttavia, e nol mi credea fare. 'Maggior difetto men vergogna lava,' Disse il Maestro, 'che il tuo non è stato; Però d' ogni tristizia ti disgrava: E fa ragion ch' io ti sia sempre allato, Se più avvien che fortuna t' accoglia	And like one who dreams of something harmful to him, and, dreaming, wishes he were dreaming, so that he longs for what is as if it were not, so I became, unable to speak, for I wished to excuse myself, and was excusing myself all the while, and did not think I was doing so. "Less shame washes away a greater fault than yours has been," said the master; "so unburden yourself of all sadness; and reckon that I am always at your side, if it happens again that fortune brings you where people are in a similar dispute; for to want to hear that is a base desire."

201 Potiphar's wife falsely accused Joseph of trying to seduce her (Genesis 39). Sinon talked the Trojans into bringing the wooden horse into their city (Virgil, *Aeneid*, Book 2).
202 The mirror of Narcissus is water, in which Narcissus fell in love with his own reflection.

ITALIAN	ENGLISH
Ove sien genti in simigliante piato; Chè voler ciò udire è bassa voglia.’	

CANTO 31

ITALIAN	ENGLISH
Inf. 31.1 Una medesma lingua pria mi morse, Sì che mi tinse l’ una e l’ altra guancia, E poi la medicina mi riporse. Così od’ io che soleva la lancia D’ Achille e del suo padre esser cagione Prima di trista e poi di buona mancia. Noi demmo il dosso al misero vallone Su per la ripa che il cinge dintorno, Attraversando senza alcun sermone.	One and the same tongue first stung me, so that it colored both my cheeks, and then it supplied the remedy. So I hear that the lance of Achilles and of his father used to be the cause first of a sad and then of a good gift. We turned our backs on the wretched valley, up over the bank that girds it round, crossing without any speech.[203]

THE GIANTS

What Dante takes for towers are giants standing in the pit around the bottom of Hell.

ITALIAN	ENGLISH
Inf. 31.10 Quivi era men che notte e men che giorno, Sì che il viso m’ andava innanzi poco: Ma io senti’ sonare un alto corno, Tanto ch’ avrebbe ogni tuon fatto fioco, Che, contra sè la sua via seguitando, Dirizzò gli occhi miei tutti ad un loco: Dopo la dolorosa rotta, quando Carlo Magno perdè la santa gesta, Non sonò sì terribilmente Orlando. Poco portai in là volta la testa, Che mi parve veder molte alte torri; Ond’ io: ‘Maestro, di’, che terra è questa?’	Here it was less than night and less than day, so that my sight went only a little way ahead; but I heard a high horn sound, so loud that it would have made any thunder faint, and, as my eyes followed its path back toward it, it directed them wholly to one place. After the woeful rout, when Charlemagne lost his holy band, Roland did not sound his horn so terribly. I had kept my head turned that way only a little while when I seemed to see many high towers; so I said: “Master, tell me, what city is this?”[204]
Inf. 31.22 Ed egli a me: ‘Però che tu trascorri Per le tenebre troppo dalla lungi, Avvien che poi nel ’maginare aborri. Tu vedrai ben, se tu là ti congiungi, Quanto il senso s’ inganna di lontano: Però alquanto più te stesso pungi.’ Poi caramente mi prese per mano, E disse: ‘Pria che noi siam più avanti, Acciocchè il fatto men ti paia strano, Sappi che non son torri, ma giganti, E son nel pozzo intorno dalla ripa Dall’ umbilico in giuso tutti quanti.’	And he to me: “Because you pierce the darkness from too far away, it happens that you then go astray in your imagining. You will see clearly, if you get there, how much the senses are deceived by distance; so spur yourself on a little more.” Then he took me lovingly by the hand and said: “Before we go farther, so that the fact may seem less strange to you, know that they are not towers but giants, and they are in the pit, around its bank, from the navel downward, every one of them.”
Inf. 31.34 Come, quando la nebbia si dissipa, Lo sguardo a poco a poco raffigura	As, when the mist disperses, the gaze little by little makes out what the vapor that thickens the air

203 The lance Achilles inherited from his father Peleus was said to heal the wounds it caused.
204 In the *Song of Roland*, the rear guard of Charlemagne’s army, with its paladins, was destroyed at Roncesvalles (AD 778), and Roland blew his horn too late for help.

ITALIAN	ENGLISH
Ciò che cela il vapor che l' aere stipa: Così forando l' aura grossa e scura, Più e più appressando in ver la sponda, Fuggíemi errore, e cresce'mi paura. Perocchè come in sulla cerchia tonda Montereggion di torri si corona; Così la proda che il pozzo circonda Torreggiavan di mezza la persona Gli orribili giganti, cui minaccia Giove del cielo ancora quando tuona.	conceals, so, as I pierced the thick, dark air, coming nearer and nearer to the edge, my error fled from me and my fear grew. For as Montereggioni crowns itself with towers on its round circle of walls, so the rim that surrounds the pit was towered over, with half their bodies, by the horrible giants, whom Jove still threatens from heaven when he thunders.[205]
Inf. 31.46 Ed io scorgeva già d' alcun la faccia, Le spalle e il petto, e del ventre gran parte, E per le coste giù ambo le braccia. Natura certo, quando lasciò l' arte Di sì fatti animali, assai fe' bene, Per torre tali esecutori a Marte: E s' ella d' elefanti e di balene Non si pente, chi guarda sottilmente Più giusta e più discreta la ne tiene: Chè dove l' argomento della mente S' aggiunge al mal volere ed alla possa, Nessun riparo vi può far la gente.	And already I could make out the face of one of them, his shoulders and chest and a great part of his belly, and both his arms down along his sides. Nature certainly did very well when she gave up the art of making such creatures, to take such agents away from Mars; and if she does not repent of elephants and whales, whoever looks closely holds her the more just and the more prudent for it: for where the reasoning of the mind is joined to ill will and to power, people can make no defense against it.
Inf. 31.58 La faccia sua mi parea lunga e grossa Come la pina di san Pietro a Roma; Ed a sua proporzione eran l' altr' ossa: Sì che la ripa, ch' era perizoma Dal mezzo in giù, ne mostrava ben tanto Di sopra, che di giungere alla chioma Tre Frison s' averian dato mal vanto: Perocch' io ne vedea trenta gran palmi Dal loco in giù, dov' uomo affibbia il manto. 'Rafel mai amech zabi almi,' Cominciò a gridar la fiera bocca, Cui non si convenian più dolci salmi.	His face seemed to me as long and as large as the pine cone of Saint Peter's at Rome, and his other bones were in proportion; so that the bank, which was an apron from his middle down, showed so much of him above that three Frisians would have made a vain boast of reaching his hair; for I saw thirty great spans of him downward from the place where a man buckles his cloak. "*Rafel mai amech zabi almi*," the savage mouth began to cry, to which no sweeter psalms were fitting.[206]
Inf. 31.70 E il Duca mio ver lui: 'Anima sciocca, Tienti col corno, e con quel ti disfoga, Quand' ira o altra passion ti tocca, Cercati al collo, e troverai la soga Che il tien legato, o anima confusa, E vedi lui che il gran petto ti doga.' Poi disse a me: 'Egli stesso s' accusa; Questi è Nembrotto, per lo cui mal coto Pure un linguaggio nel mondo non s' usa.	And my guide toward him: "Foolish soul, keep to your horn, and vent yourself with that when anger or some other passion touches you! Search at your neck, and you will find the strap that holds it tied, O confused soul, and see it banding your great chest." Then he said to me: "He accuses himself; this is Nimrod, through whose evil thought one single language is no longer used in the world.[207]
Inf. 31.79 Lasciamlo stare, e non parliamo a voto: Chè così è a lui ciascun linguaggio,	Let us leave him alone, and not speak in vain; for every language is to him as his is to others, which is known to no one." So we made a longer journey,

205 Montereggioni is a castle near Siena whose circular wall was ringed with fourteen towers. In classical myth the giants rebelled against Jove and were struck down by his thunderbolts.
206 The great bronze pine cone, about four meters high, stood in the forecourt of Old Saint Peter's and is now in the Vatican. The giant's words are deliberately meaningless, as Virgil goes on to explain.

ITALIAN	ENGLISH
Come il suo ad altrui ch' a nullo è noto.' Facemmo adunque più lungo viaggio Volti a sinistra; ed al trar d' un balestro Trovammo l' altro assai più fiero e maggio. A cinger lui, qual che fosse il maestro Non so io dir, ma ei tenea succinto Dinanzi l' altro, e dietro il braccio destro D' una catena, che il teneva avvinto Dal collo in giù, sì che in sullo scoperto Si ravvolgeva infino al giro quinto.	turned to the left, and at the distance of a cross-bow shot we found the next, far fiercer and larger. Who the master was who bound him I cannot say, but he had his left arm pinned in front and his right arm behind by a chain that held him fastened from the neck down, so that on the uncovered part it wound round him as many as five times.
Inf. 31.91 'Questo superbo voll' esser esperto Di sua potenza contra il sommo Giove,' Disse il mio Duca, 'ond' egli ha cotal merto. Fialte ha nome; e' fece le gran prove, Quando i giganti fer paura ai Dei: Le braccia ch' ei menò giammai non move.' Ed io a lui: 'S' esser puote, io vorrei Che dello ismisurato Briareo Esperienza avesser gli occhi miei.' Ond' ei rispose: 'Tu vedrai Anteo Presso di qui, che parla, ed è disciolto, Che ne porrà nel fondo d' ogni reo.	"This proud one wished to test his power against highest Jove," said my guide, "and so he has such a reward. Ephialtes is his name; and he made the great assaults when the giants made the gods afraid: the arms he plied then he never moves now." And I to him: "If it can be, I would like my eyes to have experience of the immeasurable Briareus." To which he answered: "You will see Antaeus near here, who speaks and is unbound, who will set us down at the bottom of all evil.[208]

ANTAEUS

The giant Antaeus lifts the poets and sets them down on the ice of Cocytus.

ITALIAN	ENGLISH
Inf. 31.103 Quel che tu vuoi veder più là è molto, Ed è legato e fatto come questo, Salvo che più feroce par nel volto.' Non fu tremoto già tanto rubesto Che scotesse una torre così forte, Come Fialte a scotersi fu presto. Allor temett' io più che mai la morte, E non v' era mestier più che la dotta, S' io non avessi viste le ritorte. Noi procedemmo più avanti allotta, E venimmo ad Anteo, che ben cinqu' alle, Senza la testa, uscía fuor della grotta.	The one you wish to see is much farther on, and he is bound and made like this one, except that he looks fiercer in the face." Never was there an earthquake so violent that it shook a tower as hard as Ephialtes was quick to shake himself. Then I feared death more than ever, and the fear alone would have been enough to kill me, if I had not seen the chains. Then we went farther on, and came to Antaeus, who rose a good five ells out of the hollow, not counting the head.
Inf. 31.115 'O tu, che nella fortunata valle Che fece Scipion di gloria ereda, Quando Annibal co' suoi diede le spalle, Recasti già mille leon per preda, E che, se fossi stato all' alta guerra De' tuoi fratelli, ancor par ch' e' si creda, Che avrebber vinto i figli della terra;	"O you who, in the fortunate valley that made Scipio heir to glory when Hannibal and his men turned their backs, once took a thousand lions as prey, and who, had you been at the high war of your brothers, some still seem to believe would have made the sons of the earth victorious: set us

207 Nimrod, the "mighty hunter" of Genesis 10, was traditionally held to have built the Tower of Babel, which brought about the confusion of tongues.
208 Briareus was a giant with a hundred hands. Antaeus, son of the Earth, did not fight in the war against the gods, and so is not chained.

ITALIAN	ENGLISH
Mettine giù (e non ten venga schifo) Dove Cocito la freddura serra. Non ci far ire a Tizio nè a Tifo: Questi può dar di quel che qui si brama: Però ti china, e non torcer lo grifo.	down below (and do not scorn to do it) where the cold locks up Cocytus. Do not make us go to Tityus or to Typhon: this man can give what is longed for here; so bend down, and do not curl your snout.[209]
Inf. 31.127 Ancor ti può nel mondo render fama; Ch' ei vive, e lunga vita ancor aspetta, Se innanzi tempo grazia a sè nol chiama.' Così disse il Maestro: e quegli in fretta Le man distese, e prese il Duca mio, Ond' Ercole sentì già grande stretta. Virgilio, quando prender si sentio, Disse a me: 'Fatti in qua, sì ch' io ti prenda:' Poi fece sì, che un fascio er' egli ed io.	He can still give you fame in the world, for he is alive, and still expects a long life, if grace does not call him to itself before his time." So spoke the master; and the giant in haste stretched out the hands whose great grip Hercules once felt, and took my guide. Virgil, when he felt himself taken, said to me: "Come here, so that I can take hold of you"; then he managed it so that he and I were one bundle.[210]
Inf. 31.136 Qual pare a riguardar la Carisenda Sotto il chinato, quando un nuvol vada Sopr' essa sì, che ella incontro penda; Tal parve Anteo a me che stava a bada Di vederlo chinare, e fu tal ora Ch' io avrei volut' ir per altra strada: Ma lievemente al fondo che divora Lucifero con Giuda ci sposò; Nè sì chinato lì fece dimora, E come albero in nave si levò.	As the Carisenda looks when one gazes up at it from beneath its leaning side, when a cloud passes over it so that the tower leans against its course, so Antaeus looked to me as I stood watching to see him stoop; and that was such a moment that I would have wished to go by another road. But lightly he set us down in the depth that swallows Lucifer with Judas; nor did he linger there, stooped like that, but rose up like the mast of a ship.[211]

CANTO 32

ITALIAN	ENGLISH
Inf. 32.1 S' io avessi le rime aspre e chiocce, Come si converrebbe al tristo buco, Sopra il qual pontan tutte l' altre rocce, Io premerei di mio concetto il suco Più pienamente; ma perch' io non l' abbo, Non senza tema a dicer mi conduco. Chè non è impresa da pigliare a gabbo, Descriver fondo a tutto l' universo, Nè da lingua che chiami mamma e babbo.	If I had rhymes harsh and grating enough to suit the dismal hole on which all the other rocks bear down, I would press out the juice of my conception more fully; but since I do not have them, not without fear do I bring myself to speak. For it is no enterprise to be taken up in jest, to describe the bottom of the whole universe, nor one for a tongue that cries "mama" and "papa."
Inf. 32.10 Ma quelle Donne aiutino il mio verso, Ch' aiutaro Amfion a chiuder Tebe, Sì che dal fatto il dir non sia diverso. O sopra tutte mal creata plebe, Che stai nel loco onde 'l parlare è duro, Me' foste state qui pecore o zebe. Come noi fummo giù nel pozzo scuro Sotto i piè del gigante, assai più bassi,	But may those Ladies aid my verse who aided Amphion to wall in Thebes, so that my telling may not differ from the fact. O rabble, ill-created beyond all others, who are in the place of which it is hard to speak, it would have been better for you to have been sheep or goats here! When we were down in the dark pit, beneath the giant's feet, much lower, and I was still gazing up at the high wall, I heard

209 Antaeus was said to have lived in the valley of the Bagradas in North Africa, near Zama, where Scipio defeated Hannibal in 202 BC. Tityus and Typhon were other giants who rebelled against the gods.
210 Hercules killed Antaeus by lifting him off the Earth, his mother, from whom he drew his strength.
211 The Carisenda (Garisenda) is one of the two leaning towers of Bologna.

ITALIAN	ENGLISH
Ed io mirava ancora all' alto muro, Dicere udimmi: 'Guarda, come passi; Va sì che tu non calchi con le piante Le teste de' fratei miseri lassi.'	someone say to me: "Watch how you step: go so that you do not tread with your soles on the heads of your wretched, weary brothers."[212]

THE FROZEN LAKE

Traitors to their kin lie frozen in the ice of Caina.

ITALIAN	ENGLISH
Inf. 32.22 Perch' io mi volsi, e vidimi davante E sotto i piedi un lago, che per gelo Avea di vetro e non d' acqua sembiante. Non fece al corso suo sì grosso velo D' inverno la Danoia in Osteric, Nè Tanai là sotto il freddo cielo, Com' era quivi: chè, se Tambernic Vi fosse su caduto, o Pietrapana, Non avria pur dall' orlo fatto cric.	At this I turned, and saw before me and under my feet a lake that, through frost, had the look of glass and not of water. The Danube in Austria never made so thick a veil over its course in winter, nor the Don, there under the cold sky, as there was here; for if Tambernic had fallen onto it, or Pietrapana, it would not have given so much as a creak, even at the edge.[213]
Inf. 32.31 E come a gracidar si sta la rana Col muso fuor dell' acqua, quando sogna Di spigolar sovente la villana: Livide insin là dove appar vergogna Eran l' ombre dolenti nella ghiaccia, Mettendo i denti in nota di cicogna. Ognuna in giù tenea volta la faccia: Da bocca il freddo, e dagli occhi il cor tristo Tra lor testimonianza si procaccia. Quand' io ebbi d' intorno alquanto visto, Volsimi a' piedi, e vidi due sì stretti Che il pel del capo avieno insieme misto.	And as the frog sits croaking with its muzzle out of the water, in the season when the peasant woman often dreams of gleaning, so, livid up to where shame shows, the grieving shades were in the ice, setting their teeth to the note of the stork. Each one held its face turned downward: among them the mouth bears witness to the cold, and the eyes to the sad heart. When I had looked around for a while, I turned to my feet, and saw two pressed so close together that the hair of their heads was mingled.
Inf. 32.43 'Ditemi voi, che sì stringete i petti,' Diss' io, 'chi siete.' E quei piegaro i colli; E poi ch' ebber li visi a me eretti, Gli occhi lor, ch' eran pria pur dentro molli, Gocciar su per le labbra, e il gielo strinse Le lagrime tra essi, e riserrolli: Con legno legno mai spranga non cinse Forte così; ond' ei, come due becchi, Cozzaro insieme: tant' ira li vinse. Ed un ch' avea perduti ambo gli orecchi Per la freddura, pur col viso in giue Disse: 'Perchè cotanto in noi ti specchi?	"Tell me, you who press your breasts so tightly together," I said, "who you are." And they bent their necks back; and when they had raised their faces to me, their eyes, which before were moist only within, dripped down onto their lips, and the frost froze the tears between them and locked them shut again. Never did a clamp bind wood to wood so tightly; at which they, like two billy goats, butted each other, such anger overcame them. And one who had lost both his ears to the cold, still with his face downward, said: "Why do you stare at us so, as if into a mirror?
Inf. 32.55 Se vuoi saper chi son cotesti due, La valle onde Bisenzio si dichina, Del padre loro Alberto e di lor fue. D' un corpo usciro: e tutta la Caina Potrai cercare, e non troverai ombra	If you want to know who these two are, the valley down which the Bisenzio flows belonged to their father Alberto and to them. They came out of one body: and you may search all Caina, and you will

212 The Ladies are the Muses, with whose help Amphion's lyre moved the stones to build the walls of Thebes.
213 Tambernic is an unidentified mountain; Pietrapana is the Pania della Croce, a peak in the Apuan Alps of northwest Tuscany.

ITALIAN

Degna più d' esser fitta in gelatina:
Non quelli a cui fu rotto il petto e l' ombra
Con esso un colpo per la man d' Artù:
Non Focaccia: non questi che m' ingombra
Col capo sì ch' io non veggio oltre più,
E fu nomato Sassol Mascheroni:
Se Tosco se', ben sa' omai chi fu.

Inf. 32.67 E perchè non mi metti in più sermoni,
Sappi ch' io fui il Camicion de' Pazzi,
Ed aspetto Carlin che mi scagioni.'
Poscia vid' io mille visi, cagnazzi
Fatti per freddo: onde mi vien riprezzo,
E verrà sempre, de' gelati guazzi.
E mentre che andavamo in ver lo mezzo,
Al quale ogni gravezza si raduna,
Ed io tremava nell' eterno rezzo:
Se voler fu, o destino, o fortuna,
Non so: ma passeggiando tra le teste,
Forte percossi il piè nel viso ad una.

Inf. 32.79 Piangendo mi sgridò: 'Perchè mi peste?
Se tu non vieni a crescer la vendetta
Di Mont' Aperti, perchè mi moleste?'
Ed io: 'Maestro mio, or qui m' aspetta,
Sì ch' io esca d' un dubbio per costui:
Poi mi farai, quantunque vorrai, fretta.'
Lo Duca stette; ed io dissi a colui
Che bestemmiava duramente ancora:
'Qual se' tu, che così rampogni altrui?'
'Or tu chi se', che vai per l' Antenora
Percotendo,' rispose, 'altrui le gote
Sì che, se fossi vivo, troppo fora?'

Inf. 32.91 'Vivo son io, e caro esser ti puote,'
Fu mia risposta, 'se domandi fama,
Ch' io metta il nome tuo tra l' altre note.'
Ed egli a me: 'Del contrario ho io brama:
Levati quinci, e non mi dar più lagna:
Chè mal sai lusingar per questa lama.'
Allor lo presi per la cuticagna,
E dissi: 'E' converrà che tu ti nomi,
O che capel qui su non ti rimagna.'

Inf. 32.100 Ond' egli a me: 'Perchè tu mi dischiomi,
Nè ti dirò ch' io sia, nè mostrerolti,

ENGLISH

not find a shade more worthy to be fixed in this jelly: not the one whose breast and shadow were broken with one and the same blow by the hand of Arthur; not Focaccia; not this one who blocks me with his head so that I cannot see any farther, and who was named Sassol Mascheroni: if you are Tuscan, you know well by now who he was.[214]

And so that you do not put me to any further speech, know that I was Camicion de' Pazzi, and I am waiting for Carlino to make me look innocent." After that I saw a thousand faces turned purple, like a dog's, by the cold; and so a shudder comes over me, and always will, at frozen pools. And while we were going toward the center, where all weight gathers, and I was trembling in the eternal chill—whether it was will, or destiny, or fortune, I do not know; but walking among the heads, I struck my foot hard against the face of one.[215]

Weeping, he cried out at me: "Why are you trampling on me? If you have not come to add to the vengeance for Montaperti, why do you torment me?" And I: "My master, wait for me here now, so that I may rid myself of a doubt about this one; then you can hurry me as much as you like." My guide stopped; and I said to the one who was still cursing bitterly: "Who are you, that you rail at others so?" "Now who are you, who go through Antenora," he answered, "striking other people's cheeks so hard that, if you were alive, it would be too much?"[216]

"I am alive, and it may be dear to you," was my answer, "if you seek fame, that I should put your name among my other notes." And he to me: "What I crave is the opposite. Take yourself off from here and pester me no more, for you know poorly how to flatter in this hollow." Then I took him by the scruff of the neck and said: "You will have to name yourself, or not a hair will be left on you up here."

At this he said to me: "Though you strip me of my hair, I will not tell you who I am, nor show it to you, if you fall upon my head a thousand times." I already had his hair twisted around my hand and

214 The brothers Alessandro and Napoleone degli Alberti killed each other over their inheritance; Caina, named for Cain, holds those who betrayed their kin. Arthur's lance pierced Mordred so that light passed through the wound; Focaccia of Pistoia and Sassol Mascheroni of Florence murdered relatives.
215 Camicione de' Pazzi murdered a kinsman. His relative Carlino de' Pazzi betrayed a castle held by the Whites in 1302, a worse treachery that will make Camicione's seem small.

ITALIAN	ENGLISH
Se mille fiate in sul capo mi tomi.' Io avea già i capelli in mano avvolti, E tratti glien' avea più d' una ciocca, Latrando lui con gli occhi in giù raccolti; Quando un altro gridò: 'Che hai tu, Bocca? Non ti basta sonar con le mascelle, Se tu non latri? qual diavol ti tocca?'	had pulled out more than one tuft of it, while he barked with his eyes held down, when another cried out: "What is the matter with you, Bocca? Isn't it enough for you to make noise with your jaws, without barking too? What devil is at you?"[217]
Inf. 32.103 'Omai,' diss' io, 'non vo' che tu favelle, Malvagio traditor, chè alla tua onta Io porterò di te vere novelle.' 'Va via,' rispose, 'e ciò che tu vuoi, conta; Ma non tacer, se tu di qua entr' eschi, Di quei ch' ebbe or così la lingua pronta. Ei piange qui l' argento de' Franceschi: Io vidi, potrai dir, quel da Duera Là dove i peccatori stanno freschi.	"Now," I said, "I do not want you to speak, wicked traitor, for to your shame I will carry true news of you." "Go away," he answered, "and tell whatever you like; but if you get out of here, do not keep silent about the one who just now had his tongue so ready. He weeps here for the silver of the French. 'I saw,' you can say, 'the one from Duera, there where the sinners are kept cool.'[218]

UGOLINO

Dante sees one sinner frozen in a hole with another, gnawing his head.

ITALIAN	ENGLISH
Inf. 32.118 Se fossi domandato, altri chi v' era, Tu hai da lato quel di Beccheria, Di cui segò Fiorenza la gorgiera. Gianni de' Soldanier credo che sia Più là con Ganellone e Tribaldello, Ch' aprì Faenza quando si dormia.' Noi eravam partiti già da ello, Ch' io vidi due ghiacciati in una buca Sì che l' un capo all' altro era cappello: E come il pan per fame si manduca, Così il sopran li denti all' altro pose Là 've il cervel s' aggiunge colla nuca.	If you should be asked who else was there, you have beside you the one from Beccheria, whose throat Florence cut. Gianni de' Soldanier, I believe, is farther on, with Ganelon and Tribaldello, who opened Faenza while it slept." We had already left him when I saw two frozen in one hole, so that one head was a cap for the other; and as bread is devoured in hunger, so the one on top set his teeth into the other where the brain joins the nape.[219]
Inf. 32.130 Non altrimenti Tideo si rose Le tempie a Menalippo per disdegno, Che quei faceva il teschio e l' altre cose. O tu che mostri per sì bestial segno Odio sopra colui che tu ti mangi, Dimmi il perchè,' diss' io, 'per tal convegno, Che se tu a ragion di lui ti piangi, Sappiendo chi voi siete e la sua pecca,	Tydeus gnawed the temples of Menalippus in his scorn no differently than this one was gnawing the skull and the other parts. "O you who show by so bestial a sign your hatred for the one you are devouring, tell me the reason," I said, "on this condition: that if you have just cause to complain of him, once I know who you both are and what his

216 Montaperti was the battle of 1260 in which the Florentine Guelfs were routed by Siena and the exiled Ghibellines. Antenora, the second zone of Cocytus, holds traitors to their country or party and is named after the Trojan Antenor, believed to have betrayed his city.

217 Bocca degli Abati, a Florentine who at Montaperti is said to have cut off the hand of his own side's standard-bearer, causing the rout.

218 Buoso da Duera, a Ghibelline leader of Cremona, was said to have taken French money to let the army of Charles of Anjou pass into Italy in 1265.

219 Tesauro dei Beccheria was beheaded by Florence in 1258 for plotting with the Ghibellines, and Gianni de' Soldanier turned against his own Ghibelline party in 1266. Ganelon betrayed Roland in the French epic, and Tribaldello opened the gates of Faenza to its enemies by night in 1280.

ITALIAN	ENGLISH
Nel mondo suso ancor io te ne cangi, Se quella con ch' io parlo non si secca.'	sin was, I may yet repay you for it in the world above, if the tongue I speak with does not dry up."[220]

CANTO 33

ITALIAN	ENGLISH
Inf. 33.1 La bocca sollevò dal fiero pasto Quel peccator, forbendola ai capelli Del capo ch' egli avea diretro guasto. Poi cominciò: 'Tu vuoi ch' io rinnovelli Disperato dolor che il cor mi preme, Già pur pensando, pria ch' io ne favelli. Ma se le mie parole esser den seme Che frutti infamia al traditor ch' io rodo, Parlare e lagrimar vedrai insieme. I' non so chi tu sei, nè per che modo Venuto se' quaggiù; ma Fiorentino Mi sembri veramente quand' io t' odo.	That sinner lifted his mouth from the savage meal, wiping it on the hair of the head he had ravaged from behind. Then he began: "You want me to renew a desperate grief that already weighs on my heart merely at the thought, before I speak of it. But if my words are to be a seed that bears fruit of infamy for the traitor I am gnawing, you will see me speak and weep together. I do not know who you are, nor by what means you have come down here; but you truly seem to me a Florentine when I hear you.
Inf. 33.13 Tu dei saper ch' io fui Conte Ugolino, E questi l' Arcivescovo Ruggieri: Or ti dirò perch' io son tal vicino. Che per l' effetto de' suo' ma' pensieri, Fidandomi di lui, io fossi preso E poscia morto, dir non è mestieri. Però quel che non puoi avere inteso, Ciò è come la morte mia fu cruda, Udirai, e saprai se m' ha offeso.	You must know that I was Count Ugolino, and this is Archbishop Ruggieri: now I will tell you why I am such a neighbor to him. That by the working of his evil schemes, after I had trusted him, I was taken and then put to death, there is no need to say. But what you cannot have heard—that is, how cruel my death was—you shall hear, and you will know whether he has wronged me.[221]
Inf. 33.22 Breve pertugio dentro dalla muda La qual per me ha il titol della fame, E in che conviene ancor ch' altri si chiuda, M' avea mostrato per lo suo forame Più lune già, quand io feci il mal sonno Che del futuro mi squarciò il velame. Questi pareva a me maestro e donno, Cacciando il lupo e i lupicini al monte Per che i Pisan veder Lucca non ponno. Con cagne magre, studiose e conte, Gualandi con Sismondi e con Lanfranchi S' avea messi dinanzi dalla fronte.	A narrow slit within the mew, which because of me bears the name of Hunger, and in which others must yet be locked away, had already shown me through its opening several moons, when I dreamed the evil dream that tore away for me the veil of the future. This man appeared to me as master and lord, hunting the wolf and its cubs on the mountain that keeps the Pisans from seeing Lucca. With lean hounds, eager and well trained, he had put Gualandi, with Sismondi and with Lanfranchi, out in front of him.[222]
Inf. 33.34 In picciol corso mi pareano stanchi Lo padre e i figli, e con l' acute scane Mi parea lor veder fender li fianchi.	After a short run the father and the sons seemed weary to me, and I seemed to see their flanks torn open by sharp fangs. When I woke before the

220 In Statius' *Thebaid*, Tydeus, one of the Seven against Thebes, was mortally wounded by Menalippus, killed him in turn, and gnawed his severed head.
221 Count Ugolino della Gherardesca, a ruler of Pisa, was betrayed by Archbishop Ruggieri degli Ubaldini and in 1288 imprisoned in a tower with two sons and two grandsons, where they starved to death in 1289.
222 A mew is a cage where hawks were kept while molting; the tower became known as the Tower of Hunger. Gualandi, Sismondi and Lanfranchi were Pisan Ghibelline families allied with Ruggieri, and the mountain is Monte San Giuliano, between Pisa and Lucca.

ITALIAN	ENGLISH
Quando fui desto innanzi la dimane, Pianger senti' fra il sonno i miei figliuoli Ch' eran con meco, e domandar del pane. Ben se' crudel, se tu già non ti duoli, Pensando ciò ch' il mio cor s' annunziava: E se non piangi, di che pianger suoli?	dawn, I heard my sons, who were with me, crying in their sleep and asking for bread. You are cruel indeed if you do not grieve already, thinking of what my heart was foreboding; and if you do not weep, what then do you usually weep for?
Inf. 33.43 Già eran desti, e l' ora s' appressava Che il cibo ne soleva essere addotto, E per suo sogno ciascun dubitava: Ed io sentii chiavar l' uscio di sotto All' orribile torre; ond' io guardai Nel viso a' miei figliuoi senza far motto. Io non piangeva; sì dentro impietrai: Piangevan elli; ed Anselmuccio mio Disse: "Tu guardi sì, padre: che hai?" Perciò non lagrimai, nè rispos' io Tutto quel giorno, nè la notte appresso, Infin che l' altro sol nel mondo uscio.	They were awake now, and the hour was drawing near when our food used to be brought to us, and each of them was anxious because of his dream; and I heard the door below being nailed up in the horrible tower; at which I looked into the faces of my sons without saying a word. I did not weep, so turned to stone was I within; they wept; and my little Anselm said: 'You stare so, father: what is wrong?' Still I shed no tears, nor did I answer all that day, nor the night after, until the next sun came out over the world.
Inf. 33.55 Come un poco di raggio si fu messo Nel doloroso carcere, ed io scorsi Per quattro visi il mio aspetto stesso; Ambo le man per lo dolor mi morsi. Ed ei, pensando ch' io 'l fessi per voglia Di manicar, di subito levorsi, E disser: "Padre, assai ci fia men doglia Se tu mangi di noi: tu ne vestisti Queste misere carni, e tu le spoglia." Queta' mi allor per non farli più tristi; Lo dì e l' altro stemmo tutti muti: Ahi dura terra, perchè non t' apristi?	As soon as a little ray had found its way into the sorrowful prison, and I saw in four faces my own appearance, I bit both my hands for grief. And they, thinking I did it from a longing to eat, rose up at once and said: 'Father, it will be much less pain for us if you eat of us: you clothed us in this wretched flesh, and you strip it off.' Then I calmed myself so as not to make them sadder; that day and the next we all stayed silent. Ah, hard earth, why did you not open?
Inf. 33.67 Posciachè fummo al quarto dì venuti, Gaddo mi si gittò disteso a' piedi, Dicendo: "Padre mio, chè non m' aiuti?" Quivi morì: e come tu mi vedi, Vid' io cascar li tre ad uno ad uno Tra il quinto dì e il sesto: ond' io mi diedi Già cieco a brancolar sopra ciascuno, E due dì li chiamai poi che fur morti: Poscia, più che il dolor, potè il digiuno.'	When we had come to the fourth day, Gaddo threw himself down stretched out at my feet, saying: 'My father, why don't you help me?' There he died; and as you see me, so I saw the three fall one by one between the fifth day and the sixth; at which, already blind, I took to groping over each of them, and for two days I called them after they were dead. Then fasting had more power than grief."

ITALIAN	ENGLISH
Inf. 33.76 Quand' ebbe detto ciò, con gli occhi torti Riprese il teschio misero coi denti, Che furo all' osso, come d' un can, forti. Ahi Pisa, vituperio delle genti Del bel paese là, dove il *sì* suona; Poi che i vicini a te punir son lenti, Movasi la Caprara e la Gorgona, E faccian siepe ad Arno in sulla foce, Sì ch' egli anneghi in te ogni persona.	When he had said this, with eyes askew he seized the wretched skull again in his teeth, which were strong on the bone, like a dog's. Ah, Pisa, disgrace of the peoples of the fair land where *sì* [yes] is heard, since your neighbors are slow to punish you, let Capraia and Gorgona move and make a hedge across the mouth of the Arno, so that it drowns every person in you![223]

PTOLOMEA

Traitors to their guests lie on their backs, their tears frozen in their eyes.

ITALIAN	ENGLISH
Inf. 33.85 Chè se il Conte Ugolino aveva voce D' aver tradita te delle castella, Non dovei tu i figliuoi porre a tal croce. Innocenti facea l' età novella, Novella Tebe, Uguccione e il Brigata, E gli altri due che il canto suso appella. Noi passamm' oltre, là 've la gelata Ruvidamente un' altra gente fascia, Non volta in giù, ma tutta riversata.	For if Count Ugolino had the name of having betrayed you in the matter of your castles, you should not have put his sons on such a cross. Their young age, you new Thebes, made Uguccione and Brigata innocent, and the other two whom my song names above. We passed on, to where the ice roughly swathes another people, not bent downward but turned all the way over on their backs.[224]
Inf. 33.94 Lo pianto stesso lì pianger non lascia, E il duol, che trova in sugli occhi rintoppo, Si volve in entro a far crescer l' ambascia: Chè le lagrime prime fanno groppo, E, sì come visiere di cristallo, Riempion sotto il ciglio tutto il coppo. Ed avvegna che, sì come d' un callo, Per la freddura ciascun sentimento Cessato avesse del mio viso stallo, Già mi parea sentire alquanto vento; Perch' io: 'Maestro mio, questo chi move? Non è quaggiù ogni vapore spento?'	There the very weeping keeps them from weeping, and the grief that finds a barrier upon the eyes turns inward to increase the anguish; for the first tears form a knot and, like visors of crystal, fill the whole cup beneath the brow. And although, as in a callus, every feeling had left its dwelling in my face because of the cold, it now seemed to me that I felt some wind; so I said: "My master, who moves this? Is not every vapor quenched down here?"[225]
Inf. 33.106 Ond' egli a me: 'Avaccio sarai dove Di ciò ti farà l' occhio la risposta, Veggendo la cagion che il fiato piove.' Ed un de' tristi della fredda crosta Gridò a noi: 'O anime crudeli Tanto, che data v' è l' ultima posta, Levatemi dal viso i duri veli, Sì ch' io sfoghi il dolor che il cor m' impregna, Un poco, pria che il pianto si raggeli.'	At which he said to me: "Soon you will be where your eye will give you the answer to this, when you see the cause that rains down this blast." And one of the wretches of the frozen crust cried out to us: "O souls so cruel that the last station has been given to you, lift the hard veils from my face, so that I may vent a little the grief that swells my heart, before my weeping freezes again."

223 The land where *sì* is heard is Italy, named by its word for "yes." Capraia and Gorgona are small islands in the sea off the mouth of the Arno.
224 Ugolino was accused of handing over Pisan castles to Florence and Lucca in 1285. Thebes was the city of ancient legend most notorious for atrocious crimes within families.
225 Medieval science explained wind as vapors raised by the sun's heat, which cannot reach this place.

ITALIAN	ENGLISH
Inf. 33.115 Perch' io a lui: 'Se vuoi ch' io ti sovvegna, Dimmi chi sei, e s' io non ti disbrigo, Al fondo della ghiaccia ir mi convegna.' Rispose adunque: 'Io son Frate Alberigo, Io son quel delle frutta del mal orto, Che qui riprendo dattero per figo.' 'O,' diss' io lui: 'Or sei tu ancor morto?' Ed egli a me: 'Come il mio corpo stea Nel mondo su, nulla scienza porto.	So I said to him: "If you want me to relieve you, tell me who you are; and if I do not free you, may I have to go to the bottom of the ice." He answered, then: "I am Friar Alberigo; I am the one of the fruit from the evil garden, who here receive a date for a fig." "Oh," I said to him, "are you already dead, then?" And he to me: "How my body fares up in the world, I have no knowledge.[226]
Inf. 33.124 Cotal vantaggio ha questa Tolomea, Che spesse volte l' anima ci cade Innanzi ch' Atropòs mossa le dea. E perchè tu più volentier mi rade Le invetriate lagrime dal volto, Sappi che tosto che l' anima trade, Come fec' io, il corpo suo l' è tolto Da un demonio, che poscia il governa Mentre che il tempo suo tutto sia volto. Ella ruina in sì fatta cisterna; E forse pare ancor lo corpo suso Dell' ombra che di qua retro mi verna.	This Ptolomea has such an advantage, that the soul often falls here before Atropos has sent it on its way. And so that you may more willingly scrape the glassy tears from my face, know that as soon as the soul betrays, as I did, its body is taken from it by a demon, who afterward governs it until its time has wholly run its course. The soul plunges down into such a cistern as this; and perhaps the body of the shade who winters here behind me still appears up above.[227]
Inf. 33.133 Tu il dei saper, se tu vien pur mo giuso: Egli è Ser Branca d' Oria, e son più anni Poscia passati ch' ei fu sì racchiuso.' 'Io credo,' diss' io lui, 'che tu m' inganni; Chè Branca d' Oria non morì unquanche, E mangia e bee e dorme e veste panni.' 'Nel fosso su,' diss' ei, 'di Malebranche, Là dove bolle la tenace pece, Non era giunto ancora Michel Zanche, Che questi lasciò un diavolo in sua vece Nel corpo suo, ed un suo prossimano Che il tradimento insieme con lui fece.	You must know him, if you have only just come down: he is Ser Branca d'Oria, and many years have passed since he was shut up like this." "I believe," I said to him, "that you are deceiving me; for Branca d'Oria has never yet died, and he eats and drinks and sleeps and puts on clothes." "In the ditch of the Malebranche up above," he said, "there where the sticky pitch boils, Michel Zanche had not yet arrived when this man left a devil in his place in his own body, as did one of his kinsmen who carried out the treachery together with him.[228]
Inf. 33.142 Ma distendi oramai in qua la mano, Aprimi gli occhi:' ed io non gliele apersi, E cortesia fu in lui esser villano. Ahi Genovesi, uomini diversi D' ogni costume, e pien d' ogni magagna, Perchè non siete voi del mondo spersi? Chè col peggiore spirto di Romagna Trovai di voi un tal, che per sua opra In anima in Cocito già si bagna, Ed in corpo par vivo ancor di sopra.	But now stretch out your hand here; open my eyes." And I did not open them for him; and to be rude to him was courtesy. Ah, Genoese, men estranged from all good ways and full of every corruption, why are you not scattered from the world? For alongside the worst spirit of Romagna I found one of you such that, for his deeds, in soul he is already bathing in Cocytus, and in body he still seems alive up above.

226 Friar Alberigo de' Manfredi of Faenza had kinsmen murdered at a banquet in 1285, the signal being his call for the fruit; a date was costlier than a fig, so he is repaid more than in kind.
227 Ptolomea, the third zone of Cocytus, holds traitors to their guests, probably named after the Ptolemy who murdered Simon Maccabeus at a banquet (1 Maccabees 16). Atropos is the Fate who cuts the thread of each life.
228 Branca d'Oria, a Genoese nobleman still alive in 1300, murdered his father-in-law Michel Zanche (seen among the grafters in Inf. 22) at a banquet, with the help of a relative.

CANTO 34

ITALIAN	ENGLISH
Inf. 34.1 ‘*Vexilla Regis prodeunt inferni* Verso di noi: però dinanzi mira,’ Disse il Maestro mio, ‘se tu il discerni.’ Come quando una grossa nebbia spira, O quando l’ emisperio nostro annotta, Par da lungi un molin che il vento gira; Veder mi parve un tal ’dificio allotta: Poi per lo vento mi ristrinsi retro Al Duca mio; chè non gli era altra grotta. Già era (e con paura il metto in metro) Là dove l’ ombre eran tutte coperte, E trasparean come festuca in vetro.	“*Vexilla Regis prodeunt inferni* [The banners of the King of Hell advance] toward us; so look ahead,” said my master, “to see if you can make him out.” As, when a thick fog breathes, or when night is falling on our hemisphere, a mill that the wind turns appears from far off, such a structure I seemed to see then; then, because of the wind, I shrank back behind my guide, for there was no other shelter. I was now (and with fear I set it down in verse) where the shades were wholly covered, and showed through like straw in glass.[229]

LUCIFER

At the center of the earth, three-faced Lucifer chews Judas, Brutus and Cassius.

ITALIAN	ENGLISH
Inf. 34.13 Altre sono a giacere, altre stanno erte, Quella col capo, e quella con le piante; Altra, com’ arco, il volto a’ piedi inverte. Quando noi fummo fatti tanto avante, Ch’ al mio Maestro piacque di mostrarmi La creatura ch’ ebbe il bel sembiante, Dinanzi mi si tolse, e fe’ restarmi, ‘Ecco Dite,’ dicendo, ‘ed ecco il loco, Ove convien che di fortezza t’ armi.’ Com’ io divenni allor gelato e fioco, Nol domandar, Lettor, ch’ io non lo scrivo, Però ch’ ogni parlar sarebbe poco.	Some are lying down, others stand upright, one with its head and another with its soles uppermost; another, like a bow, bends its face back toward its feet. When we had gone so far forward that it pleased my master to show me the creature who once had the beautiful countenance, he moved from in front of me and made me stop, saying: “Here is Dis, and here is the place where you must arm yourself with courage.” How frozen and faint I then became, do not ask, Reader, for I do not write it, since all speech would fall short.
Inf. 34.25 Io non morii, e non rimasi vivo: Pensa oramai per te, s’ hai fior d’ ingegno, Qual io divenni, d’ uno e d’ altro privo. Lo imperador del doloroso regno Da mezzo il petto uscia fuor della ghiaccia; E più con un gigante io mi convegno, Che i giganti non fan con le sue braccia: Vedi oramai quant’ esser dee quel tutto Ch’ a così fatta parte si confaccia. S’ ei fu sì bel com’ egli è ora brutto, E contra il suo Fattore alzò le ciglia, Ben dee da lui procedere ogni lutto.	I did not die, and I did not remain alive: think now for yourself, if you have a grain of wit, what I became, deprived of both the one and the other. The emperor of the sorrowful kingdom rose out of the ice from mid-breast; and I come closer in size to a giant than the giants do to his arms: see now how great that whole must be that is in proportion to such a part. If he was once as beautiful as he is now ugly, and raised his brows against his Maker, well may all grief proceed from him.
Inf. 34.37 O quanto parve a me gran maraviglia, Quando vidi tre facce alla sua testa! L’ una dinanzi, e quella era vermiglia;	Oh, how great a marvel it seemed to me when I saw three faces on his head! One in front, and that

229 The opening line of a Latin hymn to the Cross by Venantius Fortunatus, sung in Holy Week, with the word “inferni” (of Hell) added.

ITALIAN	ENGLISH
L' altre eran due, che s' aggiungieno a questa Sopr' esso il mezzo di ciascuna spalla, E si giungieno al loco della cresta; E la destra parea tra bianca e gialla; La sinistra a vedere era tal, quali Vengon di là, onde il Nilo s' avvalla. Sotto ciascuna uscivan due grandi ali, Quanto si convenia a tanto uccello; Vele di mar non vid' io mai cotali.	one was red; the other two, which joined this one just above the middle of each shoulder, met at the place of the crest; and the right one seemed between white and yellow; the left one was, to look at, like those who come from where the Nile descends into its valley. Beneath each face came out two great wings, of a size befitting so great a bird: I never saw sails at sea like these.
Inf. 34.49 Non avean penne, ma di vipistrello Era lor modo; e quelle svolazzava, Sì che tre venti si movean da ello. Quindi Cocito tutto s' aggelava: Con sei occhi piangeva, e per tre menti Gocciava il pianto e sanguinosa bava. Da ogni bocca dirompea coi denti Un peccatore, a guisa di maciulla, Sì che tre ne facea così dolenti. A quel dinanzi il mordere era nulla Verso il graffiar, che tal volta la schiena Rimanea della pelle tutta brulla.	They had no feathers, but their fashion was a bat's; and he was flapping them, so that three winds went out from him. From these all Cocytus froze: with six eyes he wept, and down three chins dripped tears and bloody slaver. In each mouth he was crushing a sinner with his teeth, like a flax brake, so that he made three of them suffer in this way. To the one in front the biting was nothing compared with the clawing, for at times his back was left all stripped of skin.
Inf. 34.61 'Quell' anima lassù che ha maggior pena,' Disse il Maestro, 'è Giuda Scariotto, Che il capo ha dentro, e fuor le gambe mena. Degli altri due ch' hanno il capo di sotto, Quei che pende dal nero ceffo è Bruto: Vedi come si storce, e non fa motto: E l' altro è Cassio, che par sì membruto. Ma la notte risurge; ed oramai È da partir, che tutto avem veduto.'	"That soul up there who has the greatest punishment," said my master, "is Judas Iscariot, who has his head inside and kicks his legs outside. Of the other two, who have their heads below, the one who hangs from the black snout is Brutus: see how he writhes and says not a word; and the other is Cassius, who seems so heavy-limbed. But night is rising again; and now it is time to depart, for we have seen everything."[230]

OUT OF HELL

The poets climb down Lucifer's body, pass the center of the earth, and climb toward the stars.

ITALIAN	ENGLISH
Inf. 34.70 Com' a lui piacque, il collo gli avvinghiai; Ed ei prese di tempo e loco poste: E quando l' ali furo aperte assai, Appigliò sè alle vellute coste: Di vello in vello giù discese poscia Tra il folto pelo e le gelate croste. Quando noi fummo là dove la coscia Si volge appunto in sul grosso dell' anche, Lo Duca con fatica e con angoscia Volse la testa ov' egli avea le zanche, Ed aggrappossi al pel come uom che sale, Sì che in inferno io credea tornar anche. Inf. 34.82	As he wished, I clasped him around the neck; and he seized the right moment and place, and when the wings were opened wide enough, he caught hold of the shaggy flanks; then from tuft to tuft he climbed down between the thick hair and the frozen crusts. When we had come to the point where the thigh turns, just at the thick of the haunch, my guide, with effort and with strain, turned his head to where his shanks had been and gripped the hair like a man who is climbing, so that I thought I was going back into Hell again.

230 Brutus and Cassius led the assassination of Julius Caesar in 44 BC, whom Dante regarded as founder of the Roman Empire.

ITALIAN	ENGLISH
‘Attienti ben, chè per sì fatte scale,’ Disse il Maestro, ansando com’ uom lasso, ‘Conviensi dipartir da tanto male.’ Poi uscì fuor per lo foro d’ un sasso, E pose me in sull’ orlo a sedere: Appresso porse a me l’ accorto passo. Io levai gli occhi, e credetti vedere Lucifero com’ io l’ avea lasciato, E vidili le gambe in su tenere.	“Hold on tight, for by such stairs as these,” said my master, panting like a man worn out, “we must take our leave of so much evil.” Then he came out through the opening in a rock and set me down to sit upon its rim; then he moved his wary step over toward me. I raised my eyes and thought I would see Lucifer as I had left him, and I saw him holding his legs upward.
Inf. 34.91 E s’ io divenni allora travagliato, La gente grossa il pensi, che non vede Qual è quel punto ch’ io avea passato. ‘Levati su,’ disse il Maestro, ‘in piede: La via è lunga e il cammino è malvagio, E già il sole a mezza terza riede.’ Non era camminata di palagio Là ’v’ eravam, ma natural burella Ch’ avea mal suolo e di lume disagio.	And if I then became perplexed, let the dull-witted judge, who do not see what point it was that I had passed. “Get up,” said my master, “on your feet: the way is long and the road is hard, and already the sun returns to mid-terce.” It was no palace gallery where we were, but a natural dungeon that had a rough floor and a lack of light.[231]
Inf. 34.106 Prima ch’ io dell’ abisso mi divella, Maestro mio,’ diss’ io quando fui dritto, ‘A trarmi d’ erro un poco mi favella. Ov’ è la ghiaccia? e questi com’ è fitto Sì sottosopra? e come in sì poc’ ora Da sera a mane ha fatto il sol tragitto?’ Ed egli a me: ‘Tu immagini ancora D’ esser di là dal centro, ov’ io mi presi Al pel del vermo reo che il mondo fora.	“Before I tear myself away from the abyss, my master,” I said when I was standing, “talk to me a little, to draw me out of error. Where is the ice? And how is this one fixed so upside down? And how, in so short a time, has the sun made its passage from evening to morning?” And he to me: “You imagine you are still on the other side of the center, where I took hold of the hair of the evil worm that pierces the world.
Inf. 34.109 Di là fosti cotanto quant’ io scesi: Quando mi volsi, tu passasti il punto Al qual si traggon d’ ogni parte i pesi: E se’ or sotto l’ emisperio giunto Ch’ è contrapposto a quel che la gran secca Coperchia, e sotto il cui colmo consunto Fu l’ uom che nacque e visse senza pecca: Tu hai li piedi in su picciola spera Che l’ altra faccia fa della Giudecca.	You were on that side as long as I was descending; when I turned around, you passed the point toward which weights are drawn from every side; and you have now come beneath the hemisphere opposite to the one that the great dry land covers, and beneath whose highest point was put to death the man who was born and lived without sin; you have your feet upon a little sphere that forms the other face of Judecca.[232]

231 Terce is the first quarter of the daylight hours; mid-terce is about half past seven in the morning, now reckoned by the time of the southern hemisphere.

232 The “great dry land” is the inhabited hemisphere, centered on Jerusalem, where Christ was crucified. Judecca, the last zone of Cocytus, holds traitors to their lords and benefactors.

ITALIAN

Inf. 34.113 Qui è da man quando di là è sera:
E questi che ne fe' scala col pelo,
Fitto è ancora, sì come prim' era.
Da questa parte cadde giù dal cielo:
E la terra che pria di qua si sporse
Per paura di lui fe' del mar velo,
E venne all' emisperio nostro; e forse
Per fuggir lui lasciò qui il loco voto
Quella che appar di qua, e su ricorse.'

Inf. 34.121 Loco è laggiù da Belzebù remoto
Tanto, quanto la tomba si distende,
Che non per vista, ma per suono è noto
D' un ruscelletto che quivi discende
Per la buca d' un sasso, ch' egli ha roso
Col corso ch' egli avvolge, e poco pende.
Lo Duca ed io per quel cammino ascoso
Entrammo a ritornar nel chiaro mondo:
E senza cura aver d' alcun riposo
Salimmo suso, ei primo ed io secondo,
Tanto ch' io vidi delle cose belle
Che porta il ciel, per un pertugio tondo,
E quindi uscimmo a riveder le stelle.

ENGLISH

Here it is morning when there it is evening; and this one, whose hair made a ladder for us, is still fixed just as he was before. On this side he fell down from heaven; and the land that once stood out on this side, for fear of him made a veil of the sea and came to our hemisphere; and perhaps to flee from him, the land that appears on this side left the empty space here and rushed upward."[233]

There is a place down there, as far from Beelzebub as the tomb extends, which is known not by sight but by the sound of a little stream that comes down there through the hollow of a rock, which it has worn away with its winding course, and it slopes but little. My guide and I entered by that hidden road to return into the bright world; and without caring to take any rest, we climbed up, he first and I second, until I saw some of the beautiful things that heaven bears, through a round opening; and from there we came out to see once more the stars.

233 The land that rushed upward is the mountain of Purgatory, the only land in the southern hemisphere.

Purgatorio

Purgatory

Virgil guides Dante up the mountain where souls are cleansed of sin, to the Earthly Paradise and Beatrice.

CANTO 1

ITALIAN	ENGLISH
Purg. 1.1 Per correr miglior acqua alza le vele Omai la navicella del mio ingegno, Che lascia retro a sè mar sì crudele. E canterò di quel secondo regno, Dove l' umano spirito si purga, E di salire al ciel diventa degno. Ma qui la morta poesì risurga, O sante Muse, poichè vostro sono, E qui Calliopè alquanto surga, Seguitando il mio canto con quel suono Di cui le Piche misere sentiro Lo colpo tal, che disperar perdono.	To run over better waters the little ship of my talent now hoists its sails, leaving behind it so cruel a sea. And I will sing of that second kingdom where the human spirit purges itself and becomes worthy to rise to heaven. But here let dead poetry rise again, O holy Muses, since I am yours; and here let Calliope rise up a little, accompanying my song with that sound whose blow the wretched Magpies felt so sharply that they despaired of pardon.[1]
Purg. 1.13 Dolce color d' oriental zaffiro, Che s' accoglieva nel sereno aspetto Dal mezzo puro infino al primo giro, Agli occhi miei ricominciò diletto, Tosto ch' i' uscii fuor dell' aura morta, Che m' avea contristati gli occhi e il petto. Lo bel pianeta che ad amar conforta Faceva tutto rider l' oriente, Velando i Pesci ch' erano in sua scorta. Io mi volsi a man destra, e posi mente All' altro polo, e vidi quattro stelle Non viste mai fuor che alla prima gente.	The sweet color of eastern sapphire, which was gathering in the serene face of the sky, from the pure middle air as far as the first circle, began again to delight my eyes as soon as I came out of the dead air that had saddened my eyes and my breast. The lovely planet that encourages us to love was making the whole east smile, veiling the Fishes that were in her escort. I turned to the right and set my mind on the other pole, and saw four stars never seen except by the first people.[2]

CATO, GUARDIAN OF THE SHORE

A venerable old man asks how they escaped Hell; Virgil explains their journey and wins his consent.

ITALIAN	ENGLISH
Purg. 1.25 Goder pareva il ciel di lor fiammelle. O settentrional vedovo sito, Poichè privato sei di mirar quelle! Com' io dal loro sguardo fui partito, Un poco me volgendo all' altro polo,	The sky seemed to rejoice in their flames. O widowed northern region, since you are deprived of the sight of them! When I had withdrawn my gaze from them, turning a little toward the other pole, where the Wagon had already disappeared, I saw

1 Calliope is the Muse of epic poetry. The nine daughters of Pierus challenged the Muses to a singing contest, lost to Calliope, and were turned into magpies (Ovid, *Metamorphoses* 5).

2 The planet is Venus, then in the constellation Pisces (the Fishes). The "first people" are Adam and Eve, who lived in the Earthly Paradise on the summit of this mountain.

ITALIAN	ENGLISH
Là onde il carro già era sparito; Vidi presso di me un veglio solo, Degno di tanta riverenza in vista, Che più non dee a padre alcun figliuolo, Lunga la barba e di pel bianco mista Portava, e i suoi capegli simigliante, De' quai cadeva al petto doppia lista.	near me an old man alone, so worthy of reverence in his looks that no son owes more to any father. He wore his beard long and streaked with white, and his hair the same, which fell in two strands upon his breast.[3]
Purg. 1.37 Li raggi delle quattro luci sante Fregiavan sì la sua faccia di lume, Ch' io 'l vedea come il sol fosse davante. 'Chi siete voi, che contro al cieco fiume Fuggito avete la prigione eterna?' Diss' ei, movendo quell' oneste piume. 'Chi v' ha guidati? o chi vi fu lucerna, Uscendo fuor della profonda notte Che sempre nera fa la valle inferna? Son le leggi d' abisso così rotte? O è mutato in ciel nuovo consiglio, Che dannati venite alle mie grotte?'	The rays of the four holy lights so adorned his face with brightness that I saw him as if the sun were before him. "Who are you, who have fled the eternal prison against the course of the blind river?" he said, moving those dignified plumes. "Who has guided you? Or who was a lamp to you as you came out of the deep night that keeps the valley of Hell forever black? Are the laws of the abyss broken like this? Or has some new decision been made in heaven, that you, damned, come to my crags?"
Purg. 1.49 Lo Duca mio allor mi diè di piglio, E con parole e con mano e con cenni, Riverenti mi fe' le gambe e il ciglio. Poscia rispose lui: 'Da me non venni; Donna scese del ciel, per li cui preghi Della mia compagnia costui sovvenni. Ma da ch' è tuo voler che più si spieghi Di nostra condizion, com' ella è vera, Esser non puote il mio che a te si neghi.	Then my guide took hold of me, and with words and hands and signs made me reverent in my knees and my brow. Then he answered him: "I did not come of myself. A lady came down from heaven, at whose prayers I helped this man with my company. But since it is your will that more be unfolded about our condition, how it truly stands, it cannot be my will to deny it to you.
Purg. 1.58 Questi non vide mai l' ultima sera, Ma per la sua follia le fu sì presso, Che molto poco tempo a volger era. Sì come io dissi, fui mandato ad esso Per lui campare, e non v' era altra via Che questa per la quale io mi son messo. Mostrato ho lui tutta la gente ria; Ed ora intendo mostrar quegli spirti Che purgan sè sotto la tua balìa.	This man has never seen his last evening, but through his folly he came so near to it that there was very little time left to run. As I said, I was sent to him to rescue him, and there was no other way than this one on which I have set out. I have shown him all the wicked people, and now I intend to show him those spirits who purge themselves under your charge.
Purg. 1.67 Come io l' ho tratto, saria lungo a dirti: Dell' alto scende virtù che m' aiuta Conducerlo a vederti ed a udirti. Or ti piaccia gradir la sua venuta: Libertà va cercando, che è sì cara, Come sa chi per lei vita rifiuta. Tu il sai; chè non ti fu per lei amara In Utica la morte, ove lasciasti La vesta che al gran dì sarà sì chiara.	How I have brought him would take long to tell you: a power comes down from on high that helps me lead him to see you and to hear you. Now may it please you to welcome his coming. He goes seeking freedom, which is so dear, as he knows who gives up life for it. You know it, for death for its sake was not bitter to you in Utica, where you left the garment that will be so bright on the great day.[4]

3 The Wagon is the Great Bear (the Big Dipper), which cannot be seen from the southern hemisphere where Dante now stands.
4 The old man is Cato the Younger (95–46 BC), who killed himself at Utica in North Africa rather than live under Julius Caesar. The "garment" is his body; the "great day" is the Last Judgment.

ITALIAN	ENGLISH
Purg. 1.76 Non son gli editti eterni per noi guasti: Chè questi vive, e Minos me non lega; Ma son del cerchio ove son gli occhi casti Di Marzia tua, che in vista ancor ti prega, O santo petto, che per tua la tegni: Per lo suo amore adunque a noi ti piega. Lasciane andar per li tuoi sette regni: Grazie riporterò di te a lei, Se d' esser mentovato laggiù degni.' 'Marzia piacque tanto agli occhi miei, Mentre ch' io fui di là,' diss' egli allora, 'Che quante grazie volse da me, fei.	The eternal edicts are not broken by us, for this man is alive, and Minos does not bind me; but I am from the circle where the chaste eyes of your Marcia are, who in her look still begs you, O holy breast, to hold her as your own. For love of her, then, incline to us. Let us go through your seven kingdoms; I will tell her of your kindness, if you deign to be mentioned down there." "Marcia so pleased my eyes while I was over there," he said then, "that every favor she wanted from me, I granted.[5]
Purg. 1.88 Or che di là dal mal fiume dimora, Più mover non mi può per quella legge Che fatta fu quando me n' uscii fuora. Ma se donna del ciel ti move e regge, Come tu di', non c' è mestier lusinghe: Bastiti ben che per lei mi richegge. Va dunque, e fa che tu costui ricinghe D' un giunco schietto, e che gli lavi il viso, Sì che ogni sucidume quindi stinghe: Chè non si converria l' occhio sorpriso D' alcuna nebbia andar dinanzi al primo Ministro, ch' è di quei di Paradiso.	Now that she dwells beyond the evil river, she can move me no longer, by that law which was made when I came out from there. But if a lady of heaven moves and directs you, as you say, there is no need for flattery: let it be enough for you that you ask me in her name. Go, then, and see that you gird this man with a smooth rush, and that you wash his face, so as to wipe away all filth from it; for it would not be fitting to go, with an eye clouded by any mist, before the first minister, who is one of those of Paradise.
Purg. 1.10 Questa isoletta intorno ad imo ad imo, Laggiù colà dove la batte l' onda, Porta de' giunchi sopra il molle limo. Null' altra pianta che facesse fronda, O indurasse, vi puote aver vita, Perocchè alle percosse non seconda. Poscia non sia di qua vostra reddita; Lo sol vi mostrerà, che surge omai, Prender lo monte a più lieve salita.' Così sparì; ed io su mi levai Senza parlare, e tutto mi ritrassi Al Duca mio, e gli occhi a lui drizzai.	This little island, all around its lowest edge, down there where the waves beat on it, bears rushes on the soft mud. No other plant that puts forth leaves or grows hard could live there, because it does not yield to the blows. Afterward, do not return this way; the sun, which is now rising, will show you how to take the mountain by an easier ascent." With that he vanished; and I rose up without speaking, and drew close to my guide, and turned my eyes to him.
Purg. 1.11 Ei cominciò: 'Seguisci li miei passi: Volgiamci indietro, chè di qua dichina Questa pianura a' suoi termini bassi.' L' alba vinceva l' ôra mattutina Che fuggia innanzi, sì che di lontano Conobbi il tremolar della marina. Noi andavam per lo solingo piano Com' uom che torna alla perduta strada, Che infino ad essa gli par ire in vano. Quando noi fummo dove la rugiada	He began: "Follow my steps. Let us turn back, for in this direction the plain slopes down to its low edges." The dawn was overcoming the morning breeze, which fled before it, so that from far off I recognized the trembling of the sea. We went over the lonely plain like a man who returns to the road he has lost, and who, until he reaches it, seems to walk in vain. When we came to where the dew struggles with the sun and, being in a cool, shaded spot, evaporates only a little

5 Marcia, Cato's wife, is in Limbo with Virgil (Inf. 4.128). Minos judges the damned at the entrance to the second circle of Hell, below Limbo.

ITALIAN	ENGLISH
Pugna col sole, e per essere in parte Dove adorezza, poco si dirada;	
Purg. 1.124 Ambo le mani in sull' erbetta sparte Soavemente il mio Maestro pose; Ond' io che fui accorto di su' arte, Porsi ver lui le guance lagrimose: Quivi mi fece tutto discoperto Quel color che l' inferno mi nascose. Venimmo poi in sul lito diserto, Che mai non vide navicar sue acque Uomo, che di tornar sia poscia esperto. Quivi mi cinse sì come altrui piacque: O maraviglia! che qual egli scelse L' umile pianta, cotal si rinacque Subitamente là onde la svelse.	my master gently laid both his hands, spread out, on the young grass; and I, who understood his purpose, held up my tear-stained cheeks toward him. There he made wholly visible again that color of mine which Hell had hidden. Then we came onto the deserted shore, which never saw any man sail its waters who afterward knew how to return. There he girded me, as pleased another. O marvel! For just as he picked the humble plant, so another sprang up again at once in the place where he had pulled it.

CANTO 2

ITALIAN	ENGLISH
Purg. 2.1 Già era il sole all' orizzonte giunto, Lo cui meridian cerchio coperchia Jerusalem col suo più alto punto: E la notte che opposita a lui cerchia, Uscia di Gange fuor colle bilance, Che le caggion di man quando soperchia; Sì che le bianche e le vermiglie guance, Là dove io era, della bella Aurora Per troppa etate divenivan rance.	The sun had already reached the horizon whose meridian circle covers Jerusalem with its highest point; and night, which circles opposite the sun, was coming forth from the Ganges with the Scales, which fall from her hand when she grows longer than day; so that, where I was, the white and rose cheeks of lovely Aurora were turning orange with too much age.[6]
Purg. 2.10 Noi eravam lunghesso il mare ancora, Come gente che pensa a suo cammino, Che va col core, e col corpo dimora: Ed ecco qual, sul presso del mattino, Per li grossi vapor Marte rosseggia Giù nel ponente sopra il suol marino; Cotal m' apparve, s' io ancor lo veggia, Un lume per lo mar venir sì ratto, Che il mover suo nessun volar pareggia; Dal qual com' io un poco ebbi ritratto L' occhio per domandar lo Duca mio, Rividil più lucente e maggior fatto.	We were still beside the sea, like people who are thinking about their road, who go in heart and stay in body. And look: just as, near the approach of morning, Mars glows red through the thick vapors low in the west above the level of the sea, so there appeared to me—may I see it again!—a light coming over the sea so swiftly that no flight could equal its motion. When I had taken my eyes off it for a moment to question my guide, I saw it again, grown brighter and larger.
Purg. 2.22 Poi d' ogni lato ad esso m' appario Un non sapeva che bianco, e di sotto A poco a poco un altro a lui uscio. Lo mio Maestro ancor non fece motto, Mentre che i primi bianchi apparser ali: Allor che ben conobbe il galeotto,	Then on each side of it there appeared to me a something white, I did not know what, and beneath it, little by little, another white came out. My master still said not a word, while the first white shapes showed themselves to be wings; then, when he clearly recognized the boatman, he

6 In Dante's world Jerusalem and Purgatory are antipodes sharing one horizon, so the sun setting at Jerusalem is rising in Purgatory. Night, opposite the sun (which is in Aries), rises from the east carrying Libra, the Scales, which she loses once nights outgrow days after the autumn equinox.

ITALIAN	ENGLISH
Gridò: 'Fa, fa che le ginocchia cali; Ecco l' Angel di Dio: piega le mani: Omai vedrai di sì fatti offiziali. Vedi che sdegna gli argomenti umani, Sì che remo non vuol, nè altro velo Che l' ali sue, tra liti sì lontani.	cried: "Down, down on your knees! Here is the Angel of God: fold your hands. From now on you will see officers like this. See how he scorns human devices, so that he wants no oar, nor any sail but his own wings, between shores so distant.
Purg. 2.34 Vedi come l' ha dritte verso il cielo, Trattando l' aere con l' eterne penne, Che non si mutan come mortal pelo.' Poi come più e più verso noi venne L' uccel divino, più chiaro appariva; Per che l' occhio da presso nol sostenne: Ma chinai 'l giuso; e quei sen venne a riva Con un vasello snelletto e leggiero, Tanto che l' acqua nulla ne inghiottiva.	See how he holds them straight up toward heaven, stirring the air with his eternal feathers, which do not change like mortal hair." Then, as the divine bird came nearer and nearer to us, he appeared brighter, so that my eyes could not bear him close up; and I lowered them. And he came to shore with a vessel so slender and light that the water drew none of it under.
Purg. 2.43 Da poppa stava il celestial nocchiero, Tal che parea beato per iscripto; E più di cento spirti entro sediero. *In exitu Israel de Aegypto* Cantavan tutti insieme ad una voce, Con quanto di quel salmo è poscia scripto. Poi fece il segno lor di santa croce; Ond' ei si gittar tutti in sulla piaggia, Ed ei sen gì, come venne, veloce. La turba che rimase lì selvaggia Parea del loco, rimirando intorno, Come colui che nuove cose assaggia.	At the stern stood the heavenly pilot, so that he seemed to have blessedness written on him; and more than a hundred spirits sat within. *In exitu Israel de Aegypto* [When Israel went out of Egypt] they all sang together with one voice, with all the rest of that psalm that is written after. Then he made the sign of the holy cross over them, at which they all threw themselves onto the shore, and he went off as swiftly as he had come. The crowd that remained there seemed strangers to the place, gazing around like someone sampling new things.[7]
Purg. 2.55 Da tutte parti saettava il giorno Lo sol, ch' avea colle saette conte Di mezzo il ciel cacciato capricorno, Quando la nuova gente alzò la fronte Ver noi, dicendo a noi: 'Se voi sapete, Mostratene la via di gire al monte.' E Virgilio rispose: 'Voi credete Forse che siamo esperti d' esto loco; Ma noi siam peregrin, come voi siete. Dianzi venimmo, innanzi a voi un poco, Per altra via che fu sì aspra e forte, Che lo salire omai ne parrà gioco.'	On every side the sun, which with its bright arrows had chased Capricorn from the middle of the sky, was shooting forth the day, when the new people raised their faces toward us, saying to us: "If you know, show us the way to go up the mountain." And Virgil answered: "You believe, perhaps, that we know this place well; but we are pilgrims, just as you are. We came just now, a little before you, by another road, which was so rough and hard that the climbing will now seem like play to us."

CASELLA'S SONG

Dante meets his friend Casella, who sings a love song until Cato drives the listening souls on.

ITALIAN	ENGLISH
Purg. 2.67 L' anime che si fur di me accorte, Per lo spirare, ch' io era ancor vivo, Maravigliando diventaro smorte;	The souls, who had noticed from my breathing that I was still alive, grew pale with wonder; and as people crowd around a messenger who carries

7 Psalm 114 (113 in the Vulgate), on the Exodus from Egypt, which medieval readers also took as the soul's release from sin.

ITALIAN	ENGLISH
E come a messaggier, che porta olivo, Tragge la gente per udir novelle, E di calcar nessun si mostra schivo; Così al viso mio s' affissar quelle Anime fortunate tutte quante, Quasi obbliando d' ire a farsi belle. Io vidi una di lor trarsi davante Per abbracciarmi con sì grande affetto, Che mosse me a far lo simigliante.	an olive branch, to hear the news, and no one is shy of jostling, so those fortunate souls, every one of them, fixed their eyes on my face, almost forgetting to go and make themselves beautiful. I saw one of them come forward to embrace me with such great affection that it moved me to do the same.
Purg. 2.79 O ombre vane, fuor che nell' aspetto! Tre volte retro a lei le mani avvinsi, E tante mi tornai con esse al petto. Di maraviglia, credo, mi dipinsi; Per che l' ombra sorrise e si ritrasse, Ed io seguendo lei oltre mi pinsi. Soavemente disse ch' io posasse: Allor conobbi chi era, e 'l pregai Che per parlarmi un poco s' arrestasse. Risposemi: 'Così com' io t' amai Nel mortal corpo, così t' amo sciolta; Però m' arresto: ma tu perchè vai?'	O shades, empty except in appearance! Three times I clasped my hands behind it, and as often I came back with them to my own breast. My face, I think, was painted with wonder, at which the shade smiled and drew back, and I, following it, pressed forward. Gently it told me to stop. Then I knew who it was, and I begged him to stay a little and speak to me. He answered me: "Just as I loved you in my mortal body, so I love you now that I am freed from it; so I will stay. But why are you traveling?"
Purg. 2.91 'Casella mio, per tornare altra volta Là dove son, fo io questo viaggio,' Diss' io; 'ma a te com' è tanta ora tolta?' Ed egli a me: 'Nessun m' è fatto oltraggio, Se quei, che leva e quando e cui gli piace, Più volte m' ha negato esto passaggio; Chè di giusto voler lo suo si face. Veramente da tre mesi egli ha tolto Chi ha voluto entrar con tutta pace.	"My Casella, I am making this journey so as to come back again to where I am," I said; "but how has so much time been taken from you?" And he to me: "No wrong has been done me if he who takes up whom he pleases, and when, has several times denied me this passage; for his will is formed by a just will. Indeed, for three months he has taken, in all peace, whoever has wished to board.[8]
Purg. 2.100 Ond' io che era ora alla marina volto, Dove l' acqua di Tevero s' insala, Benignamente fui da lui ricolto. A quella foce ha egli or dritta l' ala: Perocchè sempre quivi si ricoglie Qual verso d' Acheronte non si cala.' Ed io: 'Se nuova legge non ti toglie Memoria o uso all' amoroso canto, Che mi solea quetar tutte mie voglie, Di ciò ti piaccia consolare alquanto L' anima mia, che con la sua persona Venendo qui è affannata tanto.'	So I, who was then turned toward the shore where the water of the Tiber turns salt, was kindly taken on by him. Toward that river mouth he has now set his wings, because whoever does not sink down toward Acheron is always gathered there." And I: "If a new law does not take from you the memory or the practice of the songs of love that used to quiet all my longings, may it please you to console with them a little my soul, which, coming here with its body, is so weary."[9]
Purg. 2.112 *Amor che nella mente mi ragiona*, Cominciò egli allor sì dolcemente, Che la dolcezza ancor dentro mi suona. Lo mio Maestro, ed io, e quella gente	*Amor che nella mente mi ragiona* [Love that speaks to me in my mind], he began then, so sweetly that the sweetness still sounds within me. My master and I and those people who were with him seemed

8 Casella, a musician and friend of Dante's, apparently died some time before 1300. The "three months" refer to the Jubilee proclaimed by Pope Boniface VIII for 1300, whose indulgences began at Christmas 1299.
9 The mouth of the Tiber is at Ostia, Rome's port; souls bound for Purgatory gather there.

ITALIAN	ENGLISH
Ch' eran con lui, parevan sì contenti Come a nessun toccasse altro la mente. Noi eravam tutti fissi ed attenti Alle sue note; ed ecco il veglio onesto, Gridando: 'Che è ciò, spiriti lenti? Qual negligenza, quale stare è questo? Correte al monte a spogliarvi lo scoglio, Ch' esser non lascia a voi Dio manifesto.'	as content as if nothing else touched anyone's mind. We were all fixed and intent on his notes, when look—the dignified old man, crying: "What is this, you sluggish spirits? What negligence, what standing about is this? Run to the mountain to strip off the slough that does not let God be seen by you."[10]
Purg. 2.124 Come quando, cogliendo biado o loglio, Li colombi adunati alla pastura, Queti senza mostrar l' usato orgoglio, Se cosa appare ond' elli abbian paura, Subitamente lasciano star l' esca, Perchè assaliti son da maggior cura; Così vid' io quella masnada fresca Lasciar lo canto, e gire in ver la costa, Come uom che va, nè sa dove riesca: Nè la nostra partita fu men tosta.	As when doves, gathered at their feeding, picking up wheat or weeds, quiet, without their usual strutting, suddenly leave the food lying if something appears that frightens them, because they are assailed by a greater care, so I saw that newly arrived company leave the song and go toward the slope, like a man who walks on but does not know where he will come out; nor was our own departure any less quick.

CANTO 3

ITALIAN	ENGLISH
Purg. 3.1 Avvegnachè la subitana fuga Dispergesse color per la campagna, Rivolti al monte ove ragion ne fruga; Io mi ristrinsi alla fida compagna: E come sare' io senza lui corso? Chi m' avria tratto su per la montagna? Ei mi parea da sè stesso rimorso: O dignitosa coscienza e netta, Come t' è picciol fallo amaro morso!	Although the sudden flight had scattered them over the plain, turned toward the mountain where reason searches us, I drew close to my faithful companion. And how would I have run without him? Who would have brought me up the mountain? He seemed to me gnawed by his own reproach. O dignified and clean conscience, how bitter a bite a small fault is to you!
Purg. 3.10 Quando li piedi suoi lasciar la fretta, Che l' onestade ad ogni atto dismaga, La mente mia, che prima era ristretta, Lo intento rallargò, sì come vaga, E diedi il viso mio incontro al poggio, Che inverso il ciel più alto si dislaga. Lo sol, che retro fiammeggiava roggio, Rotto m' era dinanzi, alla figura Ch' aveva in me de' suoi raggi l' appoggio.	When his feet had left off the haste that takes the dignity from every act, my mind, which before had been narrowed, widened its attention, as if eager, and I set my face toward the hill that rises highest from the sea toward heaven. The sun, which was flaming red behind us, was broken in front of me in the shape of my body, on which its rays came to rest.
Purg. 3.19 Io mi volsi dallato con paura D' esser abbandonato, quand' io vidi Solo dinanzi a me la terra oscura: E il mio conforto: 'Perchè pur diffidi,' A dir mi cominciò tutto rivolto; 'Non credi tu me teco, e ch' io ti guidi? Vespero è già colà dov' è sepolto Lo corpo dentro al quale io facea ombra:	I turned to my side, afraid of being abandoned, when I saw the ground darkened only in front of me; and my comfort, turning fully toward me, began to say: "Why are you still distrustful? Do you not believe that I am with you, and that I am guiding you? It is already evening there where the body is buried within which I cast a shadow: Naples has it, and it was taken from Brindisi. Now,

10 The opening line of one of Dante's own canzoni, which he comments on in the third book of his *Convivio*.

ITALIAN	ENGLISH
Napoli l' ha, e da Brandizio è tolto. Ora, se innanzi a me nulla s' adombra, Non ti maravigliar più che de' cieli, Che l' uno all' altro raggio non ingombra.	if no shadow falls in front of me, do not marvel at it any more than at the heavens, which do not block one another's rays.[11]
Purg. 3.31 A sofferir tormenti caldi e gieli Simili corpi la virtù dispone, Che, come fa, non vuol che a noi si sveli. Matto è chi spera che nostra ragione Possa trascorrer la infinita via, Che tiene una sustanzia in tre persone. State contenti, umana gente, al *quia*; Chè se potuto aveste veder tutto, Mestier non era partorir Maria; E disiar vedeste senza frutto Tai, che sarebbe lor disio quetato, Ch' eternalmente è dato lor per lutto.	The Power disposes bodies like these to suffer torments of heat and cold, and does not wish how it does so to be unveiled to us. Mad is he who hopes that our reason can travel the infinite way that holds one substance in three persons. Be content, human race, with the *quia* [the fact that it is so]; for if you had been able to see everything, there would have been no need for Mary to give birth; and you have seen men longing without fruit, men such that their longing would have been satisfied, which is now given them eternally as their grief.[12]
Purg. 3.43 Io dico d' Aristotele e di Plato, E di molti altri.' E qui chinò la fronte; E più non disse, e rimase turbato. Noi divenimmo intanto al piè del monte: Quivi trovammo la roccia sì erta, Che indarno vi sarien le gambe pronte. Tra Lerici e Turbìa, la più diserta, La più romita via è una scala, Verso di quella, agevole ed aperta. 'Or chi sa da qual man la costa cala,' Disse il Maestro mio, fermando il passo, 'Sì che possa salir chi va senz' ala?'	I am speaking of Aristotle and Plato, and of many others." And here he bowed his head, and said no more, and remained troubled. Meanwhile we came to the foot of the mountain. There we found the rock so steep that the nimblest legs would be useless there. Between Lerici and Turbia the most deserted, the most remote path is, compared with that, an easy and open stairway. "Now who knows on which side the slope comes down," said my master, halting his steps, "so that one who goes without wings can climb?"[13]
Purg. 3.55 E mentre ch' ei teneva 'l viso basso, E esaminava del cammin la mente, Ed io mirava suso intorno al sasso, Da man sinistra m' apparì una gente D' anime, che movieno i piè ver noi, E non parevan, sì venivan lente. 'Leva,' diss' io, 'Maestro, gli occhi tuoi: Ecco di qua chi ne darà consiglio, Se tu da te medesmo aver nol puoi.' Guardò a loro, e con libero piglio Rispose: 'Andiamo in là, ch' ei vegnon piano; E tu ferma la speme, dolce figlio.'	And while he held his face lowered and examined the way in his mind, and I was gazing up around the rock, on the left there appeared to me a company of souls, who were moving their feet toward us and yet did not seem to, so slowly were they coming. "Raise your eyes, master," I said; "here are some who will give us counsel, if you cannot find it in yourself." He looked at them, and with a frank expression answered: "Let us go over there, for they are coming slowly; and you, make your hope firm, sweet son."
Purg. 3.67 Ancora era quel popol di lontano, Dico dopo li nostri mille passi, Quanto un buon gittator trarria con mano, Quando si strinser tutti ai duri massi Dell' alta ripa, e stetter fermi e stretti, Come a guardar, chi va dubbiando, stassi.	That people was still as far off—I mean after our thousand paces—as a good thrower could cast with his hand, when they all pressed against the hard rocks of the high cliff, and stood still and close together, as someone who walks in doubt stands still to look. "O you who ended well, O spirits already

11 Virgil died at Brindisi in 19 BC; his remains were moved to Naples by order of the emperor Augustus.
12 Scholastic philosophers distinguished knowing *quia* (that a thing is so) from knowing *propter quid* (why it is so).
13 Lerici and La Turbie mark the two ends of the Ligurian coast, whose steep cliffs made travel notoriously hard.

ITALIAN	ENGLISH
‘O ben finiti, o già spiriti eletti,’ Virgilio incominciò, ‘per quella pace Ch’ io credo che per voi tutti si aspetti, Ditene, dove la montagna giace, Sì che possibil sia l’ andare in suso; Chè perder tempo a chi più sa più spiace.’	chosen,” Virgil began, “by that peace which I believe awaits you all, tell us where the mountain slopes so that it is possible to go up; for losing time most displeases him who knows most.”
Purg. 3.79 Come le pecorelle escon del chiuso Ad una, a due, a tre, e l’ altre stanno Timidette atterrando l’ occhio e il muso; E ciò che fa la prima, e l’ altre fanno, Addossandosi a lei s’ ella s’ arresta, Semplici e quete, e lo ’mperchè non sanno: Sì vid’ io movere a venir la testa Di quella mandria fortunata allotta, Pudica in faccia, e nell’ andare onesta.	As sheep come out of the fold by one, by twos, by threes, and the others stand timidly, lowering eyes and muzzles to the ground; and what the first does, the others do too, huddling against her if she stops, simple and quiet, and not knowing why: so I saw the leaders of that fortunate flock begin to come forward then, modest in their faces and dignified in their gait.
Purg. 3.88 Come color dinanzi vider rotta La luce in terra dal mio destro canto, Sì che l’ ombra era da me alla grotta, Restaro, e trasser sè in retro alquanto, E tutti gli altri che venieno appresso, Non sapendo il perchè, fenno altrettanto. ‘Senza vostra domanda io vi confesso, Che questo è corpo uman che voi vedete, Per che il lume del sole in terra è fesso. Non vi maravigliate; ma credete Che non senza virtù che dal ciel vegna Cerchi di soperchiar questa parete.’	When those in front saw the light broken on the ground on my right side, so that my shadow stretched from me to the rock wall, they stopped and drew back a little, and all the others who were coming behind, not knowing why, did the same. “Without your asking, I confess to you that this is a human body that you see, by which the sunlight on the ground is split. Do not marvel, but believe that it is not without power that comes from heaven that he seeks to surmount this wall.”

MANFRED

A wounded soul names himself Manfred and tells how he repented at the moment of death.

ITALIAN	ENGLISH
Purg. 3.103 Così il Maestro: e quella gente degna: ‘Tornate,’ disse, ‘intrate innanzi dunque,’ Coi dossi delle man facendo insegna. Ed un di loro incominciò: ‘Chiunque Tu se’, così andando volgi il viso, Pon mente, se di là mi vedesti unque.’ Io mi volsi ver lui, e guardail fiso: Biondo era e bello, e di gentile aspetto; Ma l’ un de’ cigli un colpo avea diviso. Quand’ io mi fui umilmente disdetto D’ averlo visto mai, ei disse: ‘Or vedi:’ E mostrommi una piaga a sommo il petto.	So said my master; and those worthy people said, “Turn around, then, and go on ahead of us,” making a sign with the backs of their hands. And one of them began: “Whoever you are, turn your face as you walk on like this; think whether you ever saw me over there.” I turned toward him and looked at him intently: he was blond and handsome and of noble appearance, but a blow had split one of his eyebrows. When I had humbly denied ever having seen him, he said, “Now look,” and showed me a wound high on his breast.
Purg. 3.112 Poi sorridendo disse: ‘Io son Manfredi, Nepote di Costanza Imperadrice: Ond’ io ti prego che quando tu riedi, Vadi a mia bella figlia, genitrice Dell’ onor di Sicilia e d’ Aragona, E dichi il vero a lei, s’ altro si dice:	Then, smiling, he said: “I am Manfred, grandson of the Empress Constance; so I beg you, when you return, to go to my lovely daughter, mother of the honor of Sicily and of Aragon, and tell her the truth, if anything else is being said. After my body had been broken by two mortal wounds, I gave

ITALIAN	ENGLISH
Poscia ch' i' ebbi rotta la persona Di due punte mortali, io mi rendei Piangendo a quei che volentier perdona. Orribil furon li peccati miei; Ma la bontà infinita ha sì gran braccia, Che prende ciò che si rivolge a lei.	myself up, weeping, to him who gladly pardons. Horrible were my sins; but infinite goodness has arms so wide that it takes whatever turns to it.[14]
Purg. 3.124 Se il pastor di Cosenza, che alla caccia Di me fu messo per Clemente, allora Avesse in Dio ben letta questa faccia, L' ossa del corpo mio sarieno ancora In co del ponte presso a Benevento, Sotto la guardia della grave mora. Or le bagna la pioggia e move il vento Di fuor del regno, quasi lungo il Verde, Dov' ei le trasmutò a lume spento. Per lor maledizion sì non si perde Che non possa tornar l' eterno amore, Mentre che la speranza ha fior del verde.	If the shepherd of Cosenza, who was sent by Clement to hunt me down, had then rightly read this page in God, the bones of my body would still be at the head of the bridge near Benevento, under the guard of the heavy cairn. Now the rain bathes them and the wind stirs them outside the kingdom, almost along the Verde, where he moved them with candles quenched. By their curse no one is so lost that eternal love cannot return, as long as hope has a flower of green.[15]
Purg. 3.133 Ver è che quale in contumacia more Di santa Chiesa, ancor che al fin si penta, Star gli convien da questa ripa in fuore Per ogni tempo, ch' egli è stato, trenta, In sua presunzion, se tal decreto Più corto per buon preghi non diventa. Vedi oramai se tu mi puoi far lieto, Rivelando alla mia buona Costanza Come m' hai visto, ed anco esto divieto: Chè qui per quei di là molto s' avanza.'	It is true that whoever dies in defiance of Holy Church, even if he repents at the end, must stay outside this bank thirty times as long as the whole time he spent in his presumption, unless that decree is shortened by good prayers. See now whether you can make me happy by revealing to my good Constance how you have seen me, and also this ban; for here much is gained through those over there."

CANTO 4

ITALIAN	ENGLISH
Purg. 4.1 Quando per dilettanze ovver per doglie, Che alcuna virtù nostra comprenda, L' anima bene ad essa si raccoglie, Par che a nulla potenza più intenda; E questo è contra quello error, che crede Che un' anima sopr' altra in noi s' accenda. E però, quando s' ode cosa o vede, Che tenga forte a sè l' anima volta, Vassene il tempo, e l' uom non se n' avvede: Ch' altra potenza è quella che l' ascolta, Ed altra quella che ha l' anima intera: Questa è quasi legata, e quella è sciolta.	When, through delights or through pains that some faculty of ours takes in, the soul gathers itself wholly into that faculty, it seems to attend to no other power; and this is against that error which believes that one soul above another is kindled in us. And therefore, when something is heard or seen that holds the soul strongly turned toward it, time passes and one does not notice it: for one power is the one that listens to it, and another the one that holds the soul entire; this one is as if bound, and that one is free.[16]
Purg. 4.13 Di ciò ebb' io esperienza vera, Udendo quello spirto ed ammirando:	Of this I had true experience as I listened to that spirit and marveled: for the sun had climbed a full fifty degrees, and I had not noticed it, when we

14 Manfred (1232–1266), king of Sicily and son of Emperor Frederick II, died excommunicated fighting Charles of Anjou at Benevento. His daughter Constance married Peter III of Aragon and bore kings of Aragon and Sicily.

ITALIAN	ENGLISH
Chè ben cinquanta gradi salito era Lo sole, ed io non m' era accorto, quando Venimmo dove quell' anime ad una Gridaro a noi: 'Qui è vostro domando.' Maggiore aperta molte volte impruna Con una forcatella di sue spine L' uom della villa, quando l' uva imbruna, Che non era la calla, onde saline Lo Duca mio ed io appresso soli, Come da noi la schiera si partìne.	came to where those souls cried out to us with one voice: "Here is what you asked for." The farmer often hedges up a wider gap with a little forkful of his thorns, when the grape darkens, than was the opening by which my guide climbed, and I after him, alone, as the troop parted from us.[17]
Purg. 4.25 Vassi in Sanleo, e discendesi in Noli: Montasi su Bismantova in cacume Con esso i piè; ma qui convien ch' uom voli: Dico con l' ali snelle e con le piume Del gran disio, diretro a quel condotto, Che speranza mi dava, e facea lume. Noi salavam per entro il sasso rotto, E d' ogni lato ne stringea lo stremo, E piedi e man voleva il suol di sotto.	One can go up to San Leo and down to Noli; one can climb Bismantova to its summit on one's feet; but here one must fly: I mean with the swift wings and the feathers of great desire, behind that leader who gave me hope and made light for me. We climbed within the cleft rock, and on every side its edges pressed in on us, and the ground beneath demanded both feet and hands.[18]
Purg. 4.34 Poichè noi fummo in sull' orlo supremo Dell' alta ripa, alla scoperta piaggia: 'Maestro mio,' diss' io, 'che via faremo?' Ed egli a me: 'Nessun tuo passo caggia; Pur su al monte retro a me acquista, Fin che n' appaia alcuna scorta saggia.' Lo sommo er' alto che vincea la vista, E la costa superba più assai, Che da mezzo quadrante a centro lista.	When we were on the upper rim of the high bank, on the open slope, "My master," I said, "which way shall we take?" And he to me: "Let no step of yours fall back; keep gaining ground up the mountain behind me, until some wise escort appears to us." The summit was so high that it defeated my sight, and the slope was far steeper than a line from midquadrant to the center.[19]
Purg. 4.43 Io era lasso, quando cominciai: 'O dolce padre, volgiti, e rimira Com' io rimango sol, se non ristai.' 'Figliuol mio,' disse, 'infin quivi ti tira,' Additandomi un balzo poco in sue, Che da quel lato il poggio tutto gira. Sì mi spronaron le parole sue, Ch' io mi sforzai, carpando appresso lui, Tanto che il cinghio sotto i piè mi fue. A seder ci ponemmo ivi ambedui Volti a levante, ond' eravam saliti, Chè suole a riguardar giovare altrui.	I was weary when I began: "O sweet father, turn and look how I am left alone if you do not stop." "My son," he said, "drag yourself up as far as there," pointing out to me a ledge a little above, which on that side circles the whole hill. His words so spurred me that I forced myself on, clambering after him, until the ledge was beneath my feet. There we both sat down, facing east, the way we had climbed, for looking back usually does one good.
Purg. 4.55 Gli occhi prima drizzai a' bassi liti; Poscia gli alzai al sole, ed ammirava Che da sinistra n' eravam feriti. Ben s' avvide il Poeta che io stava	I first turned my eyes to the shores below; then I raised them to the sun, and I marveled that we were struck by it from the left. The poet saw clearly that I stood utterly amazed at the chariot of

15 The archbishop of Cosenza, on Pope Clement IV's orders, dug up Manfred's body from its cairn of stones and cast it outside the Kingdom of Naples by the river Verde, with candles extinguished as for the excommunicated.
16 "That error": the view, attributed to Plato, that each person has several souls.
17 Fifty degrees of the sun's climb means about three hours and twenty minutes after sunrise.
18 San Leo, Noli and Bismantova are places in Italy reached only by steep, difficult paths.
19 A line from the middle of a quadrant to its center makes a 45-degree angle, so the slope was steeper than that.

ITALIAN	ENGLISH
Stupido tutto al carro della luce, Dove tra noi ed Aquilone intrava. Ond' egli a me: 'Se Castore e Polluce Fossero in compagnia di quello specchio, Che su e giù del suo lume conduce, Tu vederesti il Zodiaco rubecchio Ancora all' Orse più stretto rotare, Se non uscisse fuor del cammin vecchio.	light, where it was passing between us and the North. So he said to me: "If Castor and Pollux were in company with that mirror which leads its light up and down, you would see the ruddy zodiac wheel still closer to the Bears, unless it left its ancient path.[20]
Purg. 4.67 Come ciò sia, se il vuoi poter pensare, Dentro raccolto immagina Sion Con questo monte in sulla terra stare Sì, che ambedue hanno un solo orizzon E diversi emisperi; onde la strada, Che mal non seppe carreggiar Feton, Vedrai come a costui convien che vada Dall' un, quando a colui dall' altro fianco, Se l' intelletto tuo ben chiaro bada.' 'Certo, Maestro mio,' diss' io, 'unquanco Non vidi chiaro sì com' io discerno Là dove mio ingegno parea manco.	How that may be, if you wish to be able to think it out, gather yourself within and imagine Sion and this mountain standing on the earth so that both have a single horizon and different hemispheres; and so the road that Phaëthon, to his cost, did not know how to drive, you will see how it must pass this mountain on one side when it passes that one on the other, if your intellect attends clearly." "Certainly, my master," I said, "never yet have I seen so clearly as I now discern, there where my wit seemed to fall short[21]
Purg. 4.79 Che il mezzo cerchio del moto superno, Che si chiama Equatore in alcun' arte, E che sempre riman tra il sole e il verno, Per la ragion che di', quinci si parte Verso settentrion, quanto gli Ebrei Vedevan lui verso la calda parte. Ma se a te piace, volentier saprei Quanto avemo ad andar, chè il poggio sale Più che salir non posson gli occhi miei.'	that the middle circle of the highest motion, which in a certain science is called the Equator, and which always remains between the sun and winter, for the reason you give, lies as far from here toward the north as the Hebrews used to see it toward the hot regions. But if it pleases you, I would gladly know how far we have to go, for the hill rises higher than my eyes can rise."
Purg. 4.88 Ed egli a me: 'Questa montagna è tale, Che sempre al cominciar di sotto è grave, E quanto uom più va su, e men fa male. Però quand' ella ti parrà soave Tanto, che il su andar ti fia leggiero, Come a seconda giù andar per nave; Allor sarai al fin d' esto sentiero: Quivi di riposar l' affanno aspetta. Più non rispondo, e questo so per vero.' E com' egli ebbe sua parola detta, Una voce di presso sonò: 'Forse Che di sedere in prima avrai distretta.'	And he to me: "This mountain is such that it is always hard at the start, down below, and the higher one goes, the less it hurts. Therefore, when it seems so gentle to you that going up will be as easy for you as going downstream in a boat, then you will be at the end of this path: there expect to rest from your weariness. I answer no more, and this I know for true." And when he had spoken his word, a voice close by sounded: "Perhaps you will need to sit down before then."

20 In the southern hemisphere the midday sun appears to the north, on the left of someone facing east. Castor and Pollux are the constellation Gemini; were the sun in Gemini rather than Aries, it would stand still farther north, nearer the Bears.
21 Sion is Jerusalem, which in Dante's geography lies directly opposite Mount Purgatory on the globe. Phaëthon, son of the Sun, lost control of his father's chariot and scorched the sky.

BELACQUA AND THE LATE REPENTANT

Behind a boulder Dante finds his lazy friend Belacqua, waiting out the delay his late repentance earned.

ITALIAN	ENGLISH
Purg. 4.100 Al suon di lei ciascun di noi si torse, E vedemmo a mancina un gran petrone, Del qual nè io nè ei prima s' accorse. Là ci traemmo; ed ivi eran persone Che si stavano all' ombra dietro al sasso, Com' uom per negligenza a star si pone. Ed un di lor che mi sembrava lasso, Sedeva ed abbracciava le ginocchia, Tenendo il viso giù tra esse basso. 'O dolce Signor mio,' diss' io, 'adocchia Colui che mostra sè più negligente Che se pigrizia fosse sua sirocchia.'	At its sound each of us turned, and we saw on the left a great boulder, which neither he nor I had noticed before. We made our way there; and there were people lingering in the shade behind the rock, as a man settles down out of negligence. And one of them, who seemed weary to me, was sitting and clasping his knees, holding his face low down between them. "O my sweet lord," I said, "look at that one, who shows himself more negligent than if laziness were his sister."
Purg. 4.110 Allor si volse a noi, e pose mente, Movendo il viso pur su per la coscia, E disse: 'Or va su tu, che se' valente.' Conobbi allor chi era; e quell' angoscia Che m' avacciava un poco ancor la lena, Non m' impedì l' andare a lui; e poscia Che a lui fui giunto, alzò la testa appena, Dicendo: 'Hai ben veduto come il sole Dall' omero sinistro il carro mena?'	Then he turned to us and paid heed, moving his face only up along his thigh, and said: "Now you go on up, you who are so vigorous." I knew then who he was; and that breathlessness which still quickened my breath a little did not keep me from going to him; and after I had reached him, he barely raised his head, saying: "Have you seen clearly how the sun drives its chariot over your left shoulder?"
Purg. 4.120 Gli atti suoi pigri e le corte parole Mosson le labbra mie un poco a riso; Poi cominciai: 'Belacqua, a me non duole Di te omai; ma dimmi, perchè assiso Quiritta sei? attendi tu iscorta, O pur lo modo usato t' hai ripriso?' Ed ei: 'Frate, l' andare in su che porta? Chè non mi lascerebbe ire ai martiri L' uccel di Dio che siede in sulla porta.	His lazy movements and his curt words moved my lips a little toward a smile; then I began: "Belacqua, I no longer grieve for you; but tell me, why are you sitting right here? Are you waiting for an escort, or have you simply taken up your old ways again?" And he: "Brother, what is the use of going up? For God's bird who sits at the gate would not let me go to the torments.[22]
Purg. 4.130 Prima convien che tanto il ciel m' aggiri Di fuor da essa, quanto fece in vita, Perch' io indugiai al fine i buon sospiri; Se orazione in prima non m' aita, Che surga su di cor che in grazia viva: L' altra che val, che in ciel non è udita?' E già il Poeta innanzi mi saliva, E dicea: 'Vienne omai, vedi ch' è tocco Meridian dal sole, e dalla riva Copre la notte già col piè Morrocco.'	First the heavens must circle around me outside it as long as they did in my life, because I put off the good sighs until the end—unless a prayer helps me first, one that rises from a heart that lives in grace: what good is any other, which is not heard in heaven?" And already the poet was climbing ahead of me, and saying: "Come on now; see, the meridian is touched by the sun, and from the shore night already covers Morocco with her foot."[23]

22 Belacqua was a Florentine maker of musical instruments, known for his laziness. "God's bird" is the angel who guards the gate of Purgatory proper.

23 It is noon on the mountain; by Dante's geography, night is then beginning at the western edge of the known world, in Morocco.

CANTO 5

ITALIAN	ENGLISH
Purg. 5.1 Io era già da quell' ombre partito, E seguitava l' orme del mio Duca, Quando diretro a me, drizzando il dito, Una gridò: 'Ve', che non par che luca Lo raggio da sinistra a quel di sotto, E come vivo par che si conduca.' Gli occhi rivolsi al suon di questo motto, E vidile guardar per maraviglia Pur me, pur me, e il lume ch' era rotto.	I had already parted from those shades and was following in my guide's footsteps, when behind me, pointing a finger, one cried out: "Look, the ray does not seem to shine on the left of the one below, and he seems to carry himself like someone alive." I turned my eyes at the sound of these words, and I saw them gazing in wonder at me, only at me, and at the light that was broken.
Purg. 5.10 'Perchè l' animo tuo tanto s' impiglia,' Disse il Maestro, 'che l' andare allenti? Che ti fa ciò che quivi si pispiglia? Vien retro a me, e lascia dir le genti; Sta come torre ferma che non crolla Giammai la cima per soffiar de' venti. Chè sempre l' uomo in cui pensier rampolla Sopra pensier, da sè dilunga il segno, Perchè la foga l' un dell' altro insolla.'	"Why is your mind so entangled," said the master, "that you slacken your pace? What does it matter to you what is whispered here? Come behind me, and let the people talk; stand like a firm tower that never shakes its top for all the blowing of the winds. For the man in whom thought sprouts upon thought always sets his mark farther from himself, because the force of the one weakens the other."

THOSE SLAIN BY VIOLENCE

Souls who repented at a violent death crowd around Dante and ask him to carry news home.

ITALIAN	ENGLISH
Purg. 5.19 Che poteva io ridir, se non: 'Io vegno'? Dissilo, alquanto del color consperso Che fa l' uom di perdon tal volta degno. E intanto per la costa di traverso Venivan genti innanzi a noi un poco, Cantando *Miserere* a verso a verso. Quando s' accorser ch' io non dava loco Per lo mio corpo al trapassar de' raggi, Mutar lor canto in un *O!* lungo e roco; E due di loro in forma di messaggi Corsero incontro a noi, e domandarne: 'Di vostra condizion fatene saggi.'	What could I say in reply but "I am coming"? I said it, somewhat suffused with the color that sometimes makes a man worthy of pardon. And meanwhile, across the slope, people were coming a little ahead of us, singing *Miserere* [Have mercy] verse by verse. When they noticed that I gave the rays no passage through my body, they changed their song into a long, hoarse *O!*; and two of them, as messengers, ran to meet us and asked us: "Tell us about your condition."[24]
Purg. 5.31 E il mio Maestro: 'Voi potete andarne, E ritrarre a color che vi mandaro, Che il corpo di costui è vera carne. Se per veder la sua ombra restaro, Com' io avviso, assai è lor risposto: Facciangli onore, ed esser può lor caro.' Vapori accesi non vid' io sì tosto Di prima notte mai fender sereno, Nè, sol calando, nuvole d' agosto,	And my master: "You may go back and report to those who sent you that this man's body is true flesh. If they stopped to see his shadow, as I suppose, they have been answered enough: let them do him honor, and it may be of value to them." Never did I see kindled vapors cleave the clear sky at nightfall, nor August clouds at sunset, so swiftly that those two did not return up there in less time; and having arrived there, they wheeled back to-

24 The *Miserere* is Psalm 51 (50 in the Vulgate), the great penitential psalm.

ITALIAN	ENGLISH
Che color non tornasser suso in meno, E giunti là con gli altri a noi dier volta, Come schiera che scorre senza freno.	ward us with the others, like a troop that runs without rein.
Purg. 5.43 Questa gente che preme a noi è molta, E vengonti a pregar,' disse il Poeta; 'Però pur va, ed in andando ascolta.' 'O anima, che vai per esser lieta Con quelle membra con le quai nascesti,' Venian gridando, 'un poco il passo queta. Guarda se alcun di noi unque vedesti, Sì che di lui di là novelle porti: Deh perchè vai? deh perchè non t' arresti?	"These people who are pressing toward us are many, and they come to beg something of you," said the poet; "so keep on going, and listen as you go." "O soul who are going to your joy with the same limbs you were born with," they came crying, "check your step a little. Look whether you have ever seen any of us, so that you may carry news of him back there: ah, why do you go on? Ah, why do you not stop?
Purg. 5.52 Noi fummo già tutti per forza morti, E peccatori infino all' ultim' ora: Quivi lume del ciel ne fece accorti Sì che, pentendo e perdonando, fuora Di vita uscimmo a Dio pacificati, Che del disio di sè veder n' accora.' Ed io: 'Perchè ne' vostri visi guati, Non riconosco alcun; ma se a voi piace Cosa ch' io possa, spiriti ben nati, Voi dite; ed io farò per quella pace, Che, retro ai piedi di sì fatta guida, Di mondo in mondo cercar mi si face.'	We were all once killed by violence, and sinners up to the last hour: then light from heaven made us aware, so that, repenting and forgiving, we passed out of life at peace with God, who pierces our hearts with longing to see him." And I: "However closely I gaze into your faces, I recognize no one; but if there is anything I can do that pleases you, spirits born for good, speak, and I will do it, by that peace which, following the feet of such a guide, I am made to seek from world to world."
Purg. 5.64 Ed uno incominciò: 'Ciascun si fida Del beneficio tuo senza giurarlo, Pur che il voler non possa non ricida. Ond' io, che solo innanzi agli altri parlo, Ti prego, se mai vedi quel paese Che siede tra Romagna e quel di Carlo, Che tu mi sie de' tuoi preghi cortese In Fano sì, che ben per me s' adori, Perch' io possa purgar le gravi offese.	And one began: "Each of us trusts in your kindness without your swearing to it, so long as lack of power does not cut short your will. So I, who speak alone before the others, beg you, if you ever see that country which lies between Romagna and the land of Charles, to be gracious to me with your prayers in Fano, so that good prayers are offered for me, that I may purge away my grave offenses.[25]
Purg. 5.73 Quindi fu' io; ma li profondi fori, Onde uscì il sangue in sul qual io sedea, Fatti mi furo in grembo agli Antenori, Là dov' io più sicuro esser credea: Quel da Esti il fe' far, che m' avea in ira Assai più là che 'l dritto non volea. Ma s' io fossi fuggito inver la Mira, Quando fui sopraggiunto ad Oriago, Ancor sarei di là dove si spira.	I was from there; but the deep wounds from which flowed the blood in which I had my seat were dealt me in the bosom of the Antenori, there where I believed I was safest: he of Este had it done, who held me in wrath far beyond what justice would allow. But if I had fled toward La Mira when I was overtaken at Oriago, I would still be over there where men breathe.[26]
Purg. 5.83 Corsi al palude, e le cannucce e il brago M' impigliar sì, ch' io caddi, e lì vid' io Delle mie vene farsi in terra lago.'	I ran to the marsh, and the reeds and the mire so entangled me that I fell; and there I saw a pool form on the ground from my veins." Then another

25 The speaker is Jacopo del Cassero of Fano, murdered in 1298. His country is the March of Ancona, between Romagna and the Kingdom of Naples ruled by Charles II of Anjou.
26 The Antenori are the Paduans, whose city was said to have been founded by the Trojan Antenor; "he of Este" is Azzo VIII d'Este, lord of Ferrara. La Mira and Oriago lie between Padua and Venice.

ITALIAN	ENGLISH
Poi disse un altro: 'Deh, se quel disio Si compia che ti tragge all' alto monte, Con buona pietate aiuta il mio. Io fui di Montefeltro, io son Buonconte: Giovanna, o altri non ha di me cura; Perch' io vo tra costor con bassa fronte.'	said: "Ah, so may that desire be fulfilled that draws you to the high mountain, help mine with kind compassion. I was of Montefeltro; I am Buonconte: neither Giovanna nor anyone else cares for me; so I go among these with my head bowed low.[27]
Purg. 5.91 Ed io a lui: 'Qual forza, o qual ventura Ti traviò sì fuor di Campaldino, Che non si seppe mai tua sepoltura?' 'Oh,' rispos' egli, 'appiè del Casentino Traversa un' acqua che ha nome l' Archiano, Che sopra l' Ermo nasce in Apennino. Dove il vocabol suo diventa vano Arriva' io forato nella gola, Fuggendo a piede e sanguinando il piano. Quivi perdei la vista, e la parola Nel nome di Maria finii, e quivi Caddi, e rimase la mia carne sola.	And I to him: "What force or what chance led you so far astray from Campaldino that your burial place was never known?" "Oh," he answered, "at the foot of the Casentino a stream flows across called the Archiano, which rises in the Apennines above the Hermitage. To where its name is lost I came, pierced in the throat, fleeing on foot and bloodying the plain. There I lost my sight, and I ended my speech on the name of Mary, and there I fell, and my flesh remained alone.[28]
Purg. 5.101 Io dirò il vero, e tu il ridi' tra i vivi; L' Angel di Dio mi prese, e quel d' inferno Gridava: "O tu del ciel, perchè mi privi? Tu te ne porti di costui l' eterno Per una lagrimetta che il mi toglie; Ma io farò dell' altro altro governo." Ben sai come nell' aere si raccoglie Quell' umido vapor che in acqua riede, Tosto che sale dove il freddo il coglie.	I will tell the truth, and you retell it among the living: the angel of God took me, and the one from Hell cried out: 'O you from heaven, why do you rob me? You carry off the eternal part of this man for one little tear that takes him from me; but I will deal with the other part in another way.' You know well how that moist vapor gathers in the air which turns back into water as soon as it rises to where the cold seizes it.
Purg. 5.112 Giunse quel mal voler, che pur mal chiede Con l' intelletto, e mosse il fummo e il vento Per la virtù che sua natura diede. Indi la valle, come il dì fu spento, Da Pratomagno al gran giogo coperse Di nebbia, e il ciel di sopra fece intento Sì, che il pregno aere in acqua si converse: La pioggia cadde, ed ai fossati venne Di lei ciò che la terra non sofferse: E come a' rivi grandi si convenne, Ver lo fiume real tanto veloce Si ruinò, che nulla la ritenne.	He joined that evil will, which seeks only evil, to intellect, and stirred up the mist and the wind by the power his nature gave him. Then, when the day was spent, he covered the valley from Pratomagno to the great ridge with fog, and made the sky above so dense that the saturated air turned to water: the rain fell, and what the earth could not absorb of it came down to the gullies; and as it joined the great streams, it rushed toward the royal river so swiftly that nothing held it back.[29]
Purg. 5.124 Lo corpo mio gelato in sulla foce Trovò l' Archian rubesto; e quel sospinse Nell' Arno, e sciolse al mio petto la croce Ch' io fei di me quando il dolor mi vinse: Voltommi per le ripe e per lo fondo, Poi di sua preda mi coperse e cinse.'	The raging Archiano found my frozen body at its mouth, and swept it into the Arno, and loosened the cross on my breast that I had made of myself when the pain overcame me; it rolled me along its banks and along its bed, then covered and

27 Buonconte da Montefeltro, son of Guido da Montefeltro, led the Ghibellines of Arezzo and was killed at the battle of Campaldino in 1289; Giovanna was his wife.
28 Campaldino, in the Casentino (the upper Arno valley), is where the Florentine Guelfs defeated the Ghibellines of Arezzo. The Hermitage is the monastery of Camaldoli; the Archiano loses its name where it joins the Arno.
29 Pratomagno and the main ridge of the Apennines enclose the Casentino; the royal river is the Arno.

ITALIAN	ENGLISH
‘Deh, quando tu sarai tornato al mondo, E riposato della lunga via,’ Seguitò il terzo spirito al secondo, ‘Ricorditi di me, che son la Pia: Siena mi fe’, disfecemi Maremma: Salsi colui che innanellata pria Disposando m’ avea con la sua gemma.’	wrapped me with its spoils.” “Ah, when you have returned to the world and rested from your long journey,” the third spirit went on after the second, “remember me, who am Pia: Siena made me, Maremma unmade me: he knows it who, first giving me his ring, had wedded me with his gem.”[30]

CANTO 6

ITALIAN	ENGLISH
Purg. 6.1 Quando si parte il giuoco della zara, Colui che perde si riman dolente, Ripetendo le volte, e tristo impara: Con l’ altro se ne va tutta la gente: Qual va dinanzi, e qual di retro il prende, E qual da lato gli si reca a mente. Ei non s’ arresta, e questo e quello intende; A cui porge la man più non fa pressa; E così dalla calca si difende. Tal era io in quella turba spessa, Volgendo a loro e qua e là la faccia, E promettendo mi sciogliea da essa.	When the game of zara breaks up, the one who loses stays behind, sorrowful, going over the throws again, and sadly learns; all the people go off with the other: one goes in front of him, one tugs at him from behind, and one at his side calls himself to his mind. He does not stop, and listens to this one and that; the one he holds out his hand to presses him no more; and so he defends himself from the crowd. Such was I in that dense throng, turning my face to them here and there, and by promising I freed myself from it.[31]
Purg. 6.13 Quivi era l’ Aretin, che dalle braccia Fiere di Ghin di Tacco ebbe la morte, E l’ altro che annegò correndo in caccia. Quivi pregava con le mani sporte Federico Novello, e quel da Pisa Che fe’ parer lo buon Marzucco forte. Vidi Cont’ Orso, e l’ anima divisa Dal corpo suo per astio e per inveggia, Come dicea, non per colpa commisa; Pier dalla Broccia dico: e qui provveggia, Mentr’ è di qua, la donna di Brabante, Sì che però non sia di peggior greggia.	Here was the Aretine who met his death at the fierce arms of Ghin di Tacco, and the other who drowned while running in pursuit. Here, with outstretched hands, Federico Novello was praying, and the one from Pisa who made the good Marzucco show his fortitude. I saw Count Orso, and the soul divided from its body through spite and envy, as it said, and not for any fault committed—Pierre de la Brosse, I mean; and let the lady of Brabant make provision while she is here, so that she does not end up in a worse flock for this.[32]
Purg. 6.25 Come libero fui da tutte quante Quell’ ombre che pregar pur ch’ altri preghi, Sì che s’ avacci il lor divenir sante, Io cominciai: ‘E’ par che tu mi neghi, O luce mia, espresso in alcun testo, Che decreto del cielo orazion pieghi; E questa gente prega pur di questo. Sarebbe dunque loro speme vana? O non m’ è il detto tuo ben manifesto?’	When I was free of all those shades, who prayed only that others pray, so that their becoming holy might be hastened, I began: “It seems that you deny, O my light, expressly in a certain text, that prayer can bend the decree of heaven; and these people pray for nothing but this. Would their hope, then, be vain? Or are your words not quite clear to me?”[33]

30 Pia is traditionally identified as a Sienese noblewoman said to have been put to death by her husband in the Maremma, the marshy coast of southern Tuscany.
31 Zara was a game of dice.
32 The Aretine is the judge Benincasa da Laterina, murdered by the bandit Ghin di Tacco; the others named were also victims of violence in Dante’s time. Pierre de la Brosse, chamberlain to Philip III of France, was hanged in 1278, reputedly through the slanders of Queen Marie of Brabant.

ITALIAN

Purg. 6.34 Ed egli a me: ‘La mia scrittura è piana,
E la speranza di costor non falla,
Se ben si guarda con la mente sana.
Chè cima di giudizio non s’ avvalla,
Perchè foco d’ amor compia in un punto
Ciò che dee satisfar chi qui s’ astalla:
E là dov’ io fermai cotesto punto,
Non si ammendava per pregar difetto,
Perchè il prego da Dio era disgiunto.

Purg. 6.43 Veramente a così alto sospetto
Non ti fermar, se quella nol ti dice,
Che lume fia tra il vero e l’ intelletto.
Non so se intendi; io dico di Beatrice:
Tu la vedrai di sopra, in sulla vetta
Di questo monte, ridere e felice.’
Ed io: ‘Signore, andiamo a maggior fretta;
Chè già non m’ affatico come dianzi;
E vedi omai che il poggio l’ ombra getta.’

Purg. 6.52 ‘Noi anderem con questo giorno innanzi,’
Rispose, ‘quanto più potremo omai;
Ma il fatto è d’ altra forma che non stanzi.
Prima che sii lassù, tornar vedrai
Colui che già si copre della costa,
Sì che i suoi raggi tu romper non fai.
Ma vedi là un’ anima, che posta
Sola soletta verso noi riguarda,
Quella ne insegnerà la via più tosta.’
Venimmo a lei: O anima Lombarda,
Come ti stavi altera e disdegnosa,
E nel mover degli occhi onesta e tarda!

ENGLISH

And he to me: “My writing is plain, and the hope of these people is not mistaken, if one considers it well with a sound mind. For the height of judgment is not brought low because the fire of love fulfills in one moment what each one who lodges here must pay; and there where I set down that point, a fault was not amended by praying, because the prayer was cut off from God.

Truly, do not settle on so deep a doubt unless she tells you, who will be a light between truth and intellect. I do not know if you understand; I speak of Beatrice: you will see her above, on the summit of this mountain, smiling and happy.” And I: “Lord, let us go with greater haste, for I no longer tire as I did before; and see, the hill is now casting its shadow.”

“We will go forward with this day,” he answered, “as far as we still can; but the matter is otherwise than you suppose. Before you are up there, you will see him return who is already hiding behind the slope, so that you do not break his rays. But see there a soul which, set all alone, is looking toward us: it will show us the quickest way.” We came to it: O Lombard soul, how proud and disdainful you stood, and how dignified and slow in the movement of your eyes!

33 The text is Virgil’s *Aeneid* 6.376, where the Sibyl tells the unburied Palinurus to stop hoping that the decrees of the gods can be bent by prayer.

SORDELLO AND THE LAMENT FOR ITALY

Sordello embraces Virgil as a fellow Mantuan, and Dante denounces the strife of Italy and Florence.

ITALIAN	ENGLISH
Purg. 6.64 Ella non ci diceva alcuna cosa; Ma lasciavane gir, solo sguardando A guisa di leon quando si posa. Pur Virgilio si trasse a lei, pregando Che ne mostrasse la miglior salita; E quella non rispose al suo domando: Ma di nostro paese e della vita C' inchiese. E il dolce Duca incominciava: 'Mantova.'... E l' ombra, tutta in sè romita, Surse ver lui del loco ove pria stava, Dicendo: 'O Mantovano, io son Sordello Della tua terra.' E l' un l' altro abbracciava.	It said nothing to us, but let us go on, only watching, in the manner of a lion when it lies at rest. Still, Virgil drew close to it, asking it to show us the best way up; and it did not answer his request, but asked us about our country and our life. And the sweet guide began: "Mantua."... And the shade, all withdrawn into itself, rose toward him from the place where it had been, saying: "O Mantuan, I am Sordello, from your own city." And they embraced each other.[34]
Purg. 6.76 Ahi serva Italia, di dolore ostello, Nave senza nocchiere in gran tempesta, Non donna di provincie, ma bordello! Quell' anima gentil fu così presta, Sol per lo dolce suon della sua terra, Di fare al cittadin suo quivi festa; Ed ora in te non stanno senza guerra Li vivi tuoi, e l' un l' altro si rode Di quei che un muro ed una fossa serra.	Ah, enslaved Italy, hostel of grief, ship without a pilot in a great storm, no mistress of provinces but a brothel! That noble soul was so quick, only at the sweet sound of his homeland's name, to welcome his fellow citizen there. And now those who live in you cannot stay without war, and those whom one wall and one moat enclose gnaw at one another.
Purg. 6.85 Cerca, misera, intorno dalle prode Le tue marine, e poi ti guarda in seno Se alcuna parte in te di pace gode. Che val, perchè ti racconciasse il freno Giustiniano, se la sella è vota? Senz' esso fora la vergogna meno. Ahi gente, che dovresti esser devota, E lasciar seder Cesare in la sella, Se bene intendi ciò che Dio ti nota! Guarda com' esta fiera è fatta fella, Per non esser corretta dagli sproni, Poi che ponesti mano alla predella.	Search, wretched one, along the shores of your coasts, and then look into your own heart, and see whether any part of you enjoys peace. What use is it that Justinian refitted your bridle, if the saddle is empty? Without that, the shame would be less. Ah, people who ought to be devout, and let Caesar sit in the saddle, if you rightly understand what God has written down for you! See how this beast has turned vicious, uncorrected by the spurs, ever since you laid your hand on the bridle.[35]
Purg. 6.97 O Alberto Tedesco, che abbandoni Costei ch' è fatta indomita e selvaggia, E dovresti inforcar li suoi arcioni, Giusto giudizio dalle stelle caggia Sopra il tuo sangue, e sia nuovo ed aperto, Tal che il tuo successor temenza n' aggia: Chè avete tu e il tuo padre sofferto, Per cupidigia di costà distretti, Che il giardin dell' imperio sia diserto.	O German Albert, who abandon her now that she has grown untamed and wild, when you ought to be astride her saddle, may just judgment fall from the stars upon your blood, and may it be unheard-of and plain to see, so that your successor may stand in fear of it! For you and your father, held back over there by greed, have allowed the garden of the empire to be laid waste. Come and see the Montecchi and the Cappelletti, the Monaldi and

34 Sordello was a thirteenth-century poet from near Mantua, Virgil's birthplace, who wrote in Provençal.
35 The Byzantine emperor Justinian (reigned AD 527–565) codified Roman law. The "people who ought to be devout" are the clergy, and God's words allude to Christ's "Render unto Caesar the things that are Caesar's."

ITALIAN	ENGLISH
Vieni a veder Montecchi e Cappelletti, Monaldi e Filippeschi, uom senza cura: Color già tristi, e questi con sospetti.	the Filippeschi, you man without a care: those already ruined, and these living in dread.[36]
Purg. 6.106 Vien, crudel, vieni, e vedi la pressura De' tuoi gentili, e cura lor magagne, E vedrai Santafior com' è sicura. Vieni a veder la tua Roma che piagne, Vedova e sola, e dì e notte chiama: 'Cesare mio, perchè non m' accompagne?' Vieni a veder la gente quanto s' ama; E se nulla di noi pietà ti move, A vergognar ti vien della tua fama.	Come, cruel one, come and see the oppression of your nobles, and tend their wounds; and you will see how safe Santafiora is! Come and see your Rome, who weeps, widowed and alone, and cries out day and night: "My Caesar, why do you not stay with me?" Come and see how much the people love one another! And if no pity for us moves you, come and be ashamed of your reputation.[37]
Purg. 6.118 E se licito m' è, o sommo Giove, Che fosti in terra per noi crocifisso, Son li giusti occhi tuoi rivolti altrove? O è preparazion, che nell' abisso Del tuo consiglio fai, per alcun bene In tutto dall' accorger nostro scisso? Chè le città d' Italia tutte piene Son di tiranni, ed un Marcel diventa Ogni villan che parteggiando viene. Fiorenza mia, ben puoi esser contenta Di questa digression che non ti tocca, Mercè del popol tuo che sì argomenta.	And if I may be allowed to ask, O highest Jove, who were crucified on earth for us, are your just eyes turned elsewhere? Or is this a preparation that you are making in the abyss of your counsel, for some good wholly cut off from our perceiving? For the cities of Italy are all full of tyrants, and every peasant who comes along playing the partisan becomes a Marcellus. My Florence, you may well be pleased with this digression, which does not touch you, thanks to your people, who are so resourceful.[38]
Purg. 6.133 Molti han giustizia in cor, ma tardi scocca, Per non venir senza consiglio all' arco; Ma il popol tuo l' ha in sommo della bocca. Molti rifiutan lo comune incarco; Ma il popol tuo sollecito risponde Senza chiamare, e grida: 'Io mi sobbarco.' Or ti fa lieta, chè tu hai ben onde: Tu ricca, tu con pace, tu con senno. S' io dico 'l ver, l' effetto nol nasconde.	Many have justice in their hearts, but it is slow to be loosed, so as not to come to the bow without counsel; but your people have it on the tip of their tongues. Many refuse the common burden; but your people answer eagerly without being called, and shout: "I'll take it on!" Now be glad, for you have good reason: you rich, you at peace, you wise! If I speak the truth, the facts do not hide it.
Purg. 6.139 Atene e Lacedemone, che fenno L' antiche leggi, e furon sì civili, Fecero al viver bene un picciol cenno Verso di te, che fai tanto sottili Provvedimenti, che a mezzo novembre Non giunge quel che tu d' ottobre fili. Quante volte del tempo che rimembre, Legge, moneta, offizio, e costume Hai tu mutato, e rinnovato membre! E se ben ti ricordi, e vedi lume, Vedrai te simigliante a quella inferma,	Athens and Lacedaemon, which made the ancient laws and were so well ordered, gave only a slight hint of living well compared with you, who make such subtle provisions that what you spin in October does not last to mid-November. How many times, within the time you remember, have you changed laws, coinage, offices and customs, and renewed your members! And if you remember well and see the light, you will see yourself like that sick woman who cannot find rest on her feather bed, but wards off her pain by tossing and turning.[39]

36 Albert I of Habsburg, king of Germany 1298–1308, like his father Rudolf, never came to Italy to claim the imperial crown. The families named were feuding factions in Verona, Cremona and Orvieto.
37 Santafiora, in southern Tuscany, was the county of the Ghibelline Aldobrandeschi, who had lost much of it to Siena.
38 Marcus Claudius Marcellus, consul in 51 BC, was a fierce opponent of Julius Caesar.

ITALIAN	ENGLISH
Che non può trovar posa in sulle piume, Ma con dar volta suo dolore scherma.	

CANTO 7

ITALIAN	ENGLISH
Purg. 7.1 Poscia che l' accoglienze oneste e liete Furo iterate tre e quattro volte, Sordel si trasse, e disse: 'Voi chi siete?' 'Prima che a questo monte fosser volte L' anime degne di salire a Dio, Fur l' ossa mie per Ottavian sepolte. Io son Virgilio; e per null' altro rio Lo ciel perdei, che per non aver fè:' Così rispose allora il Duca mio. Qual è colui che cosa innanzi sè Subita vede, ond' ei si maraviglia, Che crede e no, dicendo: 'Ell' è, non è;'	After the courteous and joyful greetings had been repeated three and four times, Sordello drew back and said: "Who are you?" "Before the souls worthy to rise to God were turned toward this mountain, my bones were buried by Octavian. I am Virgil; and for no other fault did I lose heaven than for not having faith." So my guide answered then. Like one who suddenly sees something before him that makes him marvel, who believes and does not, saying, "It is... it is not,"[40]
Purg. 7.13 Tal parve quegli, e poi chinò le ciglia, Ed umilmente ritornò ver lui, Ed abbracciollo ove il minor s' appiglia. 'O gloria de' Latin,' disse, 'per cui Mostrò ciò che potea la lingua nostra, O pregio eterno del loco ond' io fui, Qual merito o qual grazia mi ti mostra? S' io son d' udir le tue parole degno, Dimmi se vien d' inferno, e di qual chiostra.'	so he appeared; and then he lowered his eyes, and humbly turned back toward him, and embraced him where one of lesser rank takes hold. "O glory of the Latins," he said, "through whom our language showed what it could do, O eternal honor of the place I came from, what merit or what grace shows you to me? If I am worthy to hear your words, tell me whether you come from Hell, and from which enclosure."[41]
Purg. 7.22 'Per tutti i cerchi del dolente regno,' Rispose lui, 'son io di qua venuto: Virtù del ciel mi mosse, e con lei vegno. Non per far, ma per non far, ho i' perduto Di veder l' alto Sol che tu disiri, E che fu tardi da me conosciuto. Loco è laggiù non tristo da martiri, Ma di tenebre solo, ove i lamenti Non suonan come guai, ma son sospiri. Quivi sto io coi parvoli innocenti, Dai denti morsi della morte, avante Che fosser dall' umana colpa esenti.	"Through all the circles of the sorrowful kingdom," he answered him, "I have come here: a power from heaven moved me, and with it I come. Not for doing but for not doing have I lost the sight of the high Sun that you long for, and that I came to know too late. There is a place down there made sad not by torments but by darkness alone, where the laments do not sound as wails but are sighs. There I dwell with the innocent little ones, bitten by the teeth of death before they were freed from human guilt.
Purg. 7.34 Quivi sto io con quei che le tre sante Virtù non si vestiro, e senza vizio Conobber l' altre, e seguir tutte quante. Ma se tu sai e puoi, alcuno indizio Dà noi, perchè venir possiam più tosto Là dove Purgatorio ha dritto inizio.' Rispose: 'Loco certo non c' è posto:	There I dwell with those who did not clothe themselves in the three holy virtues, but without vice knew the others and followed every one of them. But if you know and are able, give us some sign by which we may come more quickly to where Purgatory has its true beginning." He answered: "No fixed place is set for us; I am allowed to go up and

39 Lacedaemon is Sparta; Athens and Sparta were famed for the laws of Solon and Lycurgus.
40 Octavian (the emperor Augustus) had Virgil buried at Naples in 19 BC, before Christ's redemption opened Purgatory to souls.
41 That is, around the knees, as an inferior embraces a superior.

ITALIAN	ENGLISH
Licito m' è andar suso ed intorno: Per quanto ir posso, a guida mi t' accosto. Ma vedi già come dichina il giorno, Ed andar su di notte non si puote; Però è buon pensar di bel soggiorno.	around. As far as I can go, I will join you as your guide. But see already how the day is declining, and one cannot go up by night; so it is good to think of a pleasant place to stay.[42]
Purg. 7.46 Anime sono a destra qua rimote: Se 'l mi consenti, io ti merrò ad esse, E non senza diletto ti fien note.' 'Com' è ciò?' fu risposto: 'chi volesse Salir di notte, fora egli impedito D' altrui? o non sarria chè non potesse?' E il buon Sordello in terra fregò il dito, Dicendo: 'Vedi, sola questa riga Non varcheresti dopo il sol partito: Non però che altra cosa desse briga, Che la notturna tenebra, ad ir suso: Quella col non poter la voglia intriga.	There are souls here to the right, set apart. If you allow me, I will lead you to them, and not without delight will you come to know them." "How is that?" came the answer. "Whoever wished to climb by night, would he be prevented by someone else? Or would he fail to climb because he could not?" And good Sordello drew his finger along the ground, saying: "See, you would not cross even this line once the sun had gone. Not that anything else would hinder going up except the darkness of night: that entangles the will with powerlessness.
Purg. 7.58 Ben si poria con lei tornare in giuso, E passeggiar la costa intorno errando, Mentre che l' orizzonte il dì tien chiuso.' Allora il mio Signor, quasi ammirando: 'Menane dunque,' disse, 'là ove dici Che aver si può diletto dimorando.' Poco allungati c' eravam di lici, Quand' io m' accorsi che il monte era scemo, A guisa che i vallon li sceman quici. 'Colà,' disse quell' ombra, 'n' anderemo Dove la costa face di sè grembo, E quivi il nuovo giorno attenderemo.'	With it one could well go back down, and walk around the slope, wandering, while the horizon keeps the day shut away." Then my lord, as if marveling, said: "Lead us, then, to where you say one may have delight in staying." We had gone only a little way from there when I noticed that the mountain was hollowed out, just as valleys hollow out mountains here. "There," said that shade, "we will go, where the slope makes a lap of itself, and there we will await the new day."

THE VALLEY OF THE PRINCES

Sordello shows them a flowering hollow where negligent rulers sing and grieve over their heirs.

ITALIAN	ENGLISH
Purg. 7.76 Tra erto e piano era un sentiero sghembo, Che ne condusse in fianco della lacca, Là dove più che a mezzo more il lembo. Oro ed argento fino, cocco e biacca, Indico legno lucido e sereno, Fresco smeraldo in l' ora che si fiacca, Dall' erba e dalli fior dentro a quel seno Posti, ciascun saria di color vinto, Come dal suo maggiore è vinto il meno. Non avea pur natura ivi dipinto, Ma di soavità di mille odori Vi facea un incognito e indistinto.	Between steep and level ran a winding path, which brought us to the side of the hollow, where its rim dies away to less than half its height. Gold and fine silver, cochineal and white lead, Indian wood, lustrous and clear, fresh emerald at the moment it is split, would each be surpassed in color by the grass and flowers set within that hollow, as the lesser is surpassed by the greater. Nature had not only painted there, but out of the sweetness of a thousand scents she made there a single one, unknown and blended.
Purg. 7.82 *Salve Regina* in sul verde e in su i fiori Quivi seder cantando anime vidi,	There I saw souls seated on the green grass and on the flowers, singing *Salve Regina* [Hail, Queen], who could not be seen from outside because of the

ITALIAN	ENGLISH
Che per la valle non parean di fuori: 'Prima che il poco sole omai s' annidi,' Cominciò il Mantovan che ci avea volti, 'Tra costor non vogliate ch' io vi guidi. Di questo balzo meglio gli atti e i volti Conoscerete voi di tutti quanti, Che nella lama giù tra essi accolti.	valley. "Before the little sun that remains goes to its nest," began the Mantuan who had led us there, "do not ask me to guide you among them. From this ledge you will make out the gestures and faces of them all better than if you were down in the hollow, received among them.[43]
Purg. 7.91 Colui che più sied' alto, e fa sembianti D' aver negletto ciò che far dovea, E che non move bocca agli altrui canti, Ridolfo imperador fu, che potea Sanar le piaghe ch' hanno Italia morta, Sì che tardi per altri si ricrea. L' altro, che nella vista lui conforta, Resse la terra dove l' acqua nasce, Che Molta in Albia, ed Albia in mar ne porta: Ottacchero ebbe nome, e nelle fasce Fu meglio assai che Vincislao suo figlio Barbuto, cui lussuria ed ozio pasce.	The one who sits highest, and looks as if he had neglected what he ought to have done, and who does not move his lips to the others' singing, was the Emperor Rudolf, who could have healed the wounds that have killed Italy, so that she is restored by another too late. The other, who seems to comfort him, ruled the land where the water rises that the Moldau carries to the Elbe, and the Elbe to the sea. Ottokar was his name, and in swaddling clothes he was far better than his son Wenceslaus, bearded, who feeds on lust and idleness.[44]
Purg. 7.103 E quel Nasetto, che stretto a consiglio Par con colui ch' ha sì benigno aspetto, Morì fuggendo e disfiorando il giglio: Guardate là, come si batte il petto. L' altro vedete ch' ha fatto alla guancia Della sua palma, sospirando, letto. Padre e suocero son del mal di Francia: Sanno la vita sua viziata e lorda, E quindi viene il duol che sì li lancia. Quel che par sì membruto, e che s' accorda Cantando con colui del maschio naso, D' ogni valor portò cinta la corda.	And that Snub-Nose, who seems to be in close counsel with the one who has so kindly a look, died fleeing and deflowering the lily: look there, how he beats his breast! See the other, who, sighing, has made a bed for his cheek with his palm. They are father and father-in-law of the bane of France: they know his vicious and foul life, and from that comes the grief that pierces them so. The one who seems so strongly built, and who keeps in tune as he sings with the one with the manly nose, wore girded on him the cord of every worth.[45]
Purg. 7.118 E se re dopo lui fosse rimaso Lo giovinetto che retro a lui siede, Bene andava il valor di vaso in vaso; Che non si puote dir dell' altre erede. Jacomo e Federico hanno i reami: Del retaggio miglior nessun possiede. Rade volte risurge per li rami L' umana probitate: e questo vuole Quei che la dà, perchè da lui si chiami. Anche al Nasuto vanno mie parole, Non men ch' all' altro, Pier, che con lui canta, Onde Puglia e Provenza già si duole.	And if the youth who sits behind him had remained king after him, worth would indeed have passed from vessel to vessel, which cannot be said of the other heirs. James and Frederick hold the kingdoms; neither possesses the better inheritance. Rarely does human goodness rise again through the branches; and this is the will of him who gives it, so that it may be asked of him. My words apply to the Big-Nose too, no less than to the other, Peter, who sings with him, for which Apulia and Provence are already grieving.[46]

42 The three theological virtues are faith, hope and charity; the others are the four cardinal virtues: prudence, justice, fortitude and temperance.
43 *Salve Regina* is the evening antiphon to the Virgin Mary.
44 Rudolf I of Habsburg (died 1291) was Albert's father; Ottokar II, king of Bohemia, was his enemy in life and was killed fighting him in 1278.
45 Snub-Nose is Philip III of France, who died in 1285 retreating from Aragon; the kindly one is Henry of Navarre; the bane of France is Philip IV the Fair. The strongly built king is Peter III of Aragon, the one with the manly nose Charles I of Anjou, his rival.

ITALIAN	ENGLISH
Purg. 7.117 Tant' è del seme suo minor la pianta, Quanto più che Beatrice e Margherita Costanza di marito ancor si vanta. Vedete il re della semplice vita Seder là solo, Arrigo d' Inghilterra: Questi ha ne' rami suoi migliore uscita. Quel che più basso tra costor s' atterra, Guardando in suso, è Guglielmo Marchese, Per cui ed Alessandria e la sua guerra Fa pianger Monferrato e Canavese.'	The plant is as far inferior to its seed as Constance still boasts of her husband more than Beatrice and Margaret do of theirs. See the king of the simple life sitting there alone, Henry of England: he has better issue in his branches. The one who sits lowest among them on the ground, looking upward, is William the Marquis, on whose account Alessandria and its war make Montferrat and the Canavese weep."[47]

CANTO 8

ITALIAN	ENGLISH
Purg. 8.1 Era già l' ora che volge il disio Ai naviganti e intenerisce il core, Lo dì ch' han detto ai dolci amici addio; E che lo nuovo peregrin d' amore Punge, se ode squilla di lontano, Che paia il giorno pianger che si more: Quand' io incominciai a render vano L' udire, ed a mirare una dell' alme Surta, che l' ascoltar chiedea con mano. Ella giunse e levò ambo le palme, Ficcando gli occhi verso l' oriente, Come dicesse a Dio: 'D' altro non calme.'	It was now the hour that turns back the longing of seafarers and softens their hearts on the day they have said farewell to their dear friends, and that pierces the new pilgrim with love if he hears from afar a bell that seems to mourn the dying day, when I began to let my hearing rest and to gaze at one of the souls, who had risen and was asking with a hand to be heard. It joined and raised both palms, fixing its eyes toward the east, as if saying to God: "I care for nothing else."
Purg. 8.13 *Te lucis ante* sì devotamente Le uscì di bocca, e con sì dolci note, Che fece me a me uscir di mente. E l' altre poi dolcemente e devote Seguitar lei per tutto l' inno intero, Avendo gli occhi alle superne rote. Aguzza qui, Lettor, ben gli occhi al vero, Chè il velo è ora ben tanto sottile, Certo, che il trapassar dentro è leggiero.	*Te lucis ante* [To you, before the light ends] came from its mouth so devoutly and with such sweet notes that it made me lose all awareness of myself. And then the others, sweetly and devoutly, followed it through the whole hymn, with their eyes on the heavenly wheels. Here, Reader, sharpen your eyes well to the truth, for the veil is now indeed so thin that passing within is surely easy.[48]
Purg. 8.24 Io vidi quello esercito gentile Tacito poscia riguardare in sue, Quasi aspettando pallido ed umile: E vidi uscir dell' alto e scender giue Due angeli con due spade affocate, Tronche e private delle punte sue. Verdi, come fogliette pur mo nate, Erano in veste, che da verdi penne Percosse traean dietro e ventilate. L' un poco sopra noi a star si venne,	Then I saw that noble army gaze upward in silence, as if waiting, pale and humble; and I saw come out from on high and descend two angels with two flaming swords, broken off and deprived of their points. Green as tender leaves just born were their robes, which they trailed behind them, struck and fanned by green wings. One came to stand a little above us, and the other came down

46 The youth is Peter's son Alfonso III (died 1291); James II of Aragon and Frederick II of Sicily were his other sons. Apulia and Provence grieve under Charles I's son, Charles II.
47 Beatrice and Margaret were wives of Charles I of Anjou, Constance the wife of Peter III; Henry III of England reigned 1216–1272. William VII of Montferrat died in 1292 as a prisoner of Alessandria, which then made war on his lands.
48 The hymn sung at Compline, the last prayer of the day, asking protection from the dangers of the night.

ITALIAN	ENGLISH
E l' altro scese in l' opposita sponda, Sì che la gente in mezzo si contenne.	on the opposite bank, so that the people were held between them.
Purg. 8.34 Ben discerneva in lor la testa bionda; Ma nelle faccie l' occhio si smarria, Come virtù che al troppo si confonda. 'Ambo vegnon del grembo di Maria,' Disse Sordello, 'a guardia della valle, Per lo serpente che verrà via via.' Ond' io che non sapeva per qual calle, Mi volsi intorno, e stretto m' accostai Tutto gelato alle fidate spalle. E Sordello anco: 'Ora avvalliamo omai Tra le grandi ombre, e parleremo ad esse: Grazioso fia lor vedervi assai.'	I could clearly make out their blond heads; but in their faces my eye was lost, like a faculty confounded by excess. "Both come from Mary's bosom," said Sordello, "to guard the valley, because of the serpent that will come at any moment." At this I, not knowing by which path, turned around and pressed close, all frozen, to the trusted shoulders. And Sordello went on: "Now let us go down into the valley among the great shades, and we will speak to them: it will please them greatly to see you."

NINO VISCONTI AND CONRAD MALASPINA

Dante greets his friend Judge Nino, and the guardian angels drive off the serpent.

ITALIAN	ENGLISH
Purg. 8.46 Solo tre passi credo ch' io scendesse, E fui di sotto, e vidi un che mirava Pur me, come conoscer mi volesse. Tempo era già che l' aer s' annerava, Ma non sì che tra gli occhi suoi e i miei Non dichiarisse ciò che pria serrava. Ver me si fece, ed io ver lui mi fei: Giudice Nin gentil, quanto mi piacque, Quando ti vidi non esser tra i rei!	I think I went down only three steps, and was below, and I saw one who was gazing only at me, as if he wished to recognize me. It was already the time when the air was darkening, but not so dark that between his eyes and mine it did not make clear what it had hidden before. He came toward me, and I went toward him. Noble Judge Nino, how glad I was when I saw that you were not among the guilty![49]
Purg. 8.55 Nullo bel salutar tra noi si tacque: Poi domandò: 'Quant' è, che tu venisti Appiè del monte per le lontane acque?' 'O,' diss' io lui, 'per entro i lochi tristi Venni stamane, e sono in prima vita, Ancor che l' altra sì andando acquisti.' E come fu la mia risposta udita, Sordello ed egli indietro si raccolse, Come gente di subito smarrita. L' uno a Virgilio, e l' altro ad un si volse Che sedea lì, gridando: 'Su, Corrado, Vieni a veder che Dio per grazia volse.'	No fair greeting was left unsaid between us; then he asked: "How long since you came over the distant waters to the foot of the mountain?" "Oh," I said to him, "I came by way of the sorrowful places this morning, and I am in my first life, though by going this way I may gain the other." And as soon as my answer was heard, Sordello and he drew back, like people suddenly bewildered. One turned to Virgil, and the other to someone sitting there, crying: "Up, Conrad! Come and see what God by his grace has willed."
Purg. 8.67 Poi volto a me: 'Per quel singular grado, Che tu dei a colui, che sì nasconde Lo suo primo perchè, che non gli è guado, Quando sarai di là dalle larghe onde, Di' a Giovanna mia, che per me chiami Là dove agl' innocenti si risponde. Non credo che la sua madre più m' ami,	Then, turning to me: "By that singular gratitude you owe to him who so hides his first reason that there is no ford to reach it, when you are beyond the wide waves, tell my Giovanna to cry out for me there where the innocent are answered. I do not think her mother loves me any longer, since she

49 Nino Visconti (died 1296), judge, that is governor, of Gallura in Sardinia and a Guelf leader of Pisa, was Dante's friend.

ITALIAN	ENGLISH
Poscia che trasmutò le bianche bende, Le quai convien che misera ancor brami.	put off her white veils, which, poor woman, she will yet have to long for.[50]
Purg. 8.76 Per lei assai di lieve si comprende, Quanto in femmina foco d' amor dura, Se l' occhio o il tatto spesso non l' accende. Non le farà sì bella sepoltura La vipera che i Milanesi accampa, Com' avria fatto il gallo di Gallura.' Così dicea, segnato della stampa Nel suo aspetto di quel dritto zelo, Che misuratamente in core avvampa. Gli occhi miei ghiotti andavan pure al cielo, Pur là dove le stelle son più tarde, Sì come rota più presso allo stelo.	Through her it is easy enough to understand how long the fire of love lasts in a woman, if the eye or touch does not often rekindle it. The viper that leads the Milanese into the field will not make her so fine a tomb as the cock of Gallura would have made." So he spoke, his face stamped with the mark of that righteous zeal which burns in due measure in the heart. My greedy eyes kept going to the sky, just there where the stars are slowest, as on a wheel nearest the axle.[51]
Purg. 8.88 E il Duca mio: 'Figliuol, che lassù guarde?' Ed io a lui: 'A quelle tre facelle, Di che il polo di qua tutto quanto arde.' Ed egli a me: 'Le quattro chiare stelle Che vedevi staman, son di là basse, E queste son salite ov' eran quelle.' Com' ei parlava, e Sordello a sè il trasse Dicendo: 'Vedi là il nostro avversaro;' E drizzò il dito, perchè in là guardasse.	And my guide: "Son, what are you gazing at up there?" And I to him: "At those three torches with which the pole on this side is all ablaze." And he to me: "The four bright stars you saw this morning are low over there, and these have risen where those were." As he was speaking, Sordello drew him to himself, saying: "See there our adversary," and pointed his finger so that he would look that way.
Purg. 8.97 Da quella parte, onde non ha riparo La picciola vallea, era una biscia, Forse qual diede ad Eva il cibo amaro. Tra l' erba e i fior venia la mala striscia, Volgendo ad or ad or la testa al dosso, Leccando come bestia che si liscia. Io non vidi, e però dicer non posso, Come mosser gli astor celestiali, Ma vidi bene l' uno e l' altro mosso. Sentendo fender l' aere alle verdi ali, Fuggì 'l serpente, e gli angeli dier volta Suso alle poste rivolando eguali.	On that side where the little valley has no barrier was a snake, perhaps the same kind that gave Eve the bitter food. Through the grass and the flowers came the evil streak, turning its head now and then toward its back, licking like a beast that preens itself. I did not see, and so cannot say, how the heavenly hawks set off, but I clearly saw both of them in motion. Hearing the air split by the green wings, the serpent fled, and the angels wheeled back up to their posts, flying side by side.
Purg. 8.109 L' ombra che s' era al Giudice raccolta, Quando chiamò, per tutto quell' assalto Punto non fu da me guardare sciolta. 'Se la lucerna che ti mena in alto Trovi nel tuo arbitrio tanta cera, Quant' è mestiero infino al sommo smalto,' Cominciò ella: 'Se novella vera Di Valdimacra o di parte vicina Sai, dilla a me, che già grande là era. Chiamato fui Corrado Malaspina: Non son l' antico, ma di lui discesi: A' miei portai l' amor che qui raffina.'	The shade who had drawn close to the Judge when he called had not for a moment, through all that assault, been released from gazing at me. "So may the lamp that leads you on high find in your free will as much wax as is needed to reach the enameled summit," it began, "if you know true news of Valdimacra or the region near it, tell it to me, for I was once great there. I was called Conrad Malaspina: I am not the elder, but I descend from him. To my own I bore the love that here is refined."[52]

50 Giovanna was Nino's young daughter; her mother, Beatrice d'Este, put off her widow's veils to marry Galeazzo Visconti of Milan.
51 The viper was the emblem of the Visconti of Milan; the cock was the emblem of Nino's house as judges of Gallura.

ITALIAN	ENGLISH
Purg. 8.121 ‘O,’ diss’ io lui, ‘per li vostri paesi Giammai non fui; ma dove si dimora Per tutta Europa, ch’ ei non sien palesi? La fama che la vostra casa onora, Grida i signori, e grida la contrada, Sì che ne sa chi non vi fu ancora. Ed io vi giuro, s’ io di sopra vada, Che vostra gente onrata non si sfregia Del pregio della borsa e della spada.	“Oh,” I said to him, “I have never been in your lands; but where in all Europe do people live that they are not famous? The renown that honors your house proclaims its lords and proclaims its land, so that even one who has never been there knows of them. And I swear to you, as I hope to go on high, that your honored family does not strip itself of the glory of the purse and of the sword.
Purg. 8.133 Uso e natura sì la privilegia, Che, perchè il capo reo lo mondo torca, Sola va dritta, e il mal cammin dispregia.’ Ed egli: ‘Or va, chè il sol non si ricorca Sette volte nel letto che il Montone Con tutti e quattro i piè copre ed inforca, Che cotesta cortese opinione Ti fia chiavata in mezzo della testa Con maggior chiovi che d’ altrui sermone, Se corso di giudizio non s’ arresta.’	Custom and nature so favor it that, though the guilty head twists the world awry, it alone goes straight and scorns the evil path.” And he: “Now go, for the sun will not lie down seven times in the bed that the Ram covers and bestrides with all four feet before this courteous opinion is nailed into the middle of your head with bigger nails than other people’s talk, if the course of judgment is not halted.”[53]

CANTO 9

ITALIAN	ENGLISH
Purg. 9.1 La concubina di Titone antico Già s’ imbiancava al balco d’ oriente, Fuor delle braccia del suo dolce amico: Di gemme la sua fronte era lucente, Poste in figura del freddo animale Che con la coda percote la gente: E la notte de’ passi, con che sale, Fatti avea due nel loco ov’ eravamo, E il terzo già chinava in giuso l’ ale; Quand’ io che meco avea di quel d’ Adamo, Vinto dal sonno, in sull’ erba inchinai Ove già tutti e cinque sedevamo.	The concubine of ancient Tithonus was already growing white on the balcony of the east, out of the arms of her sweet lover. Her forehead was shining with gems set in the shape of the cold animal that strikes people with its tail. And of the steps by which night climbs, she had taken two in the place where we were, and the third was already bending its wings downward, when I, who had with me something of Adam, overcome by sleep, sank down on the grass where all five of us were already sitting.[54]

DANTE’S DREAM OF THE EAGLE

Dante dreams that an eagle snatches him up, and wakes to learn that Lucy carried him.

ITALIAN	ENGLISH
Purg. 9.13 Nell’ ora che comincia i tristi lai La rondinella presso alla mattina, Forse a memoria de’ suoi primi guai,	At the hour near morning when the swallow begins her sad laments, perhaps in memory of her first woes, and when our mind, more a pilgrim

52 Conrad Malaspina (died about 1294) belonged to the family that ruled the Lunigiana, around the valley of the Magra (Valdimacra); Dante was the Malaspinas’ guest in 1306.
53 The sun is in Aries, the Ram, in spring: the prophecy means within seven years, alluding to the welcome Dante received from the Malaspinas in exile.
54 The dawn (Aurora) was the consort of Tithonus, a mortal granted immortality but not youth. The gems on her brow are the stars of the constellation Scorpio.

ITALIAN	ENGLISH
E che la mente nostra peregrina Più dalla carne, e men da' pensier presa, Alle sue vision quasi è divina; In sogno mi parea veder sospesa Un' aquila nel ciel con penne d' oro, Con l' ali aperte, ed a calare intesa: Ed esser mi parea là dove foro Abbandonati i suoi da Ganimede, Quando fu ratto al sommo consistoro.	from the flesh and less caught up in thoughts, is almost prophetic in its visions, in a dream I seemed to see an eagle with feathers of gold poised in the sky, with its wings open and intent on swooping down. And I seemed to be in the place where Ganymede left his companions behind when he was snatched up to the highest council.[55]
Purg. 9.25 Fra me pensava: 'Forse questa fiede Pur qui per uso, e forse d' altro loco Disdegna di portarne suso in piede.' Poi mi parea che roteata un poco Terribil come folgor discendesse, E me rapisse suso infino al foco. Ivi pareva ch' ella ed io ardesse, E sì l' incendio immaginato cosse, Che convenne che il sonno si rompesse.	I thought to myself: "Perhaps this eagle strikes only here, by habit, and perhaps it disdains to carry anyone up in its claws from any other place." Then it seemed to me that, after wheeling a little, it came down, terrible as lightning, and snatched me up as far as the fire. There it seemed that it and I were burning, and the imagined blaze scorched me so that my sleep was bound to break.[56]
Purg. 9.34 Non altrimenti Achille si riscosse, Gli occhi svegliati rivolgendo in giro, E non sappiendo là dove si fosse, Quando la madre da Chiron a Schiro Trafugò lui dormendo in le sue braccia, Là onde poi li Greci il dipartiro; Che mi scoss' io, sì come dalla faccia Mi fuggì il sonno, e diventai ismorto, Come fa l' uom che spaventato agghiaccia. Dallato m' era solo il mio conforto, E il sole er' alto già più che due ore, E il viso m' era alla marina torto.	No differently did Achilles start up, turning his awakened eyes around and not knowing where he was, when his mother carried him off, sleeping in her arms, from Chiron to Scyros, the place from which the Greeks later took him away, than I started, as soon as sleep fled from my face, and I turned deathly pale, like a man who freezes with fright. Beside me was only my comfort, and the sun was already more than two hours high, and my face was turned toward the sea.[57]
Purg. 9.46 'Non aver tema,' disse il mio Signore: 'Fatti sicur, chè noi siamo a buon punto: Non stringer, ma rallarga ogni vigore. Tu se' omai al Purgatorio giunto: Vedi là il balzo che il chiude d' intorno; Vedi l' entrata là 've par disgiunto. Dianzi, nell' alba che precede al giorno, Quando l' anima tua dentro dormia Sopra li fiori, onde laggiù è adorno, Venne una donna, e disse: "Io son Lucia: Lasciatemi pigliar costui che dorme, Sì l' agevolerò per la sua via."	"Do not be afraid," said my lord. "Take heart, for we are at a good point. Do not hold back, but give free rein to all your strength. You have now reached Purgatory: see there the ledge that encloses it all around; see the entrance there, where it seems split. A while ago, in the dawn that comes before the day, when your soul was sleeping within you on the flowers that adorn the place down there, a lady came and said: 'I am Lucy: let me take this man who is sleeping, and so I will speed him on his way.'[58]
Purg. 9.58 Sordel rimase, e l' altre gentil forme: Ella ti tolse, e come il dì fu chiaro,	Sordello stayed behind, and the other noble forms. She took you up, and when the day was bright she

55 In Ovid, Procne and Philomela were turned into a swallow and a nightingale after the crimes of Tereus. Ganymede, a Trojan youth, was carried off from Mount Ida by Jupiter's eagle to be cupbearer of the gods.
56 Medieval cosmology placed a sphere of fire between the air and the heaven of the moon.
57 Achilles' mother, the sea goddess Thetis, took him from his tutor, the centaur Chiron, and hid him on the island of Scyros to keep him from the Trojan War; Ulysses and Diomedes found him there.
58 Saint Lucy, a martyr of Syracuse, is the heavenly lady who sent Beatrice to help Dante in Inferno 2.

ITALIAN	ENGLISH
Sen venne suso, ed io per le sue orme. Qui ti posò: e pria mi dimostraro Gli occhi suoi belli quell' entrata aperta; Poi ella e il sonno ad una se n' andaro.' A guisa d' uom che in dubbio si raccerta, E che muta in conforto sua paura, Poi che la verità gli è discoperta, Mi cambia' io: e come senza cura Videmi il Duca mio, su per lo balzo Si mosse, ed io diretro inver l' altura.	came on upward, and I followed in her footsteps. Here she set you down; and first her beautiful eyes showed me that open entrance; then she and sleep went away together." Like a man who is reassured in his doubt, and who changes his fear into comfort once the truth has been revealed to him, so I changed; and when my guide saw me free of care, he moved up along the ledge, and I behind him, toward the height.

THE GATE OF PURGATORY

An angel at the gate marks seven P's on Dante's brow and unlocks it with two keys.

ITALIAN	ENGLISH
Purg. 9.70 Lettor, tu vedi ben com' io innalzo La mia materia, e però con più arte Non ti maravigliar s' io la rincalzo. Noi ci appressammo, ed eravamo in parte, Che là, dove pareami prima un rotto Pur come un fesso che muro diparte, Vidi una porta, e tre gradi di sotto, Per gire ad essa, di color diversi, Ed un portier che ancor non facea motto.	Reader, you see well how I raise my subject, and so do not wonder if I support it with greater art. We drew near, and came to a point from which, where at first there had seemed to me only a break, like a crack that splits a wall, I saw a gate, and three steps beneath it leading up to it, each of a different color, and a gatekeeper who as yet said not a word.
Purg. 9.79 E come l' occhio più e più v' apersi, Vidil seder sopra il grado soprano, Tal nella faccia, ch' io non lo soffersi: Ed una spada nuda aveva in mano Che rifletteva i raggi sì ver noi, Ch' io dirizzava spesso il viso in vano. 'Dite costinci, che volete voi?' Cominciò egli a dire: 'ov' è la scorta? Guardate che il venir su non vi noi!' 'Donna del ciel, di queste cose accorta,' Rispose il mio Maestro a lui, 'pur dianzi Ne disse: "Andate là, quivi è la porta."'	And as I opened my eyes more and more to him, I saw him seated on the topmost step, his face such that I could not bear it; and in his hand he held a naked sword, which reflected the rays toward us so that I often raised my eyes to it in vain. "Speak from where you are: what do you want?" he began to say. "Where is your escort? Take care that coming up does not bring you harm!" "A lady from heaven, well acquainted with these things," my master answered him, "told us just now: 'Go there; there is the gate.'"
Purg. 9.91 'Ed ella i passi vostri in bene avanzi,' Ricominciò il cortese portinaio: 'Venite dunque a' nostri gradi innanzi.' Là 've venimmo, allo scaglion primaio, Bianco marmo era sì pulito e terso, Ch' io mi specchiai in esso quale io paio. Era il secondo, tinto più che perso, D' una petrina ruvida ed arsiccia, Crepata per lo lungo e per traverso. Lo terzo, che di sopra s' ammassiccia, Porfido mi parea sì fiammeggiante, Come sangue che fuor di vena spiccia.	"And may she speed your steps toward good," the courteous gatekeeper began again. "Come forward, then, to our steps." There where we came, at the first step, was white marble, so polished and clear that I saw myself mirrored in it as I appear. The second, darker than purple-black, was of a rough and scorched stone, cracked lengthwise and across. The third, which lies massed on top, seemed to me porphyry, as flaming red as blood that spurts from a vein.
Purg. 9.103 Sopra questo teneva ambo le piante L' Angel di Dio, sedendo in sulla soglia,	On this the angel of God rested both his feet, sitting on the threshold, which seemed to me a stone

ITALIAN	ENGLISH
Che mi sembiava pietra di diamante. Per li tre gradi su di buona voglia Mi trasse il Duca mio, dicendo: 'Chiedi Umilemente che il serrame scioglia.' Divoto mi gittai a' santi piedi: Misericordia chiesi che m' aprisse: Ma pria nel petto tre fiate mi diedi. Sette *P* nella fronte mi descrisse Col punton della spada, e: 'Fa che lavi, Quando sei dentro, queste piaghe,' disse.	of diamond. Up the three steps, with good will, my guide drew me, saying: "Ask humbly that he undo the lock." Devoutly I threw myself at the holy feet; I begged him for mercy, to open for me; but first I struck my breast three times. He traced seven *P*'s on my forehead with the point of his sword, and said: "See that you wash away these wounds when you are inside."[59]
Purg. 9.115 Cenere o terra che secca si cavi, D' un color fora col suo vestimento, E di sotto da quel trasse due chiavi. L' una era d' oro e l' altra era d' argento: Pria con la bianca, e poscia con la gialla Fece alla porta sì ch' io fui contento. 'Quandunque l' una d' este chiavi falla, Che non si volga dritta per la toppa,' Diss' egli a noi, 'non s' apre questa calla.	Ashes, or earth dug out dry, would be of one color with his robe, and from beneath it he drew two keys. One was of gold and the other of silver: first with the white and then with the yellow he did to the gate what made me content. "Whenever one of these keys fails, so that it does not turn rightly in the lock," he said to us, "this passage does not open.
Purg. 9.127 Più cara è l' una; ma l' altra vuol troppa D' arte e d' ingegno avanti che disserri, Perch' ell' è quella che il nodo disgroppa. Da Pier le tengo; e dissemi, ch' io erri Anzi ad aprir, che a tenerla serrata, Pur che la gente a' piedi mi s' atterri.' Poi pinse l' uscio alla porta sacrata, Dicendo: 'Entrate; ma facciovi accorti Che di fuor torna chi 'ndietro si guata.'	One is more precious; but the other requires a great deal of skill and wit before it unlocks, because it is the one that unties the knot. I hold them from Peter; and he told me to err rather in opening it than in keeping it locked, provided the people throw themselves down at my feet." Then he pushed open the door of the sacred gate, saying: "Enter; but I warn you that whoever looks back returns outside."[60]
Purg. 9.139 E quando fur ne' cardini distorti Gli spigoli di quella regge sacra, Che di metallo son sonanti e forti, Non rugghiò sì, nè si mostrò sì acra Tarpeia, come tolto le fu il buono Metello, per che poi rimase macra. Io mi rivolsi attento al primo tuono, E *Te Deum laudamus* mi parea Udir in voce mista al dolce suono. Tale imagine appunto mi rendea Ciò ch' io udiva, qual prender si suole Quando a cantar con organi si stea: Che or sì or no s' intendon le parole.	And when the pivots of that sacred portal, which are of metal, resounding and strong, turned in their hinges, the Tarpeian rock did not roar so loud, nor show itself so harsh, when the good Metellus was taken from it, so that it was left lean afterward. I turned, attentive to the first thunder, and I seemed to hear *Te Deum laudamus* [We praise you, O God] in a voice mingled with the sweet sound. What I heard gave me exactly the impression one usually gets when people are singing with an organ: now the words can be made out, and now they cannot.[61]

59 The seven P's stand for *peccatum* (sin), one for each of the seven deadly sins purged on the mountain's terraces.
60 The keys recall those given by Christ to Saint Peter, the power to bind and to loose (Matthew 16:19).
61 The Roman treasury lay beneath the Tarpeian rock on the Capitol; when Julius Caesar seized it in 49 BC, the tribune Metellus tried in vain to defend it (Lucan, *Pharsalia* 3).

CANTO 10

ITALIAN	ENGLISH
Purg. 10.1 Poi fummo dentro al soglio della porta Che il malo amor dell' anime disusa, Perchè fa parer dritta la via torta, Sonando la sentii esser richiusa: E s' io avessi gli occhi volti ad essa, Qual fora stata al fallo degna scusa? Noi salavam per una pietra fessa, Che si moveva d' una e d' altra parte, Sì come l' onda che fugge e s' appressa.	When we were inside the threshold of the gate that the souls' bad love leaves unused, because it makes the crooked way seem straight, I heard by its sound that it had closed again; and if I had turned my eyes back to it, what excuse would have been fitting for the fault? We were climbing through a cleft in the rock, which wound now to one side and now to the other, just like a wave that recedes and draws near.
Purg. 10.16 'Qui si convien usare un poco d' arte,' Cominciò il Duca mio, 'in accostarsi Or quinci, or quindi, al lato che si parte.' E ciò fece li nostri passi scarsi Tanto, che pria lo scemo della luna Rigiunse al letto suo per ricorcarsi, Che noi fossimo fuor di quella cruna. Ma quando fummo liberi ed aperti Su, dove il monte indietro si rauna, Io stancato, ed ambedue incerti Di nostra via, ristemmo su in un piano Solingo più che strade per diserti.	"Here we must use a little skill," my guide began, "in keeping close, now here, now there, to the side that curves away." And this made our steps so slow that the waning moon had reached its bed again to lie down before we were out of that needle's eye. But when we were free and in the open, up where the mountain draws itself back, I tired and both of us uncertain of our way, we stopped on a level place more solitary than roads through deserts.

CARVINGS OF HUMILITY

On the first terrace the marble wall shows Mary, David and Trajan as examples of humility.

ITALIAN	ENGLISH
Purg. 10.28 Dalla sua sponda, ove confina il vano, Al piè dell' alta ripa, che pur sale, Misurrebbe in tre volte un corpo umano: E quanto l' occhio mio potea trar d' ale Or dal sinistro ed or dal destro fianco, Questa cornice mi parea cotale. Lassù non eran mossi i piè nostri anco, Quand' io conobbi quella ripa intorno, Che, dritta, di salita aveva manco, Esser di marmo candido, e adorno D' intagli sì che non pur Policreto, Ma la natura lì avrebbe scorno.	From its edge, where it borders on empty space, to the foot of the high bank that keeps on rising, it would measure three lengths of a human body; and as far as my eye could take wing, now on the left and now on the right side, this terrace seemed to me the same. Our feet had not yet moved up there when I perceived that the bank all around, which, being sheer, offered no way of climbing, was of white marble, and adorned with carvings such that not only Polycleitus but nature herself would be put to shame there.[62]
Purg. 10.34 L' angel che venne in terra col decreto Della molt' anni lagrimata pace, Che aperse il ciel dal suo lungo divieto, Dinanzi a noi pareva sì verace Quivi intagliato in un atto soave, Che non sembiava imagine che tace.	The angel who came to earth with the decree of the peace wept for over many years, which opened heaven from its long ban, appeared before us carved there in a gentle attitude, so true to life that it did not seem a silent image. One would have sworn that he was saying *Ave* [Hail]; for she was

62 Polycleitus was a celebrated Greek sculptor of the fifth century BC.

ITALIAN	ENGLISH
Giurato si saria ch' ei dicesse: *Ave*; Perocchè ivi era immaginata quella, Che ad aprir l' alto amor volse la chiave. Ed avea in atto impressa esta favella, *Ecce ancilla Dei*, propriamente Come figura in cera si suggella.	pictured there who turned the key to open the high love. And in her attitude she bore these words imprinted, *Ecce ancilla Dei* [Behold the handmaid of God], as exactly as a figure is stamped in wax.[63]
Purg. 10.46 'Non tener pure ad un loco la mente,' Disse il dolce Maestro, che m' avea Da quella parte onde il core ha la gente: Perch' io mi mossi col viso, e vedea Diretro da Maria, da quella costa Onde m' era colui che mi movea, Un' altra storia nella roccia imposta: Perch' io varcai Virgilio, e femmi presso, Acciocchè fosse agli occhi miei disposta. Era intagliato lì nel marmo stesso Lo carro e i buoi traendo l' arca santa, Per che si teme offizio non commesso.	"Do not keep your mind on one place only," said the sweet master, who had me on the side where people have their heart. So I moved my eyes, and saw, beyond Mary, on the side where he who was prompting me stood, another story set into the rock; so I passed across Virgil and drew near, so that it would be laid out before my eyes. There, carved in the same marble, were the cart and the oxen drawing the holy ark, because of which people fear to take on a task not entrusted to them.[64]
Purg. 10.59 Dinanzi parea gente; e tutta quanta Partita in sette cori, a' due miei sensi Faceva dir l' un 'No,' l' altro 'Sì, canta.' Similemente al fummo degl' incensi Che v' era immaginato, gli occhi e il naso Ed al sì ed al no discordi fensi. Lì precedeva al benedetto vaso, Trescando alzato, l' umile Salmista, E più e men che re era in quel caso. D' incontra effigiata ad una vista D' un gran palazzo Micol ammirava, Sì come donna dispettosa e trista.	In front appeared people; and the whole crowd, divided into seven choirs, made one of my two senses say "No," and the other "Yes, they are singing." In the same way, at the smoke of the incense that was pictured there, my eyes and my nose were made to disagree between yes and no. There, going before the blessed vessel, was the humble Psalmist, dancing with his robe tucked up, and in that act he was both more and less than a king. Opposite, portrayed at a window of a great palace, Michal was watching, like a woman scornful and sad.[65]
Purg. 10.73 Io mossi i piè del loco dov' io stava, Per avvisar da presso un' altra storia Che diretro a Micol mi biancheggiava. Quivi era storiata l' alta gloria Del roman principato, il cui valore Mosse Gregorio alla sua gran vittoria: Io dico di Traiano imperadore; Ed una vedovella gli era al freno, Di lagrime atteggiata e di dolore. Intorno a lui parea calcato e pieno Di cavalieri, e l' aquile nell' oro Sopr' esso in vista al vento si movieno.	I moved my feet from the place where I was standing to look closely at another story, which gleamed white at me behind Michal. There was storied the high glory of the Roman prince whose worth moved Gregory to his great victory: I mean the emperor Trajan. And a poor widow was at his bridle, in an attitude of tears and grief. All around him the ground seemed trampled and crowded with knights, and the golden eagles above them seemed to move in the wind.[66]
Purg. 10.82 La miserella intra tutti costoro Parea dicer: 'Signor, fammi vendetta	Among all these the poor woman seemed to say: "My lord, avenge my son, who is dead, for my

63 The scene is the Annunciation, when the angel Gabriel greeted Mary (Luke 1:26–38).
64 When the ark of the covenant was brought to Jerusalem, Uzzah was struck dead for reaching out to steady it, a task not given to him (2 Samuel 6).
65 The Psalmist is King David, who danced before the ark; his wife Michal, watching from a window, despised him for it (2 Samuel 6:14–16).

ITALIAN	ENGLISH
Di mio figliuol ch' è morto, ond' io m' accoro.' Ed egli a lei rispondere: 'Ora aspetta Tanto ch' io torni.' E quella: 'Signor mio,' Come persona in cui dolor s' affretta, 'Se tu non torni?' Ed ei: 'Chi fia dov' io La ti farà.' E quella: 'L' altrui bene A te che fia, se il tuo metti in obblio?'	heart is breaking." And he seemed to answer her: "Now wait until I return." And she, like a person whose grief is urgent: "My lord, what if you do not return?" And he: "Whoever is in my place will do it for you." And she: "What will another's good deed be to you, if you put your own out of mind?"
Purg. 10.91 Ond' egli: 'Or ti conforta, chè conviene Ch' io solva il mio dovere, anzi ch' io mova: Giustizia vuole, e pietà mi ritiene.' Colui, che mai non vide cosa nuova, Produsse esto visibile parlare, Novello a noi, perchè qui non si trova. Mentr' io mi dilettava di guardare Le imagini di tante umilitadi, E per lo fabbro loro a veder care; 'Ecco di qua, ma fanno i passi radi,' Mormorava il Poeta, 'molte genti: Questi ne invieranno agli alti gradi.'	So he: "Now take comfort, for I must fulfill my duty before I move on: Justice requires it, and pity holds me back." He who never saw anything new produced this visible speech, new to us because it is not found here. While I was delighting in looking at the images of such great humility, dear to see also for the sake of their maker, "Look, over here, many people—but they take slow steps," the poet murmured; "they will direct us to the high stairs."

THE PROUD UNDER THEIR STONES

The souls of the proud come into view, bent double beneath heavy stones.

ITALIAN	ENGLISH
Purg. 10.16 Gli occhi miei ch' a mirar eran intenti, Per veder novitadi, onde son vaghi, Volgendosi ver lui non furon lenti. Non vo' però, Lettor, che tu ti smaghi Di buon proponimento, per udire Come Dio vuol che il debito si paghi. Non attender la forma del martire: Pensa la succession; pensa che, a peggio, Oltre la gran sentenza non può ire. Io cominciai: 'Maestro, quel ch' io veggio Mover a noi, non mi sembran persone, E non so che, sì nel veder vaneggio.'	My eyes, which were intent on gazing so as to see new things, which they are always eager for, were not slow in turning toward him. But, Reader, I do not want you to be turned aside from your good resolve by hearing how God wills the debt to be paid. Do not dwell on the form of the torment: think of what follows; think that, at the very worst, it cannot go beyond the great Judgment. I began: "Master, what I see moving toward us does not seem to me to be persons, and I do not know what it is, my sight wanders so."
Purg. 10.31 Ed egli a me: 'La grave condizione Di lor tormento a terra li rannicchia, Sì che i miei occhi pria n' ebber tenzone, Ma guarda fiso là, e disviticchia Col viso quel che vien sotto a quei sassi: Già scorger puoi come ciascun si picchia.' O superbi Cristian miseri lassi, Che. della vista della mente infermi, Fidanza avete ne' ritrosi passi; Non v' accorgete voi, che noi siam vermi	And he to me: "The heavy condition of their torment bends them down to the ground, so that my own eyes at first were in dispute over it. But look steadily there, and with your sight untangle what is coming beneath those stones: already you can make out how each one beats his breast." O proud Christians, wretched and weary, who, sick in the sight of the mind, put your trust in backward steps, do you not perceive that we are worms born to form the angelic butterfly that flies to justice without defenses?

66 A medieval legend held that Pope Gregory the Great, moved by Trajan's justice to this widow, prayed the pagan emperor out of Hell to salvation.

ITALIAN	ENGLISH
Nati a formar l' angelica farfalla, Che vola alla giustizia senza schermi?	
Purg. 10.124 Di che l' animo vostro in alto galla, Poi siete quasi entomata in difetto, Sì come vermo, in cui formazion falla? Come per sostentar solaio o tetto, Per mensola talvolta una figura Si vede giunger le ginocchia al petto, La qual fa del non ver vera rancura Nascere a chi la vede; così fatti Vid' io color, quando posi ben cura. Ver è che più e meno eran contratti, Secondo ch' avean più e meno addosso. E qual più pazienza avea negli atti, Piangendo parea dicer: 'Più non posso.'	Why does your mind float so high, since you are like defective insects, like a worm whose development falls short? As one sometimes sees, holding up a ceiling or a roof, a figure serving as a corbel with its knees drawn up to its chest, which, though it is not real, makes real distress arise in whoever sees it, so formed did I see them when I looked closely. It is true that they were more or less bent over, according as they had more or less on their backs; and the one who showed the most patience in his bearing seemed to say, weeping: "I can bear no more."

CANTO 11

ITALIAN	ENGLISH
Purg. 11.1 'O Padre nostro, che nei cieli stai, Non circonscritto, ma per più amore Che ai primi effetti di lassù tu hai, Laudato sia il tuo nome e il tuo valore Da ogni creatura, com' è degno Di render grazie al tuo dolce vapore. Vegna ver noi la pace del tuo regno, Chè noi ad essa non potem da noi, S' ella non vien, con tutto nostro ingegno. Come del suo voler gli angeli tuoi Fan sacrificio a te, cantando *Osanna*, Così facciano gli uomini de' suoi.	"Our Father, who are in the heavens, not confined there, but through the greater love you have for your first works on high, praised be your name and your power by every creature, as it is fitting to give thanks to your sweet breath. May the peace of your kingdom come to us, for we cannot reach it by ourselves, with all our wit, if it does not come. As your angels make a sacrifice to you of their will, singing *Osanna* [Hosanna], so may human beings do with theirs.
Purg. 11.13 Dà oggi a noi la cotidiana manna, Senza la qual per questo aspro diserto A retro va chi più di gir s' affanna. E come noi lo mal che avem sofferto Perdoniamo a ciascuno, e tu perdona Benigno, e non guardar lo nostro merto. Nostra virtù, che di leggier s' adona, Non spermentar con l' antico avversaro, Ma libera da lui, che sì la sprona. Quest' ultima preghiera, Signor caro, Già non si fa per noi, chè non bisogna, Ma per color che dietro a noi restaro.'	Give us this day our daily manna, without which, in this harsh desert, whoever toils hardest to go forward goes backward. And as we forgive everyone the wrong we have suffered, so you too, in your kindness, forgive, and do not look at our merit. Our strength, which is so easily overcome, do not put to the test against the ancient adversary, but deliver it from him who spurs it so. This last prayer, dear Lord, is not made for ourselves, since we have no need of it, but for those who have remained behind us."
Purg. 11.22 Così a sè e noi buona ramogna Quell' ombre orando, andavan sotto il pondo, Simile a quel che talvolta si sogna, Disparmente angosciate tutte a tondo, E lasse su per la prima cornice, Purgando le caligini del mondo. Se di là sempre ben per noi si dice,	Thus praying good speed for themselves and for us, those shades went beneath their burden, like the weight one sometimes feels in dreams, all tormented in unequal measure, round and round, and weary, up along the first terrace, purging away the mists of the world. If over there they always speak good for us, what can be said and done

ITALIAN	ENGLISH
Di qua che dire e far per lor si puote Da quei, ch' hanno al voler buona radice? Ben si dee loro aitar lavar le note, Che portar quinci, sì che mondi e lievi Possano uscire alle stellate rote.	for them here by those whose will has a good root? We should indeed help them wash away the stains they carried from here, so that, pure and light, they may go out to the starry wheels.
Purg. 11.31 'Deh! se giustizia e pietà vi disgrevi Tosto, sì che possiate mover l' ala, Che secondo il disio vostro vi levi, Mostrate da qual mano in ver la scala Si va più corto; e se c' è più d' un varco, Quel ne insegnate che men erto cala: Chè questi che vien meco, per l' incarco Della carne d' Adamo, ond' ei si veste, Al montar su, contra sua voglia, è parco.'	"Ah, so may justice and pity soon unburden you, so that you can move your wings and they may lift you as you desire, show us on which hand the way to the stairway is shortest; and if there is more than one passage, point out to us the one that is least steep; for this man who comes with me, because of the burden of Adam's flesh in which he is clothed, is slow in climbing up, against his will."

OMBERTO ALDOBRANDESCO

A Tuscan nobleman confesses the family pride that cost him his life.

ITALIAN	ENGLISH
Purg. 11.46 Le lor parole, che rendero a queste, Che dette avea colui cu' io seguiva, Non fur da cui venisser manifeste; Ma fu detto: 'A man destra per la riva Con noi venite, e troverete il passo Possibile a salir persona viva. E s' io non fossi impedito dal sasso, Che la cervice mia superba doma, Onde portar convienmi il viso basso, Cotesti che ancor vive, e non si noma, Guardere' io, per veder s' io 'l conosco, E per farlo pietoso a questa soma.	The words they gave in reply to those spoken by him whom I was following did not make plain who spoke them; but it was said: "Come with us to the right along the bank, and you will find the pass that a living person can climb. And if I were not hindered by the stone that subdues my proud neck, so that I must carry my face low, I would look at this man who is still alive and is not named, to see whether I know him, and to make him pity this burden.
Purg. 11.58 Io fui Latino, e nato d' un gran Tosco: Guglielmo Aldobrandesco fu mio padre: Non so se il nome suo giammai fu vosco. L' antico sangue e l' opere leggiadre De' miei maggior mi fer sì arrogante, Che, non pensando alla comune madre, Ogni uomo ebbi in dispetto tanto avante Ch' io ne mori'; come i Sanesi sanno, E sallo in Campagnatico ogni fante. Io sono Omberto: e non pure a me danno Superbia fa, chè tutti i miei consorti Ha ella tratti seco nel malanno.	I was Italian, the son of a great Tuscan: Guglielmo Aldobrandesco was my father; I do not know whether his name was ever known to you. The ancient blood and the noble deeds of my ancestors made me so arrogant that, not thinking of our common mother, I held every man in such contempt that I died of it, as the Sienese know, and as every child in Campagnatico knows. I am Omberto; and pride does harm not only to me, for it has dragged all my kin down with it into misfortune.[67]
Purg. 11.73 E qui convien ch' io questo peso porti Per lei, tanto che a Dio si satisfaccia, Poi ch' io nol fei tra' vivi, qui tra' morti.' Ascoltando, chinai in giù la faccia; Ed un di lor (non questi che parlava)	And here, because of it, I must carry this weight until God is satisfied, here among the dead, since I did not do so among the living." Listening, I bent my face down; and one of them (not the one who was speaking) twisted himself under the weight

67 Omberto Aldobrandeschi, of the counts of Santa Fiora, was killed by the Sienese at his castle of Campagnatico in 1259.

ITALIAN	ENGLISH
Si torse sotto il peso che lo impaccia: E videmi e conobbemi e chiamava, Tenendo gli occhi con fatica fisi A me, che tutto chin con loro andava.	that encumbers him, and saw me and knew me and called out, keeping his eyes fixed with effort on me, as I went along with them, all bent over.

ODERISI AND THE VANITY OF FAME

The illuminator Oderisi describes how quickly earthly fame passes, from painters to poets.

ITALIAN	ENGLISH
Purg. 11.79 'O,' dissi lui, 'non sei tu Oderisi, L' onor d' Agobbio, e l' onor di quell' arte Che alluminare chiamata è in Parisi?' 'Frate,' diss' egli, 'più ridon le carte Che pennelleggia Franco Bolognese: L' onore è tutto or suo, e mio in parte. Ben non sare' io stato sì cortese Mentre ch' io vissi, per lo gran disio Dell' eccellenza, ove mio core intese.	"Oh," I said to him, "are you not Oderisi, the honor of Gubbio, and the honor of that art which in Paris is called illumination?" "Brother," he said, "the pages that Franco of Bologna paints smile more brightly: the honor is now all his, and mine only in part. I would certainly not have been so courteous while I lived, because of the great desire for excellence on which my heart was set.[68]
Purg. 11.88 Di tal superbia qui si paga il fio; Ed ancor non sarei qui, se non fosse Che, possendo peccar, mi volsi a Dio. O vanagloria dell' umane posse, Com' poco verde in sulla cima dura, Se non è giunta dall' etati grosse! Credette Cimabue nella pittura Tener lo campo, ed ora ha Giotto il grido, Sì che la fama di colui è oscura. Così ha tolto l' uno all' altro Guido La gloria della lingua; e forse è nato Chi l' uno e l' altro caccerà di nido.	For such pride the penalty is paid here; and I would not yet be here, were it not that, while I still had the power to sin, I turned to God. O vain glory of human powers, how short a time the green lasts at the top, unless it is followed by duller ages! Cimabue believed he held the field in painting, and now Giotto has the acclaim, so that the other's fame is obscured. So one Guido has taken from the other the glory of our language; and perhaps one is born who will chase both the one and the other from the nest.[69]
Purg. 11.100 Non è il mondan romore altro che un fiato Di vento, che or vien quinci ed or vien quindi, E muta nome, perchè muta lato. Che voce avrai tu più, se vecchia scindi Da te la carne, che se fossi morto Innanzi che lasciassi il pappo e il dindi, Pria che passin mill' anni? ch' è più corto Spazio all' eterno, che un mover di ciglia Al cerchio che più tardi in cielo è torto.	Worldly fame is nothing but a breath of wind, which now comes from here and now from there, and changes its name because it changes direction. What more renown will you have, if you strip the flesh from yourself when it is old, than if you had died before you outgrew your baby words for food and money, once a thousand years have passed? That is a shorter span, measured against eternity, than the blink of an eye measured against the circle that turns most slowly in the heavens.[70]
Purg. 11.109 Colui, che del cammin sì poco piglia Dinanzi a me, Toscana sonò tutta, Ed ora a pena in Siena sen pispiglia, Ond' era sire, quando fu distrutta	That one who takes so little of the road ahead of me once made all Tuscany ring with his name, and now he is barely whispered of in Siena, where he was lord when the Florentine rage was destroyed,

68 Oderisi of Gubbio (died 1299) and Franco of Bologna were illuminators of manuscripts; the word Dante uses for the art, "alluminare," comes from the French.
69 Cimabue (c. 1240–1302) and his pupil Giotto were Florentine painters; the two Guidos are usually taken to be the poets Guido Guinizelli and Guido Cavalcanti.
70 The slowest circle is the heaven of the fixed stars, then thought to move one degree every hundred years.

ITALIAN	ENGLISH
La rabbia fiorentina, che superba Fu a quel tempo, sì com' ora è putta. La vostra nominanza è color d' erba, Che viene e va, e quei la discolora, Per cui ell' esce della terra acerba.' Ed io a lui: 'Lo tuo ver dir m' incora Buona umiltà, e gran tumor m' appiani: Ma chi è quei di cui tu parlavi ora?'	which was proud at that time, just as now it is a prostitute. Your fame is the color of grass, which comes and goes, and it is faded by the very one through whom it springs green from the ground." And I to him: "Your true words fill my heart with good humility, and you bring down a great swelling in me: but who is the one you were speaking of just now?"[71]
Purg. 11.f 'Quegli è,' rispose, 'Provenzan Salvani; Ed è qui, perchè fu presuntuoso A recar Siena tutta alle sue mani. Ito è così, e va senza riposo, Poi che morì: cotal moneta rende A satisfar chi è di là tropp' oso.' Ed io: 'Se quello spirito che attende, Pria che si penta, l' orlo della vita, Laggiù dimora, e quassù non ascende, Se buona orazion lui non aita, Prima che passi tempo quanto visse, Come fu la venuta a lui largita?'	"That," he answered, "is Provenzan Salvani; and he is here because he was presumptuous enough to try to bring all of Siena into his hands. So he has gone, and so he goes without rest, ever since he died: such is the coin paid in satisfaction by anyone who is too daring over there." And I: "If a spirit who waits until the very edge of life before repenting stays down below, and does not ascend up here—unless good prayer helps him—until as much time has passed as he lived, how was his coming here granted to him?"[72]
Purg. 11.f 'Quando vivea più glorioso,' disse, 'Liberamente nel Campo di Siena, Ogni vergogna deposta, s' affisse: E lì, per trar l' amico suo di pena Che sostenea nella prigion di Carlo, Si condusse a tremar per ogni vena. Più non dirò, e scuro so che parlo; Ma poco tempo andrà che i tuoi vicini Faranno sì, che tu potrai chiosarlo. Quest' opera gli tolse quei confini.'	"When he was living in his greatest glory," he said, "of his own free will, setting all shame aside, he planted himself in the Campo of Siena; and there, to free his friend from the punishment he was suffering in Charles's prison, he brought himself to tremble in every vein. I will say no more, and I know that I speak obscurely; but little time will pass before your neighbors act in such a way that you will be able to gloss it. This deed released him from those confines."[73]

CANTO 12

ITALIAN	ENGLISH
Purg. 12.1 Di pari, come buoi che vanno a giogo, M' andava io con quella anima carca, Fin che il sofferse il dolce pedagogo. Ma quando disse: 'Lascia lui, e varca, Chè qui è buon con la vela e coi remi, Quantunque può ciascun, pinger sua barca;' Dritto sì, come andar vuolsi, rife' mi Con la persona, avvegna che i pensieri Mi rimanessero e chinati e scemi.	Side by side, like oxen that go under the yoke, I went along with that burdened soul, as long as the sweet tutor allowed it. But when he said, "Leave him, and press on, for here it is good for each one to drive his boat with sail and oars as hard as he can," I made my body upright again, as one ought to walk, although my thoughts remained both bowed and humbled.

71 The Florentine rage was destroyed at the battle of Montaperti (1260), where Siena routed Florence.
72 Provenzan Salvani was the Ghibelline leader of Siena after Montaperti; he was killed in 1269 at the battle of Colle.
73 Provenzan begged in Siena's main square for the ransom of a friend held by Charles of Anjou; the hint is that Dante, exiled by his fellow Florentines, will learn what it is to beg.

EXAMPLES OF PRIDE IN THE PAVEMENT

Carvings underfoot show the fall of the proud, from Lucifer to Troy.

ITALIAN	ENGLISH
Purg. 12.10 Io m' era mosso, e seguia volentieri Del mio Maestro i passi, ed ambedue Già mostravam come eravam leggieri, Quando mi disse: 'Volgi gli occhi in giue: Buon ti sarà, per tranquillar la via, Veder lo letto delle piante tue.' Come, perchè di lor memoria sia, Sopra i sepolti le tombe terragne Portan segnato quel ch' elli eran pria: Onde lì molte volte se ne piagne Per la puntura della rimembranza, Che solo ai pii dà delle calcagne: Sì vid' io lì, ma di miglior sembianza, Secondo l' artificio, figurato Quanto per via di fuor dal monte avanza.	I had set off, and was gladly following my master's steps, and both of us were already showing how light we were, when he said to me: "Turn your eyes downward: it will be good for you, to ease the way, to see the bed beneath your feet." As the tombs set in the ground over the buried bear carvings of what they were before, so that they may be remembered—and so people often weep there at the prick of remembrance, which spurs only the devout—so I saw there, but of better likeness, according to the craftsmanship, all the path that juts out from the mountain covered with figures.
Purg. 12.25 Vedea colui che fu nobil creato Più ch' altra creatura, giù dal cielo Folgoreggiando scender da un lato. Vedea Briareo, fitto dal telo Celestial, giacer dall' altra parte, Grave alla terra per lo mortal gelo. Vedea Timbreo, vedea Pallade e Marte, Armati ancora, intorno al padre loro, Mirar le membra de' Giganti sparte. Vedea Nembrot appiè del gran lavoro, Quasi smarrito, e riguardar le genti Che in Sennaar con lui superbi foro.	I saw him who was created nobler than any other creature coming down from heaven like lightning, on one side. I saw Briareus, pierced by the celestial bolt, lying on the other side, heavy on the earth with the chill of death. I saw Thymbraeus, I saw Pallas and Mars, still armed, around their father, gazing at the scattered limbs of the Giants. I saw Nimrod at the foot of his great work, as if bewildered, looking at the peoples who were proud with him in Shinar.[74]
Purg. 12.37 O Niobè, con che occhi dolenti Vedeva io te segnata in sulla strada Tra sette e sette tuoi figliuoli spenti! O Saul, come in sulla propria spada Quivi parevi morto in Gelboè, Che poi non sentì pioggia nè rugiada! O folle Aragne, sì vedea io te Già mezza aragna, trista in su gli stracci Dell' opera che mal per te si fe'. O Roboam, già non par che minacci Quivi il tuo segno; ma pien di spavento Nel porta un carro prima che altri il cacci.	O Niobe, with what grieving eyes I saw you portrayed upon the road, between your seven and seven children slain! O Saul, how you appeared there, dead on your own sword on Gilboa, which afterward felt neither rain nor dew! O foolish Arachne, so I saw you, already half a spider, wretched on the shreds of the work that was made to your harm. O Rehoboam, your image there does not seem to threaten now; but, full of terror, a chariot carries it off before anyone chases it.[75]
Purg. 12.46 Mostrava ancor lo duro pavimento Come Almeon a sua madre fe' caro	The hard pavement showed also how Alcmaeon made his mother pay dearly for the ill-fated orna-

74 The first figure is Lucifer; Briareus was a giant who rebelled against Jupiter, and Thymbraeus is Apollo. Nimrod was believed to have built the Tower of Babel in the plain of Shinar.

75 Niobe boasted of her children over Latona; Saul fell on his sword on Mount Gilboa, which David then cursed; Arachne challenged Minerva at weaving; Rehoboam fled his rebellious subjects by chariot (1 Kings 12).

ITALIAN	ENGLISH
Parer lo sventurato adornamento. Mostrava come i figli si gittaro Sopra Sennacherib dentro dal tempio, E come, morto lui, quivi il lasciaro. Mostrava la ruina e il crudo scempio Che fe' Tamiri, quando disse a Ciro: 'Sangue sitisti, ed io di sangue t' empio.' Mostrava come in rotta si fuggiro Gli Assiri, poi che fu morto Oloferne, Ed anche le reliquie del martiro.	ment. It showed how his sons threw themselves upon Sennacherib inside the temple, and how, once he was dead, they left him there. It showed the ruin and the cruel slaughter that Tomyris wrought when she said to Cyrus: "You thirsted for blood, and with blood I fill you." It showed how the Assyrians fled in rout after Holofernes was killed, and also what remained of the slaughter.[76]
Purg. 12.61 Vedea Troia in cenere e in caverne: O Ilion, come te basso e vile Mostrava il segno che lì si discerne! Qual di pennel fu maestro o di stile, Che ritraesse l' ombre e i tratti, ch' ivi Mirar farieno ogn' ingegno sottile? Morti li morti, e i vivi parean vivi. Non vide me' di me chi vide il vero, Quant' io calcai fin che chinato givi.	I saw Troy in ashes and in ruins: O Ilium, how low and abased you were shown by the image that is seen there! What master was there of brush or of pencil who could draw the shadings and the lines that would make every subtle mind marvel there? The dead seemed dead, and the living seemed alive. One who saw the reality saw no better than I all that I trod on while I went bowed.
Purg. 12.73 Or superbite, e via col viso altiero, Figliuoli d' Eva, e non chinate il volto, Sì che veggiate il vostro mal sentiero. Più era già per noi del monte volto, E del cammin del sole assai più speso, Che non stimava l' animo non sciolto: Quando colui che sempre innanzi atteso Andava, incominciò: 'Drizza la testa; Non è più tempo da gir sì sospeso.	Now be proud, and go on with haughty looks, children of Eve, and do not bow your heads to see your evil path! We had already gone further round the mountain, and spent much more of the sun's course, than my mind, not free, supposed, when he who was always going ahead, attentive, began: "Lift your head; there is no more time to go so absorbed.
Purg. 12.79 Vedi colà un Angel che s' appresta Per venir verso noi: vedi che torna Dal servigio del dì l' ancella sesta. Di riverenza gli atti e il viso adorna, Sì che i diletti lo inviarci in suso: Pensa che questo dì mai non raggiorna.' Io era ben del suo ammonir uso, Pur di non perder tempo, sì che in quella Materia non potea parlarmi chiuso.	See there an angel who is preparing to come toward us; see how the sixth handmaid is returning from the day's service. Adorn your bearing and your face with reverence, so that he may be pleased to send us upward: think that this day will never dawn again." I was well used to his warnings not to lose time, so that on that subject he could not speak to me obscurely.[77]

THE ANGEL OF HUMILITY

An angel brushes a P from Dante's brow, and the climb grows lighter.

ITALIAN	ENGLISH
Purg. 12.88 A noi venia la creatura bella Bianco vestita, e nella faccia quale Par tremolando mattutina stella. Le braccia aperse, ed indi aperse l' ale:	Toward us came the beautiful creature, dressed in white, and in his face such as the morning star appears, trembling. He opened his arms, and then opened his wings; he said: "Come; the steps are

76 Alcmaeon killed his mother Eriphyle, who had betrayed his father for a necklace; Queen Tomyris plunged the dead Cyrus's head into blood; Holofernes was beheaded by Judith.
77 The handmaids are the hours of the day; the sixth is ending, so it is past noon.

ITALIAN	ENGLISH
Disse: 'Venite; qui son presso i gradi, Ed agevolemente omai si sale. A questo annunzio vengon molto radi. O gente umana, per volar su nata, Perchè a poco vento così cadi?' Menocci ove la roccia era tagliata: Quivi mi battèo l' ali per la fronte, Poi mi promise sicura l' andata.	near here, and from now on the climbing is easy. Very few come at this summons. O human race, born to fly upward, why do you fall so at a little wind?" He led us to where the rock was cut; there he beat his wings across my forehead, then promised me a safe journey.
Purg. 12.100 Come a man destra, per salire al monte, Dove siede la Chiesa che soggioga La ben guidata sopra Rubaconte, Si rompe del montar l' ardita foga, Per le scalee che si fero ad etade Ch' era sicuro il quaderno e la doga; Così s' allenta la ripa che cade Quivi ben ratta dall' altro girone: Ma quinci e quindi l' alta pietra rade. Noi volgendo ivi le nostre persone, *Beati pauperes spiritu*, voci Cantaron sì che nol diria sermone. Ahi! quanto son diverse quelle foci Dalle infernali; chè quivi per canti S' entra, e laggiù per lamenti feroci.	As on the right hand, to climb the hill where the church sits that looms over the well-guided city above Rubaconte, the bold steepness of the ascent is broken by the steps that were made in an age when the ledger and the stave were safe; so here the bank that falls very steeply from the next ring is eased; but on this side and that the high stone grazes us. As we turned there, voices sang *Beati pauperes spiritu* [Blessed are the poor in spirit] so that no speech could tell it. Ah, how different these openings are from those of Hell! For here one enters through songs, and down there through fierce laments.[78]
Purg. 12.112 Già montavam su per li scaglion santi, Ed esser mi parea troppo più lieve, Che per lo pian non mi parea davanti: Ond' io: 'Maestro, di', qual cosa greve Levata s' è da me, che nulla quasi Per me fatica andando si riceve?' Rispose: 'Quando i *P* che son rimasi Ancor nel volto tuo presso ch' estinti, Saranno, come l' un, del tutto rasi, Fien li tuoi piè dal buon voler sì vinti, Che non pur non fatica sentiranno, Ma fia diletto loro esser su pinti.'	We were already climbing up the holy stairs, and I seemed to be much lighter than I had seemed on the level before; so I said: "Master, tell me, what heavy thing has been lifted from me, so that I feel almost no fatigue as I go?" He answered: "When the *P*'s that still remain on your face, almost faded, are wholly erased, as one has been, your feet will be so mastered by good will that not only will they feel no fatigue, but it will be a delight to them to be urged upward."
Purg. 12.133 Allor fec' io come color che vanno Con cosa in capo non da lor saputa, Se non che i cenni altrui sospicar fanno; Per che la mano ad accertar s' aiuta, E cerca e trova, e quell' offizio adempie Che non si può fornir per la veduta; E con le dita della destra scempie Trovai pur sei le lettere, che incise Quel dalle chiavi a me sopra le tempie: A che guardando il mio Duca sorrise.	Then I did as those do who go about with something on their head that they do not know of, except that the gestures of others make them suspect; so the hand helps to make sure, and searches and finds, and fulfills that office which cannot be performed by sight; and with the spread fingers of my right hand I found only six of the letters that the one with the keys had cut on me above my temples: and watching this, my guide smiled.

78 The church of San Miniato stands above Florence, beyond the Rubaconte bridge; the ledger and the stave recall Florentine scandals over falsified public records and a tampered salt measure.

CANTO 13

ITALIAN	ENGLISH
Purg. 13.1 Noi eravamo al sommo della scala Ove secondamente si risega Lo monte che salendo altrui dismala: Ivi così una cornice lega Dintorno il poggio, come la primaia, Se non che l' arco suo più tosto piega. Ombra non gli è, nè segno che si paia; Par sì la ripa, e par sì la via schietta Col livido color della petraia. 'Se qui per domandar gente s' aspetta,' Ragionava il Poeta, 'io temo forse Che troppo avrà d' indugio nostra eletta.'	We were at the top of the stairway where the mountain, which frees from evil those who climb it, is cut back a second time. There a terrace binds the hill all around just as the first one does, except that its arc bends more sharply. No shade is there, nor any carving that can be seen; the bank looks so bare, and the path so plain, with the livid color of the stone. "If we wait here for people to ask the way," the poet was reasoning, "I fear perhaps our choice will be too long delayed."
Purg. 13.13 Poi fisamente al sole gli occhi porse; Fece del destro lato al mover centro, E la sinistra parte di sè torse. 'O dolce lume, a cui fidanza i' entro Per lo nuovo cammin, tu ne conduci,' Dicea, 'come condur si vuol quinc' entro: Tu scaldi il mondo, tu sopr' esso luci; S' altra ragione in contrario non pronta, Esser den sempre li tuoi raggi duci.' Quanto di qua per un migliaio si conta, Tanto di là eravam noi già iti, Con poco tempo, per la voglia pronta.	Then he set his eyes steadily on the sun; he made his right side the center of his motion, and turned his left side round. "O sweet light, trusting in which I enter upon the new road, lead us," he said, "as one must be led in this place. You warm the world, you shine upon it; unless some other reason urges to the contrary, your rays must always be our guides." As far as is counted here as a mile, so far had we already gone there, in little time, because of our ready will.
Purg. 13.25 E verso noi volar furon sentiti, Non però visti, spiriti, parlando Alla mensa d' amor cortesi inviti. La prima voce che passò volando, *Vinum non habent*, altamente disse, E retro a noi l' andò reiterando. E prima che del tutto non s' udisse Per allungarsi, un' altra: 'Io sono Oreste,' Passò gridando, ed anco non s' affisse. 'O,' diss' io, 'Padre, che voci son queste?' E com' io domandava, ecco la terza Dicendo: 'Amate da cui male aveste.'	And toward us were heard flying, though not seen, spirits speaking courteous invitations to the table of love. The first voice that passed in flight said loudly, *Vinum non habent* [They have no wine], and went on repeating it behind us. And before it had faded wholly from hearing as it drew away, another passed crying, "I am Orestes," and it too did not stop. "Oh, Father," I said, "what voices are these?" And as I was asking, there came the third, saying: "Love those from whom you have suffered harm."[79]

THE ENVIOUS

On the second terrace the envious sit in haircloth, their eyelids sewn shut with wire.

ITALIAN	ENGLISH
Purg. 13.37 E 'l buon Maestro: 'Questo cinghio sferza La colpa della invidia, e però sono Tratte d' amor le corde della ferza. Lo fren vuol esser del contrario suono;	And the good master: "This circle scourges the fault of envy, and so the cords of the whip are drawn from love. The bridle must have the opposite sound; I think you will hear it, as I judge, be-

79 Mary's words at the wedding at Cana (John 2:3); Orestes' friend Pylades claimed to be Orestes in order to die in his place.

ITALIAN	ENGLISH
Credo che l' udirai, per mio avviso, Prima che giunghi al passo del perdono. Ma ficca gli occhi per l' aer ben fiso, E vedrai gente innanzi a noi sedersi, E ciascun è lungo la grotta assiso.' Allora più che prima gli occhi apersi; Guarda'mi innanzi, e vidi ombre con manti Al color della pietra non diversi.	fore you reach the pass of pardon. But fix your eyes very steadily through the air, and you will see people sitting ahead of us, each one seated along the rock wall." Then I opened my eyes wider than before; I looked ahead of me, and saw shades with cloaks no different from the color of the stone.
Purg. 13.43 E poi che fummo un poco più avanti, Udi' gridar: 'Maria, ora per noi,' Gridar: 'Michele, e Pietro, e tutti i Santi.' Non credo che per terra vada ancoi Uomo sì duro, che non fosse punto Per compassion di quel ch' io vidi poi: Chè quand' io fui sì presso di lor giunto, Che gli atti loro a me venivan certi, Per gli occhi fui di grave dolor munto. Di vil cilicio mi parean coperti, E l' un sofferia l' altro con la spalla, E tutti dalla ripa eran sofferti.	And when we had gone a little further on, I heard them crying: "Mary, pray for us," crying: "Michael, and Peter, and all the saints." I do not believe there walks the earth today a man so hard that he would not have been pierced with compassion for what I saw next: for when I had come so close to them that their actions reached me clearly, grievous sorrow was wrung from me through my eyes. They seemed to be covered in coarse haircloth, and each supported the other with his shoulder, and all were supported by the bank.
Purg. 13.64 Così li ciechi, a cui la roba falla, Stanno ai perdoni a chieder lor bisogna, E l' uno il capo sopra l' altro avvalla, Perchè in altrui pietà tosto si pogna, Non pur per lo sonar delle parole, Ma per la vista che non meno agogna. E come agli orbi non approda il sole, Così all' ombre, là 'v' io parlav' ora, Luce del ciel di sè largir non vuole; Chè a tutte un fil di ferro il ciglio fora, E cuce sì, come a sparvier selvaggio Si fa, però che queto non dimora.	So the blind, who lack the means to live, stand at the pardons begging for what they need, and one lets his head sink upon another's, so that pity may quickly be stirred in others, not only by the sound of the words but by the sight, which pleads no less. And as the sun does not reach the blind, so to the shades, there where I was speaking just now, the light of heaven will not grant itself; for an iron wire pierces the eyelids of all of them and sews them up, as is done to a wild sparrow hawk because it will not stay quiet.[80]
Purg. 13.73 A me pareva andando fare oltraggio, Veggendo altrui, non essendo veduto: Perch' io mi volsi al mio consiglio saggio. Ben sapev' ei che volea dir lo muto; E però non attese mia domanda; Ma disse: 'Parla, e sii breve ed arguto.' Virgilio mi venia da quella banda Della cornice, onde cader si puote, Perchè da nulla sponda s' inghirlanda: Dall' altra parte m' eran le devote Ombre, che per l' orribile costura Premevan sì che bagnavan le gote.	It seemed to me, as I went, that I was doing them an outrage, seeing others without being seen; so I turned to my wise counsel. He knew well what the mute one meant to say; and so he did not wait for my question, but said: "Speak, and be brief and to the point." Virgil was walking with me on that side of the terrace from which one can fall, because it is wreathed by no parapet; on my other side were the devout shades, who were pressing tears out through the horrible seam so hard that they bathed their cheeks.
Purg. 13.88 Volsimi a loro, ed: 'O gente sicura,' Incominciai, 'di veder l' alto lume Che il disio vostro solo ha in sua cura; Se tosto grazia risolva le schiume	I turned to them, and began: "O people sure of seeing the high light which alone is the object of your desire, so may grace soon dissolve the scum on your conscience, so that the river of the mind may

80 The pardons were church feasts at which indulgences were granted, and where beggars gathered.

ITALIAN	ENGLISH
Di vostra coscienza, sì che chiaro Per essa scenda della mente il fiume, Ditemi (chè mi fia grazioso e caro) S' anima è qui tra voi che sia latina; E forse a lei sarà buon, s' io l' apparo.'	flow down through it clear, tell me—for it will be gracious and dear to me—whether there is any soul here among you that is Italian; and perhaps it will be good for that soul if I learn of it."
Purg. 13.94 'O frate mio, ciascuna è cittadina D' una vera città; ma tu vuoi dire, Che vivesse in Italia peregrina.' Questo mi parve per risposta udire Più là alquanto che là dov' io stava; Ond' io mi feci ancor più là sentire. Tra l' altre vidi un' ombra che aspettava In vista; e se volesse alcun dir: 'Come?' Lo mento, a guisa d' orbo, in su levava.	"O my brother, each one is a citizen of one true city; but you mean one who lived in Italy as a pilgrim." This I seemed to hear by way of answer somewhat farther on than where I stood; so I made myself heard still farther on. Among the others I saw a shade that looked as if it were waiting; and if anyone should ask "How?"—it was lifting its chin upward the way the blind do.

SAPIA OF SIENA

Sapia tells how she rejoiced at her own city's defeat.

ITALIAN	ENGLISH
Purg. 13.103 'Spirto,' diss' io, 'che per salir ti dome, Se tu se' quelli che mi rispondesti, Fammiti conto o per loco o per nome.' 'I' fui Sanese,' rispose, 'e con questi Altri rimondo qui la vita ria, Lagrimando a colui, che sè ne presti. Savia non fui, avvegna che Sapia Fossi chiamata, e fui degli altrui danni Più lieta assai, che di ventura mia.	"Spirit," I said, "who subdue yourself in order to climb, if you are the one who answered me, make yourself known to me either by your place or by your name." "I was Sienese," she answered, "and with these others here I cleanse my sinful life, weeping to him that he may grant himself to us. Wise I was not, though I was called Sapia, and I was far happier at the harm of others than at my own good fortune.[81]
Purg. 13.121 E perchè tu non creda ch' io t' inganni, Odi se fui, com' io ti dico, folle. Già discendendo l' arco de' miei anni, Eran li cittadin miei presso a Colle In campo giunti coi loro avversari, Ed io pregai Iddio di quel ch' ei volle. Rotti fur quivi, e volti negli amari Passi di fuga, e veggendo la caccia, Letizia presi a tutte altre dispari: Tanto ch' io volsi in su l' ardita faccia, Gridando a Dio: "Omai più non ti temo;" Come fa il merlo per poca bonaccia.	And so that you may not believe I am deceiving you, hear whether I was as foolish as I tell you. When the arc of my years was already descending, my fellow citizens had met their adversaries in the field near Colle, and I prayed God for what he willed. They were broken there, and turned to the bitter steps of flight; and seeing the pursuit, I felt a joy unmatched by any other: so much that I turned my bold face upward, crying to God, 'Now I fear you no more!' as the blackbird does at a little fair weather.[82]
Purg. 13.142 Pace volli con Dio in sull' estremo Della mia vita; ed ancor non sarebbe Lo mio dover per penitenza scemo, Se ciò non fosse che a memoria m' ebbe Pier Pettinagno in sue sante orazioni, A cui di me per caritate increbbe.	I wanted peace with God at the very end of my life; and my debt would not even now be lessened by penance, were it not that Pier Pettinagno remembered me in his holy prayers, he who grieved for me out of charity. But who are you, who go asking about our condition, and have your eyes un-

81 Sapia was a Sienese noblewoman, aunt of Provenzan Salvani; Dante puns on her name and "savia," "wise."
82 At Colle di Val d'Elsa (1269) the Florentines and their allies defeated the Sienese. The blackbird, given a few mild days in winter, behaves as if spring had come.

ITALIAN	ENGLISH
Ma tu chi se', che nostre condizioni Vai domandando, e porti gli occhi sciolti, Sì come io credo, e spirando ragioni?' 'Gli occhi,' diss' io, 'mi fieno ancor qui tolti; Ma picciol tempo, chè poca è l' offesa Fatta per esser con invidia volti.	bound, as I believe, and breathe as you speak?" "My eyes," I said, "will yet be taken from me here; but for a short time, for small is the offense they committed by turning with envy.[83]
Purg. 13.136 Troppa è più la paura, ond' è sospesa L' anima mia, del tormento di sotto, Che già lo incarco di laggiù mi pesa.' Ed ella a me: 'Chi t' ha dunque condotto Quassù tra noi, se giù ritornar credi?' Ed io: 'Costui ch' è meco, e non fa motto: E vivo sono; e però mi richiedi, Spirito eletto, se tu vuoi ch' io mova Di là per te ancor li mortai piedi.'	Far greater is the fear, which holds my soul in suspense, of the torment below, so that already the load down there weighs on me." And she to me: "Who, then, has led you up here among us, if you think you will return below?" And I: "He who is with me and says no word: and I am alive; and so ask of me, chosen spirit, if you want me still to move my mortal feet over there on your behalf."
Purg. 13.145 'O questa è ad udir sì cosa nuova,' Rispose, 'che gran segno è che Dio t' ami; Però col prego tuo talor mi giova. E chieggioti per quel che tu più brami, Se mai calchi la terra di Toscana, Che a' miei propinqui tu ben mi rinfami. Tu li vedrai tra quella gente vana Che spera in Talamone, e perderagli Più di speranza, che a trovar la Diana; Ma più vi metteranno gli ammiragli.'	"Oh, this is so new a thing to hear," she answered, "that it is a great sign that God loves you; so help me sometimes with your prayer. And I ask you, by what you most desire, if you ever tread the earth of Tuscany, to restore my good name among my kin. You will see them among that vain people who put their hope in Talamone, and will lose more hope there than in searching for the Diana; but the admirals will lose most there."[84]

CANTO 14

ITALIAN	ENGLISH
Purg. 14.1 'Chi è costui che il nostro monte cerchia, Prima che morte gli abbia dato il volo, Ed apre gli occhi a sua voglia e coperchia?' 'Non so chi sia; ma so ch' ei non è solo: Domandal tu che più gli t' avvicini, E dolcemente, sì che parli, acco' lo.'	"Who is this who circles our mountain before death has given him flight, and opens and closes his eyes at will?" "I do not know who he is, but I know he is not alone. You ask him, since you are nearer to him, and greet him gently, so that he will speak."
Purg. 14.7 Così due spirti, l' uno all' altro chini, Ragionavan di me ivi a man dritta; Poi fer li visi, per dirmi, supini: E disse l' uno: 'O anima, che fitta Nel corpo ancora in ver lo ciel ten vai, Per carità ne consola, e ne ditta Onde vieni, e chi sei; chè tu ne fai Tanto maravigliar della tua grazia, Quanto vuol cosa che non fu più mai.'	So two spirits, leaning one toward the other, were talking about me there on my right hand. Then they turned their faces up to speak to me, and one said: "O soul who, still fixed in the body, are going toward heaven, for charity's sake console us and tell us where you come from and who you are; for you make us marvel at this grace of yours as much as a thing must that never was before."

83 Pier Pettinagno (or Pettinaio), a comb-seller of Siena famed for his holiness, died in 1289.
84 Siena bought the harbor of Talamone in 1303, hoping to make it a naval port, and long searched for an underground stream, the Diana; both hopes failed.

THE CORRUPTION OF THE ARNO VALLEY

Guido del Duca describes the towns along the Arno as beasts and laments the decline of Romagna.

ITALIAN	ENGLISH
Purg. 14.16 Ed io: 'Per mezza Toscana si spazia Un fiumicel che nasce in Falterona, E cento miglia di corso nol sazia. Di sopr' esso rech' io questa persona: Dirvi ch' io sia, saria parlare indarno; Chè il nome mio ancor molto non suona.' 'Se ben lo intendimento tuo accarno Con lo intelletto,' allora mi rispose Quei che diceva pria, 'tu parli d' Arno.' E l' altro disse a lui: 'Perchè nascose Questi il vocabol di quella riviera, Pur com' uom fa dell' orribili cose?'	And I: "Through the middle of Tuscany there wanders a little river that rises in Falterona, and a hundred miles of course do not satisfy it. From its banks I bring this body. To tell you who I am would be to speak in vain, for my name does not yet resound much." "If I pierce your meaning rightly with my intellect," the one who had spoken first then answered me, "you are speaking of the Arno." And the other said to him: "Why did he hide the name of that river, just as one does with horrible things?"[85]
Purg. 14.28 E l' ombra che di ciò domandata era, Si sdebitò così: 'Non so, ma degno Ben è che il nome di tal valle pera: Chè dal principio suo (dov' è sì pregno L' alpestro monte, ond' è tronco Peloro, Che in pochi lochi passa oltra quel segno) Infin là 've si rende per ristoro Di quel che il ciel della marina asciuga, Ond' hanno i fiumi ciò che va con loro, Virtù così per nimica si fuga Da tutti, come biscia, o per sventura Del loco, o per mal uso che li fruga:	And the shade who had been asked this discharged his debt thus: "I do not know; but it is right indeed that the name of such a valley should perish. For from its source (where the rugged mountain range from which Pelorus is cut off is so swollen that in few places does it pass beyond that mark) down to where it gives itself up to restore what the sky dries up from the sea, from which the rivers have what flows with them, virtue is driven away by all as an enemy, like a snake, either through some misfortune of the place or through evil habit that goads them:[86]
Purg. 14.43 Ond' hanno sì mutata lor natura Gli abitator della misera valle, Che par che Circe gli avesse in pastura. Tra brutti porci, più degni di galle, Che d' altro cibo fatto in uman uso, Dirizza prima il suo povero calle. Botoli trova poi, venendo giuso, Ringhiosi più che non chiede lor possa, Ed a lor, disdegnosa, torce il muso. Vassi cadendo, e quanto ella più ingrossa, Tanto più trova di can farsi lupi La maledetta e sventurata fossa.	so that the inhabitants of that wretched valley have so changed their nature that it seems Circe had them in her pasture. Among foul hogs, more worthy of acorns than of any other food made for human use, it first directs its paltry course. Then, coming down, it finds curs that snarl more than their strength warrants, and it turns its snout away from them in disdain. On it goes, falling, and the more it swells, the more this accursed and ill-starred ditch finds dogs turning into wolves.[87]
Purg. 14.58 Discesa poi per più pelaghi cupi, Trova le volpi sì piene di froda, Che non temono ingegno che le occupi. Nè lascerò di dir, perch' altri m' oda: E buon sarà a costui, se ancor s' ammenta	Then, having descended through many deep pools, it finds the foxes, so full of fraud that they fear no cunning that might trap them. Nor will I stop speaking because another hears me; and it will be good for this man if he later remembers

85 Falterona is a peak of the Apennines in Tuscany where the Arno rises.
86 Pelorus is a cape in Sicily, believed to have been severed by the sea from the Apennine chain.
87 In the *Odyssey* the enchantress Circe turned men into swine. The hogs are the people of the Casentino, the curs the people of Arezzo, and the wolves the Florentines.

ITALIAN	ENGLISH
Di ciò che vero spirto mi disnoda. Io veggio tuo nepote, che diventa Cacciator di quei lupi in sulla riva Del fiero fiume, e tutti gli sgomenta.	what a true spirit unfolds to me. I see your grandson, who is becoming a hunter of those wolves on the bank of the fierce river, and he terrifies them all.[88]
Purg. 14.64 Vende la carne loro, essendo viva; Poscia gli ancide come antica belva: Molti di vita, e sè di pregio priva. Sanguinoso esce della trista selva; Lasciala tal, che di qui a mill' anni Nello stato primaio non si rinselva.' Come all' annunzio de' dogliosi danni Si turba il viso di colui che ascolta, Da qualche parte il periglio lo assanni; Così vid' io l' altr' anima, che volta Stava ad udir, turbarsi e farsi trista, Poi ch' ebbe la parola a sè raccolta.	He sells their flesh while it is still alive; then he slaughters them like an old beast; many he deprives of life, and himself of honor. He comes out bloody from the dismal wood; he leaves it in such a state that a thousand years from now it will not grow back into its former condition." As, at the announcement of grievous harms, the face of the one who listens grows troubled, from whatever side the danger may sink its fangs into him, so I saw the other soul, who had stood turned to listen, grow troubled and sad once he had taken in the words.
Purg. 14.73 Lo dir dell' una, e dell' altra la vista Mi fe' voglioso di saper lor nomi, E domanda ne fei con preghi mista. Perchè lo spirto, che di pria parlòmi, Ricominciò: 'Tu vuoi ch' io mi deduca Nel fare a te ciò, che tu far non vuo' mi; Ma da che Dio in te vuol che traluca Tanta sua grazia, non ti sarò scarso: Però sappi ch' io son Guido del Duca.	The speech of the one and the look of the other made me eager to know their names, and I asked for them, mixing my request with prayers. At this the spirit who had spoken to me first began again: "You want me to bring myself to do for you what you will not do for me. But since God wills that so much of his grace shine through in you, I will not be sparing with you: so know that I am Guido del Duca.[89]
Purg. 14.82 Fu il sangue mio d' invidia sì riarso, Che se veduto avessi uom farsi lieto, Visto m' avresti di livore sparso. Di mia semente cotal paglia mieto. O gente umana, perchè poni il core Là 'v' è mestier di consorto divieto? Questi è Rinier; quest' è il pregio e l' onore Della casa da Calboli, ove nullo Fatto s' è erede poi del suo valore.	My blood was so burned up with envy that if you had seen a man become happy, you would have seen me suffused with livid color. From my sowing I reap such straw. O human race, why do you set your heart where there must be a ban on partnership? This is Rinier; this is the glory and honor of the house of Calboli, where no one since has made himself heir to his worth.[90]
Purg. 14.99 E non pur lo suo sangue è fatto brullo Tra il Po e il monte, e la marina e il Reno, Del ben richiesto al vero ed al trastullo; Chè dentro a questi termini è ripieno Di venenosi sterpi, sì che tardi Per cultivare omai verrebber meno. Ov' è il buon Lizio, ed Arrigo Mainardi, Pier Traversaro, e Guido di Carpigna? O Romagnoli tornati in bastardi! Quando in Bologna un Fabbro si ralligna?	And his is not the only blood that has been stripped bare, between the Po and the mountains, the sea and the Reno, of the good required for truth and for delight; for within these boundaries the land is so filled with poisonous growths that only slowly now would they die off through cultivation. Where is the good Lizio, and Arrigo Mainardi, Pier Traversaro, and Guido di Carpigna? O people of Romagna, how degenerate you have become! When will a Fabbro take root again in Bo-

88 The foxes are the Pisans. The grandson is Fulcieri da Calboli, who as podestà of Florence in 1303 tortured and executed members of the White party.
89 Guido del Duca was a nobleman and judge of Romagna in the early thirteenth century.
90 Rinieri da Calboli, a Guelf nobleman of Forlì, served as podestà of several cities and died in 1296.

ITALIAN	ENGLISH
Quando in Faenza un Bernardin di Fosco, Verga gentil di picciola gramigna?	logna? When, in Faenza, a Bernardin di Fosco, a noble shoot from a lowly weed?[91]
Purg. 14.106 Non ti maravigliar, s' io piango, Tosco, Quando rimembro con Guido da Prata Ugolin d' Azzo che vivette nosco, Federico Tignoso e sua brigata, La casa Traversara, e gli Anastagi (E l' una gente e l' altra è diretata), Le donne e i cavalier, gli affanni e gli agi, Che ne invogliava amore e cortesia, Là dove i cor son fatti sì malvagi. O Brettinoro, chè non fuggi via, Poichè gita se n' è la tua famiglia, E molta gente per non esser ria?	Do not marvel, Tuscan, if I weep when I remember, with Guido da Prata, Ugolin d'Azzo, who lived among us, Federico Tignoso and his company, the house of Traversari and the Anastagi (and both families are left without heirs), the ladies and the knights, the labors and the ease that love and courtesy made us desire, there where hearts have grown so wicked. O Bertinoro, why do you not flee away, since your family has gone, and many people with it, so as not to be wicked?[92]
Purg. 14.121 Ben fa Bagnacaval, che non rifiglia, E mal fa Castrocaro, e peggio Conio, Che di figliar tai Conti più s' impiglia: Ben faranno i Pagan, dacchè il Demonio Lor sen girà; ma non però che puro Giammai rimanga d' essi testimonio. O Ugolin de' Fantolin, sicuro È il nome tuo, da che più non s' aspetta Chi far lo possa tralignando oscuro. Ma va via, Tosco, omai, ch' or mi diletta Troppo di pianger più che di parlare, Sì m' ha nostra ragion la mente stretta.'	Bagnacavallo does well not to breed again, and Castrocaro does badly, and Conio worse, troubling itself to breed such counts. The Pagani will do well once their Devil has gone from them, but not so well that a pure record of them will ever remain. O Ugolin de' Fantolin, your name is safe, since no one is any longer expected who could darken it by degenerating. But go on your way now, Tuscan, for now it pleases me far more to weep than to talk, so much has our conversation wrung my mind."[93]

91 The boundaries mark out Romagna; the men named here and below were nobles of Romagna of the generations before Dante, famed for courtesy and liberality.
92 Bertinoro is a hill town in Romagna, Guido del Duca's home.
93 The Pagani's "Devil" is Maghinardo Pagani da Susinana, lord of Faenza and Imola, who died in 1302.

VOICES OF ENVY PUNISHED

Thunderous voices cry out examples of envy, and Virgil reproves those who look only at earth.

ITALIAN	ENGLISH
Purg. 14.127 Noi sapevam che quell' anime care Ci sentivano andar: però tacendo Facevan noi del cammin confidare. Poi fummo fatti soli procedendo, Folgore parve, quando l' aer fende, Voce che giunse d' incontra, dicendo: 'Anciderammi qualunque m' apprende;' E fuggì, come tuon che si dilegua, Se subito la nuvola scoscende. Come da lei l' udir nostro ebbe tregua, Ed ecco l' altra con sì gran fracasso, Che somigliò tuonar che tosto segua: 'Io sono Aglauro, che divenni sasso.' Ed allor per ristringermi al Poeta, Indietro feci e non innanzi il passo.	We knew that those dear souls heard us going; so by their silence they made us confident of the way. When we had become alone, going on, a voice that came against us seemed like lightning when it splits the air, saying: "Whoever finds me will kill me"; and it fled like thunder that dies away when the cloud suddenly bursts. As soon as our hearing had a truce from it, there came the other, with so great a crash that it resembled thunder following close: "I am Aglauros, who became stone." And then, to draw close to the poet, I took a step backward and not forward.[94]
Purg. 14.139 Già era l' aura d' ogni parte queta, Ed ei mi disse: 'Quel fu il duro camo, Che dovria l' uom tener dentro a sua meta. Ma voi prendete l' esca, sì che l' amo Dell' antico avversario a sè vi tira; E però poco val freno o richiamo. Chiamavi il cielo, e intorno vi si gira, Mostrandovi le sue bellezze eterne, E l' occhio vostro pure a terra mira; Onde vi batte chi tutto discerne.'	The air was now quiet on every side, and he said to me: "That was the hard bit that should keep man within his bounds. But you take the bait, so that the hook of the ancient adversary draws you to himself; and so the curb or the lure avails little. Heaven calls you and wheels around you, showing you its eternal beauties, and your eye looks only at the earth; therefore he who discerns all things strikes you."

CANTO 15

ITALIAN	ENGLISH
Purg. 15.1 Quanto tra l' ultimar dell' ora terza E il principio del dì par della spera, Che sempre a guisa di fanciullo scherza, Tanto pareva già in ver la sera Essere al sol del suo corso rimaso; Vespero là, e qui mezza notte era. E i raggi ne ferian per mezzo il naso, Perchè per noi girato era sì il monte, Che già dritti andavamo in ver l' occaso; Quand' io senti' a me gravar la fronte Allo splendore assai più che di prima, E stupor m' eran le cose non conte:	As much of the sphere that always plays like a child as appears between the end of the third hour and the beginning of the day, so much now seemed to remain of the sun's course toward evening: it was evening there, and midnight here. And the rays were striking us full on the nose, because we had gone so far around the mountain that we were now heading straight toward the sunset, when I felt my brow weighed down by the splendor far more than before, and the things I did not understand filled me with amazement:[95]
Purg. 15.19 Ond' io levai le mani in ver la cima Delle mie ciglia, e fecimi il solecchio,	so I raised my hands toward the top of my brows and made myself the shade that pares away the ex-

94 The first voice repeats Cain's words after killing Abel (Genesis 4:14). Aglauros, daughter of Cecrops, was turned to stone for envying her sister Herse (Ovid, *Metamorphoses* 2).

ITALIAN	ENGLISH
Che del soperchio visibile lima. Come quando dall' acqua o dallo specchio Salta lo raggio all' opposita parte, Salendo su per lo modo parecchio A quel che scende, e tanto si diparte Dal cader della pietra in egual tratta, Sì come mostra esperienza ed arte; Così mi parve da luce rifratta Ivi dinanzi a me esser percosso, Perchè a fuggir la mia vista fu ratta.	cess of light. As when from water or from a mirror a ray leaps to the opposite side, rising in the same manner as it descends, and departs as far from the line of a falling stone over an equal distance, as experiment and science show, so it seemed to me that I was struck by light reflected there in front of me, at which my sight was quick to flee.
Purg. 15.1 'Che è quel, dolce Padre, a che non posso Schermar lo viso tanto che mi vaglia,' Diss' io, 'e pare in ver noi esser mosso?' 'Non ti maravigliar, se ancor t' abbaglia La famiglia del cielo,' a me rispose: 'Messo è, che viene ad invitar ch' uom saglia. Tosto sarà che a veder queste cose Non ti fia grave, ma fiati diletto, Quanto natura a sentir ti dispose.'	"What is that, sweet father, from which I cannot shield my sight enough to help me," I said, "and which seems to be moving toward us?" "Do not marvel if the family of heaven still dazzles you," he answered me; "it is a messenger who comes to invite us to climb. Soon seeing these things will not be hard for you, but will be a delight to you, as much as nature has fitted you to feel."

GOODS THAT GROW BY SHARING

Virgil explains why heavenly goods, unlike earthly ones, grow richer the more they are shared.

ITALIAN	ENGLISH
Purg. 15.34 Poi giunti fummo all' Angel benedetto, Con lieta voce disse: 'Entrate quinci Ad un scaleo vie men che gli altri eretto.' Noi montavam, già partiti da linci, E *Beati misericordes* fue Cantato retro, e: 'Godi tu che vinci.' Lo mio Maestro ed io soli ambedue Suso andavamo, ed io pensai, andando, Prode acquistar nelle parole sue; E dirizza' mi a lui sì domandando: 'Che volle dir lo spirto di Romagna, E "divieto" e "consorto" menzionando?'	When we had reached the blessed angel, he said with a glad voice: "Enter here, to a stairway far less steep than the others." We were climbing, having already left that place, and *Beati misericordes* [Blessed are the merciful] was sung behind us, and "Rejoice, you who conquer." My master and I, the two of us alone, were going up, and as I went I thought to gain profit from his words; and I turned to him, asking: "What did the spirit from Romagna mean, mentioning 'ban' and 'partnership'?"[96]
Purg. 15.43 Per ch' egli a me: 'Di sua maggior magagna Conosce il danno; e però non s' ammiri Se ne riprende perchè men sen piagna. Perchè s' appuntan li vostri disiri Dove per compagnia parte si scema, Invidia move il mantaco ai sospiri. Ma se l' amor della spera suprema Torcesse in suso il desiderio vostro, Non vi sarebbe al petto quella tema; Chè per quanti si dice più lì nostro,	And he to me: "He knows the harm of his own greatest fault; and so let no one wonder if he rebukes it, so that it may be less lamented. Because your desires are fixed where sharing lessens each one's portion, envy works the bellows for your sighs. But if love of the highest sphere turned your desire upward, that fear would not be in your breast; for there, the more people say 'ours,' the more good each one possesses, and the more charity burns in that cloister."

95 That is, about three hours of daylight remained in Purgatory, while in Italy, where Dante writes, it was midnight.
96 One of the Beatitudes (Matthew 5:7).

ITALIAN	ENGLISH
Tanto possiede più di ben ciascuno, E più di caritate arde in quel chiostro.'	
Purg. 15.52 Io son d' esser contento più digiuno,' Diss' io, 'che se mi fossi pria taciuto, E più di dubbio nella mente aduno. Com' esser puote che un ben distributo I più posseditor faccia più ricchi Di sè, che se da pochi è posseduto?' Ed egli a me: 'Perocchè tu rificchi La mente pure alle cose terrene, Di vera luce tenebre dispicchi. Quello infinito ed ineffabil bene Che è lassù, così corre ad amore Come a lucido corpo raggio viene.	"I am more starved of contentment," I said, "than if I had kept silent before, and I gather more doubt in my mind. How can it be that a good, when distributed, makes its many possessors richer in it than if it is possessed by a few?" And he to me: "Because you fix your mind once more only on earthly things, you pluck darkness from true light. That infinite and ineffable good that is up there runs to love just as a ray comes to a shining body.
Purg. 15.73 Tanto si dà, quanto trova d' ardore: Sì che quantunque carità si estende, Cresce sopr' essa l' eterno valore. E quanta gente più lassù s' intende, Più v' è da bene amare, e più vi s' ama, E come specchio l' uno all' altro rende. E se la mia ragion non ti disfama, Vedrai Beatrice, ed ella pienamente Ti torrà questa e ciascun' altra brama. Procaccia pur che tosto sieno spente, Come son già le due, le cinque piaghe, Che si richiudon per esser dolente.'	It gives itself in the measure of the ardor it finds, so that the further charity extends, the more the eternal worth grows upon it. And the more souls up there are joined in love, the more there is to love well, and the more love there is, and like a mirror each reflects it to the other. And if my reasoning does not appease your hunger, you will see Beatrice, and she will fully take from you this and every other craving. Strive only that the five wounds may soon be erased, as the two already are, the wounds that close again through being painful."[97]

VISIONS OF MEEKNESS

On the third terrace Dante sees visions of patience: Mary, Pisistratus and the martyr Stephen.

ITALIAN	ENGLISH
Purg. 15.85 Com' io voleva dicer: 'Tu m' appaghe:' Vidimi giunto in sull' altro girone, Sì che tacer mi fer le luci vaghe. Ivi mi parve in una visione Estatica di subito esser tratto, E vedere in un tempio più persone: Ed una donna in sull' entrar con atto Dolce di madre, dicer: 'Figliuol mio, Perchè hai tu così verso noi fatto? Ecco, dolenti lo tuo padre ed io Ti cercavamo.' E come qui si tacque, Ciò che pareva prima disparìo.	As I was about to say, "You satisfy me," I saw that I had arrived on the next ring, so that my eager eyes made me fall silent. There it seemed to me that I was suddenly drawn into an ecstatic vision, and that I saw many people in a temple; and a lady at the entrance, with the gentle bearing of a mother, saying: "My son, why have you treated us so? Look, your father and I were searching for you in sorrow." And as she fell silent at this, what had appeared before vanished.[98]
Purg. 15.94 Indi m' apparve un' altra con quelle acque Giù per le gote che il dolor distilla, Quando di gran dispetto in altrui nacque; E dir: 'Se tu se' sire della villa,	Then another woman appeared to me, with those waters down her cheeks that grief distills when it is born of great resentment against another, and

97 The wounds are the P's cut on Dante's brow by the angel at Purgatory's gate; two have now been erased.
98 Mary finding the young Jesus in the Temple (Luke 2:48).

ITALIAN

Del cui nome ne' Dei fu tanta lite,
Ed onde ogni scienza disfavilla,
Vendica te di quelle braccia ardite
Che abbracciar nostra figlia, o Pisistrato.'
E il signor mi parea, benigno e mite,
Risponder lei con viso temperato:
'Che farem noi a chi mal ne disira,
Se quei che ci ama è per noi condannato?'

Purg. 15.106 Poi vidi genti accese in foco d' ira
Con pietre un giovinetto ancider, forte
Gridando a sè pur: 'Martira, martira:'
E lui vedea chinarsi per la morte,
Che l' aggravava già, in ver la terra,
Ma degli occhi facea sempre al ciel porte;
Orando all' alto Sire in tanta guerra,
Che perdonasse a' suoi persecutori,
Con quell' aspetto che pietà disserra.

Purg. 15.115 Quando l' anima mia tornò di fuori
Alle cose, che son fuor di lei vere,
Io riconobbi i miei non falsi errori.
Lo Duca mio, che mi potea vedere
Far sì com' uom che dal sonno si slega,
Disse: 'Che hai, che non ti puoi tenere?
Ma se' venuto più che mezza lega
Velando gli occhi, e con le gambe avvolte
A guisa di cui vino o sonno piega?'

Purg. 15.124 'O dolce Padre mio, se tu m' ascolte,
Io ti dirò,' diss' io, 'ciò che mi apparve
Quando le gambe mi furon sì tolte.'
Ed ei: 'Se tu avessi cento larve
Sopra la faccia, non mi sarien chiuse
Le tue cogitazion, quantunque parve.
Ciò che vedesti fu, perchè non scuse
D' aprir lo core all' acque della pace
Che dall' eterno fonte son diffuse.

Purg. 15.133 Non domandai: "Che hai," per quel che face
Chi guarda pur con l' occhio, che non vede,
Quando disanimato il corpo giace;
Ma domandai per darti forza al piede:
Così frugar conviensi i pigri, lenti
Ad usar lor vigilia quando riede.'
Noi andavam per lo vespero attenti
Oltre, quanto potean gli occhi allungarsi,
Contra i raggi serotini e lucenti:
Ed ecco a poco a poco un fummo farsi
Verso di noi come la notte oscuro,

ENGLISH

she was saying: "If you are lord of the city over whose name there was such strife among the gods, and from which all knowledge sparkles forth, avenge yourself on those bold arms that embraced our daughter, O Pisistratus." And the lord, kind and gentle, seemed to me to answer her with a calm face: "What shall we do to one who wishes us harm, if one who loves us is condemned by us?"[99]

Then I saw people kindled with the fire of wrath killing a young man with stones, loudly crying to one another nothing but: "Kill, kill!" And I saw him sinking toward the earth under death, which already weighed him down, but he made his eyes always gates toward heaven, praying to the high Lord, in such strife, to forgive his persecutors, with that look which unlocks pity.[100]

When my soul returned outward to the things that are true outside it, I recognized my errors, which were not false. My guide, who could see me acting like a man freeing himself from sleep, said: "What is wrong with you, that you cannot hold yourself up? Why, you have come more than half a league with your eyes veiled and your legs tangled, like one whom wine or sleep bends over!"

"O my sweet father, if you will listen to me, I will tell you," I said, "what appeared to me when my legs were so taken from me." And he: "If you had a hundred masks upon your face, your thoughts, however slight, would not be closed to me. What you saw was shown so that you would have no excuse not to open your heart to the waters of peace that are poured forth from the eternal fountain.

I did not ask 'What is wrong?' for the reason one does who looks only with the eye, which does not see when the body lies senseless; but I asked to give strength to your feet. So must the lazy be goaded, who are slow to use their waking hours when they return." We went on through the evening, attentive, looking ahead as far as our eyes could reach against the late, bright rays; and look: little by little a smoke came toward us, dark as night, and there was no place to escape it. This took from us our sight and the pure air.

99 Pisistratus was tyrant of Athens in the sixth century BC; Athena and Poseidon contended over the naming of the city.
100 Saint Stephen, the first Christian martyr (Acts 7).

ITALIAN	ENGLISH
Nè da quello era loco da cansarsi: Questo ne tolse gli occhi e l' aer puro.	

CANTO 16

ITALIAN	ENGLISH
Purg. 16.1 Buio d' inferno e di notte privata D' ogni pianeta sotto pover cielo, Quant' esser può di nuvol tenebrata, Non fece al viso mio sì grosso velo, Come quel fummo ch' ivi ci coperse, Nè a sentir di così aspro pelo; Chè l' occhio stare aperto non sofferse: Onde la Scorta mia saputa e fida Mi s' accostò, e l' omero m' offerse.	The gloom of Hell, and of a night deprived of every planet under a meager sky, darkened by cloud as much as it can be, never made so thick a veil over my sight as that smoke which covered us there, nor one so harsh in texture to the feel; for it did not allow the eye to stay open. And so my escort, wise and faithful, drew close to me and offered me his shoulder.

MARCO LOMBARDO

In the smoke of the wrathful, Marco Lombardo explains free will and blames the world's ills on bad government.

ITALIAN	ENGLISH
Purg. 16.13 Sì come cieco va dietro a sua guida Per non smarrirsi, e per non dar di cozzo In cosa che il molesti, o forse ancida, M' andava io per l' aere amaro e sozzo, Ascoltando il mio Duca che diceva Pur: 'Guarda, che da me tu non sie mozzo.' Io sentia voci, e ciascuna pareva Pregar, per pace e per misericordia, L' Agnel di Dio, che le peccata leva. Pure *Agnus Dei* eran le loro esordia: Una parola in tutte era ed un modo, Sì che parea tra esse ogni concordia.	Just as a blind man goes behind his guide so as not to stray and not to knock against something that might hurt or perhaps kill him, so I went through the bitter and foul air, listening to my guide, who kept saying: "Take care that you are not cut off from me." I heard voices, and each seemed to pray for peace and for mercy to the Lamb of God, who takes away sins. *Agnus Dei* [Lamb of God] was always how they began; there was one word in all and one measure, so that there seemed to be full concord among them.[101]
Purg. 16.25 'Quei sono spirti, Maestro, ch' i' odo?' Diss' io. Ed egli a me: 'Tu vero apprendi, E d' iracondia van solvendo il nodo.' 'Or tu chi se', che il nostro fummo fendi, E di noi parli pur come se tue Partissi ancor lo tempo per calendi?' Così per una voce detto fue. Onde il Maestro mio disse: 'Rispondi, E domanda se quinci si va sue.' Ed io: 'O creatura, che ti mondi, Per tornar bella a colui che ti fece, Maraviglia udirai se mi secondi.'	"Are those spirits, master, that I hear?" I said. And he to me: "You grasp the truth, and they are untying the knot of wrath." "Now who are you, who cleave our smoke and speak of us just as if you still measured time by calends?" So it was said by a voice. At this my master said: "Answer, and ask whether one goes up from here." And I: "O creature who are cleansing yourself to return beautiful to him who made you, you will hear a wonder if you follow me."[102]
Purg. 16.37 'Io ti seguiterò quanto mi lece,' Rispose; 'e se veder fummo non lascia, L' udir ci terrà giunti in quella vece.'	"I will follow you as far as I am permitted," it answered; "and if the smoke does not let us see, hearing will keep us together instead." Then I

101 The *Agnus Dei* is the prayer of the Mass, "Lamb of God, who takes away the sins of the world, have mercy on us... grant us peace."
102 The calends were the first day of the Roman month: that is, as if you still lived in earthly time.

ITALIAN

Allora incominciai: 'Con quella fascia
Che la morte dissolve men vo suso,
E venni qui per la infernale ambascia;
E se Dio m' ha in sua grazia richiuso
Tanto che vuol ch' io veggia la sua corte
Per modo tutto fuor del modern' uso,
Non mi celar chi fosti anzi la morte,
Ma dilmi, e dimmi s' io vo bene al varco;
E tue parole fien le nostre scorte.'

Purg. 16.46 'Lombardo fui, e fui chiamato Marco:
Del mondo seppi, e quel valore amai
Al quale ha or ciascun disteso l' arco:
Per montar su dirittamente vai.'
Così rispose; e soggiunse: 'Io ti prego
Che per me preghi, quando su sarai.'
Ed io a lui: 'Per fede mi ti lego
Di far ciò che mi chiedi; ma io scoppio
Dentro a un dubbio, s' io non me ne spiego.

Purg. 16.55 Prima era scempio, ed ora è fatto doppio
Nella sentenza tua, che mi fa certo
Qui ed altrove, quello ov' io l' accoppio.
Lo mondo è ben così tutto diserto
D' ogni virtute, come tu mi suone,
E di malizia gravido e coperto:
Ma prego che m' additi la cagione,
Sì ch' io la veggia, e ch' io la mostri altrui;
Chè nel cielo uno, ed un quaggiù la pone.'

Purg. 16.64 Alto sospir, che duolo strinse in 'hui,'
Mise fuor prima, e poi cominciò: 'Frate,
Lo mondo è cieco, e tu vien ben da lui.
Voi che vivete, ogni cagion recate
Pur suso al ciel, così come se tutto
Movesse seco di necessitate.
Se così fosse, in voi fora distrutto
Libero arbitrio, e non fora giustizia,
Per ben letizia, e per male aver lutto.

Purg. 16.73 Lo cielo i vostri movimenti inizia,
Non dico tutti: ma, posto ch' io il dica,
Lume v' è dato a bene ed a malizia,
E libero voler, che, se fatica
Nelle prime battaglie col ciel dura,
Poi vince tutto, se ben si nutrica.
A maggior forza ed a miglior natura
Liberi soggiacete, e quella cria
La mente in voi, che il ciel non ha in sua cura.
Però, se il mondo presente disvia,
In voi è la cagione, in voi si cheggia,
Ed io te ne sarò or vera spia.

ENGLISH

began: "With those swaddling bands that death unwinds I am going upward, and I came here through the anguish of Hell; and if God has so enclosed me in his grace that he wills that I see his court in a manner wholly outside modern usage, do not hide from me who you were before death, but tell me, and tell me if I am going the right way to the pass; and your words shall be our escorts."

"I was a Lombard, and I was called Marco. I knew the world, and I loved that worth at which everyone has now unbent his bow. For climbing up, you are going straight." So he answered, and added: "I beg you to pray for me when you are up above." And I to him: "I bind myself to you by my faith to do what you ask of me; but I am bursting inside with a doubt unless I free myself of it.[103]

At first it was single, and now it is made double by your statement, which makes me certain, both here and elsewhere, of that with which I couple it. The world is indeed as wholly deserted of every virtue as you tell me, and pregnant with malice and covered by it; but I beg you to point out the cause to me, so that I may see it and show it to others; for one places it in the heavens, and another down here."

First he let out a deep sigh, which grief wrung into an "Ah!" and then he began: "Brother, the world is blind, and you indeed come from it. You who are living refer every cause only up to the heavens, just as if they moved everything with them by necessity. If this were so, free will would be destroyed in you, and it would not be justice to have joy for good and mourning for evil.

The heavens set your impulses in motion. I do not say all of them; but even supposing I did say so, a light is given you to know good and evil, and free will, which, if it endures the strain of its first battles with the heavens, afterward conquers everything, if it is well nourished. To a greater power and a better nature you are subject, and you remain free; and that power creates the mind in you, which the heavens do not have in their charge. Therefore, if the present world goes astray,

103 Marco Lombardo was a thirteenth-century courtier, remembered for his wisdom and liberality; little else is known of him.

ITALIAN

ENGLISH

the cause is in you, in you let it be sought; and I will now be a true informant to you about it.

Purg. 16.85 Esce di mano a Lui, che la vagheggia
Prima che sia, a guisa di fanciulla,
Che piangendo e ridendo pargoleggia,
L' anima semplicetta, che sa nulla,
Salvo che, mossa da lieto fattore,
Volentier torna a ciò che la trastulla.
Di picciol bene in pria sente sapore;
Quivi s' inganna, e dietro ad esso corre,
Se guida o fren non torce suo amore.
Onde convenne legge per fren porre;
Convenne rege aver, che discernesse
Della vera cittade almen la torre.

From the hand of him who delights in it before it exists, there comes forth, like a little girl who weeps and laughs in childish play, the simple little soul, which knows nothing, except that, moved by a joyful Maker, it turns gladly to whatever amuses it. First it tastes the savor of some small good; there it is deceived, and runs after it, unless a guide or a rein turns its love aside. Hence it was necessary to set up law as a rein; it was necessary to have a king who could make out at least the tower of the true city.

Purg. 16.97 Le leggi son, ma chi pon mano ad esse?
Nullo; perocchè il pastor che precede
Ruminar può, ma non ha l' unghie fesse.
Per che la gente, che sua guida vede
Pure a quel ben ferire ond' ell' è ghiotta,
Di quel si pasce, e più oltre non chiede.
Ben puoi veder che la mala condotta
È la cagion che il mondo ha fatto reo,
E non natura che in voi sia corrotta.

The laws exist, but who puts his hand to them? No one, because the shepherd who leads the way can chew the cud, but does not have cloven hooves. So the people, who see their guide strike only at that good for which they themselves are greedy, feed on that and ask for nothing more. You can clearly see that bad leadership is the cause that has made the world wicked, and not nature that has been corrupted in you.[104]

Purg. 16.106 Soleva Roma, che il buon mondo feo,
Due Soli aver, che l' una e l' altra strada
Facean vedere, e del mondo e di Deo.
L' un l' altro ha spento; ed è giunta la spada
Col pastorale, e l' un con l' altro insieme
Per viva forza mal convien che vada;
Perocchè, giunti, l' un l' altro non teme.
Se non mi credi, pon mente alla spiga,
Ch' ogni erba si conosce per lo seme.

Rome, which made the world good, used to have two Suns, which made both roads visible, the road of the world and the road of God. One has put out the other; and the sword is joined to the shepherd's crook, and the two held together by force must go badly, because, once joined, neither fears the other. If you do not believe me, look at the ear of grain, for every plant is known by its seed.[105]

Purg. 16.115 In sul paese ch' Adice e Po riga
Solea valore e cortesia trovarsi,
Prima che Federico avesse briga:
Or può sicuramente indi passarsi
Per qualunque lasciasse per vergogna
Di ragionar coi buoni, o d' appressarsi.
Ben v' en tre vecchi ancora, in cui rampogna
L' antica età la nuova, e par lor tardo
Che Dio a miglior vita li ripogna;
Corrado da Palazzo, e il buon Gherardo,
E Guido da Castel, che me' si noma
Francescamente il semplice Lombardo.

In the land that the Adige and the Po water, valor and courtesy used to be found, before Frederick met with strife; now anyone may safely pass through there who would avoid, out of shame, talking with good men or coming near them. There are indeed three old men still in whom the ancient age rebukes the new, and they find it long until God takes them to a better life: Corrado da Palazzo, and the good Gherardo, and Guido da Castel, who is better called, in the French way, the honest Lombard.[106]

104 Under the law of Moses a clean animal must both chew the cud and have a cloven hoof (Leviticus 11:3); Dante applies the image to the pope as the leader of Christians.
105 The two Suns are the emperor, who guides humanity toward earthly happiness, and the pope, who guides it toward God.
106 Emperor Frederick II (1194–1250) waged long wars with the papacy in northern Italy. Corrado da Palazzo of Brescia, Gherardo da Camino of Treviso and Guido da Castel of Reggio were noblemen famed for their virtue; the French called all Italians "Lombards."

ITALIAN	ENGLISH
Purg. 16.127 Di' oggimai che la Chiesa di Roma, Per confondere in sè due reggimenti, Cade nel fango, e sè brutta e la soma.' 'O Marco mio,' diss' io, 'bene argomenti; Ed or discerno perchè da retaggio Li figli di Levì furono esenti: Ma qual Gherardo è quel che tu per saggio Di' ch' è rimaso della gente spenta, In rimproverio del secol selvaggio?'	From now on, say that the Church of Rome, by confounding two governments in herself, falls into the mud, and fouls both herself and her burden." "O my Marco," I said, "you reason well; and now I see why the sons of Levi were excluded from inheritance. But what Gherardo is this who, you say, remains as a specimen of the vanished generation, in reproach of this savage age?"[107]
Purg. 16.136 'O tuo parlar m' inganna o e' mi tenta,' Rispose a me; 'chè, parlandomi Tosco, Par che del buon Gherardo nulla senta. Per altro soprannome io nol conosco, S' io nol togliessi da sua figlia Gaia. Dio sia con voi, chè più non vegno vosco. Vedi l' albor che per lo fummo raia Già biancheggiare, e me convien partirmi, L' Angelo è ivi, prima ch' io gli appaia.' Così tornò, e più non volle udirmi.	"Either your words deceive me or they are testing me," he answered me, "for, speaking to me in Tuscan, you seem to know nothing of the good Gherardo. I know him by no other surname, unless I were to take one from his daughter Gaia. God be with you, for I come with you no further. See the light that shines through the smoke already turning white; and I must leave—the angel is there—before he sees me." So he turned back, and would hear me no more.[108]

CANTO 17

ITALIAN	ENGLISH
Purg. 17.1 Ricorditi, lettor, se mai nell' alpe Ti colse nebbia, per la qual vedessi Non altrimenti che per pelle talpe; Come, quando i vapori umidi e spessi A diradar cominciansi, la spera Del sol debilemente entra per essi; E fia la tua imagine leggiera In giugnere a veder com' io rividi Lo sole in pria, che già nel corcare era. Sì, pareggiando i miei co' passi fidi Del mio Maestro, uscii fuor di tal nube Ai raggi, morti già nei bassi lidi.	Remember, reader, if ever in the mountains a mist has caught you, through which you could see no better than moles see through their skin: how, when the damp, thick vapors begin to thin, the sphere of the sun enters feebly through them; and your imagination will be quick to see how I first saw the sun again, which was already setting. So, matching my steps to the trusted steps of my master, I came out of that cloud into rays already dead on the low shores.

VISIONS OF WRATH

Dante sees visions of wrath punished, then an angel leads them to the stair.

ITALIAN	ENGLISH
Purg. 17.13 O immaginativa, che ne rube Tal volta sì di fuor, ch' uom non s' accorge, Perchè d' intorno suonin mille tube, Chi move te, se il senso non ti porge? Moveti lume, che nel ciel s' informa Per sè, o per voler che giù lo scorge.	O imagination, which at times steals us so far from outward things that we notice nothing, though a thousand trumpets sound around us, who moves you, if the senses offer you nothing? A light moves you that takes its form in heaven, either of itself or by a will that guides it downward. Of the impiety

107 Under the law of Moses the priestly tribe of Levi received no share of the land (Numbers 18:20–24).
108 Gaia da Camino (died 1311) was Gherardo's daughter.

ITALIAN	ENGLISH
Dell' empiezza di lei, che mutò forma Nell' uccel che a cantar più si diletta, Nell' imagine mia apparve l' orma: E qui fu la mia mente sì ristretta Dentro da sè, che di fuor non venia Cosa che fosse allor da lei recetta.	of her who changed her form into the bird that most delights in singing, the imprint appeared in my imagination; and here my mind was so withdrawn into itself that nothing came from outside that it then received.[109]
Purg. 17.25 Poi piovve dentro all' alta fantasia Un crocifisso dispettoso e fiero Nella sua vista, e cotal si moria. Intorno ad esso era il grande Assuero, Ester sua sposa e il giusto Mardocheo, Che fu al dire ed al far così intero. E come questa imagine rompeo Sè per sè stessa, a guisa d' una bulla Cui manca l' acqua sotto qual si feo; Surse in mia visione una fanciulla, Piangendo forte, e diceva: 'O regina, Perchè per ira hai voluto esser nulla?	Then there rained down into my high fantasy a crucified man, scornful and fierce in his look, and so he was dying. Around him were the great Ahasuerus, Esther his wife, and the just Mordecai, who was so upright in word and deed. And as this image burst of itself, like a bubble when the water fails beneath which it was formed, there rose up in my vision a young woman, weeping bitterly, and she was saying: "O queen, why through wrath have you chosen to be nothing?[110]
Purg. 17.37 Ancisa t' hai per non perder Lavina; Or m' hai perduta; io son essa che lutto, Madre, alla tua pria ch' all' altrui ruina.' Come si frange il sonno, ove di butto Nuova luce percote il viso chiuso, Che fratto guizza pria che moia tutto; Così l' immaginar mio cadde giuso, Tosto ch' un lume il volto mi percosse, Maggiore assai che quel ch' è in nostr' uso.	You have killed yourself so as not to lose Lavinia; now you have lost me! I am the one who mourns, mother, for your ruin before mourning another's." As sleep is broken when a new light suddenly strikes the closed eyes, and, once broken, it flickers before it wholly dies, so my imagining fell away as soon as a light struck my face, far greater than the light we are used to.[111]
Purg. 17.46 Io mi volgea per vedere ov' io fosse, Quand' una voce disse: 'Qui si monta:' Che da ogni altro intento mi rimosse; E fece la mia voglia tanto pronta Di riguardar chi era che parlava, Che mai non posa, se non si raffronta. Ma come al sol, che nostra vista grava, E per soperchio sua figura vela, Così la mia virtù quivi mancava. 'Questi è divino spirito, che ne la Via d' andar su ne drizza senza prego, E col suo lume sè medesmo cela.	I was turning to see where I was, when a voice said, "Here is the way up," which drew me away from every other purpose; and it made my desire to see who it was that spoke so eager that it never rests until it comes face to face. But as with the sun, which weighs on our sight and veils its own form by its excess, so my power failed me there. "This is a divine spirit, who directs us onto the way up without our asking, and hides himself in his own light.
Purg. 17.55 Sì fa con noi, come l' uom si fa sego; Che quale aspetta prego, e l' uopo vede, Malignamente già si mette al nego. Ora accordiamo a tanto invito il piede: Procacciam di salir pria che s' abbui,	He does for us as a man does for himself; for whoever waits to be asked, while seeing the need, has already, unkindly, set himself to refuse. Now let us match our feet to such an invitation; let us try to climb before it grows dark, for afterward we could

109 Procne, who killed her son and served him to her husband Tereus in revenge, was turned into a nightingale (Ovid, *Metamorphoses* 6).
110 In the Book of Esther, Haman, minister of King Ahasuerus, is hanged (in the Latin Bible, "crucified") on the gallows he had prepared for Mordecai.
111 Queen Amata hanged herself believing that Turnus, whom she wished her daughter Lavinia to marry, was dead; Lavinia then married Aeneas (*Aeneid* 12).

ITALIAN	ENGLISH
Chè poi non si poria, se il dì non riede.' Così disse il mio Duca, ed io con lui Volgemmo i nostri passi ad una scala; E tosto ch' io al primo grado fui, Senti' mi presso quasi un mover d' ala, E ventarmi nel viso, e dir: '*Beati* *Pacifici*, che son senza ira mala.'	not until the day returns." So my guide spoke; and he and I together turned our steps to a stairway; and as soon as I was on the first step, I felt near me something like the motion of a wing, fanning my face, and a voice saying: "*Beati pacifici* [Blessed are the peacemakers], who are without evil wrath."
Purg. 17.73 Già eran sopra noi tanto levati Gli ultimi raggi che la notte segue, Che le stelle apparivan da più lati. 'O virtù mia, perchè sì ti dilegue?' Fra me stesso dicea, chè mi sentiva La possa delle gambe posta in tregue. Noi eravam dove più non saliva La scala su, ed eravamo affissi, Pur come nave ch' alla piaggia arriva: Ed io attesi un poco s' io udissi Alcuna cosa nel nuovo girone; Poi mi volsi al Maestro mio, e dissi:	Already the last rays, which the night follows, had risen so high above us that the stars were appearing on many sides. "O my strength, why do you melt away so?" I said within myself, for I felt the power of my legs brought to a halt. We were where the stairway climbed no further, and we were stuck fast, just like a ship that reaches the shore; and I waited a little, to see if I could hear anything in the new ring; then I turned to my master and said:

LOVE AND THE ORDER OF PURGATORY

Virgil explains how all sin springs from love misdirected, too weak or excessive.

ITALIAN	ENGLISH
Purg. 17.85 "Dolce mio Padre, di', quale offensione Si purga qui nel giro dove semo? Se i piè si stanno, non stea tuo sermone.' Ed egli a me: 'L' amor del bene, scemo Di suo dover, quiritta si ristora, Qui si ribatte il mal tardato remo: Ma perchè più aperto intendi ancora, Volgi la mente a me, e prenderai Alcun buon frutto di nostra dimora. Nè creator, nè creatura mai,' Cominciò ei, 'figliuol, fu senza amore, O naturale, o d' animo; e tu il sai.	"My sweet father, tell me, what offense is purged here in the ring where we are? If our feet stand still, let your speech not stand still." And he to me: "The love of good that fell short of its duty is restored right here; here the oar that was wrongly slackened is plied again. But so that you may understand still more clearly, turn your mind to me, and you will gather some good fruit from our delay. Neither Creator nor creature," he began, "son, was ever without love, either natural or of the mind; and you know this.
Purg. 17.94 Lo natural è sempre senza errore; Ma l' altro puote errar per malo obbietto, O per poco, o per troppo di vigore. Mentre ch' egli è ne' primi ben diretto, E ne' secondi sè stesso misura, Esser non può cagion di mal diletto; Ma quando al mal si torce, o con più cura O con men che non dee corre nel bene, Contra il fattore adopra sua fattura. Quinci comprender puoi ch' esser conviene Amor sementa in voi d' ogni virtute, E d' ogni operazion che merta pene.	Natural love is always without error; but the other can err through an evil object, or through too little or too much vigor. While it is directed toward the primary goods, and keeps measure in the secondary ones, it cannot be the cause of sinful pleasure; but when it twists toward evil, or runs toward the good with more zeal or with less than it should, the creature works against its Maker. From this you can understand that love must be the seed in you of every virtue and of every action that deserves punishment.
Purg. 17.103 Or perchè mai non può dalla salute Amor del suo suggetto volger viso,	Now, since love can never turn its face away from the well-being of its subject, all things are safe

ITALIAN	ENGLISH
Dall' odio proprio son le cose tute: E perchè intender non si può diviso, E per sè stante, alcuno esser dal primo, Da quello odiare ogni affetto è deciso. Resta, se dividendo bene estimo, Che il mal che s' ama è del prossimo, ed esso Amor nasce in tre modi in vostro limo. È chi per esser suo vicin soppresso Spera eccellenza, e sol per questo brama Ch' e' sia di sua grandezza in basso messo.	from hating themselves; and since no being can be conceived as divided from the First Being and standing by itself, every affection is cut off from hating him. It remains, if I divide the matter rightly, that the evil one loves is a neighbor's harm; and this love arises in three ways in your clay. There is the one who hopes to excel through his neighbor's being put down, and for this alone longs for him to be cast down from his greatness.
Purg. 17.118 È chi podere, grazia, onore e fama Teme di perder perch' altri sormonti, Onde s' attrista sì che il contrario ama; Ed è chi per ingiuria par ch' adonti Sì che si fa della vendetta ghiotto; E tal convien che il male altrui impronti. Questo triforme amor quaggiù disotto Si piange; or vo' che tu dell' altro intende, Che corre al ben con ordine corrotto. Ciascun confusamente un bene apprende, Nel qual si queti l' animo, e disira: Perchè di giugner lui ciascun contende.	There is the one who fears to lose power, favor, honor and fame because another rises higher, and so grieves so much that he loves the opposite; and there is the one who seems so outraged by injury that he grows greedy for revenge, and such a man is bound to contrive another's harm. This threefold love is wept for down below here; now I want you to understand the other love, which runs toward the good in corrupted order. Each of us dimly apprehends a good in which the mind may rest, and desires it; and so each strives to reach it.
Purg. 17.139 Se lento amore in lui veder vi tira, O a lui acquistar, questa cornice, Dopo giusto penter, ve ne martira. Altro ben è che non fa l' uom felice; Non è felicità, non è la buona Essenza, d' ogni ben frutto e radice. L' amor ch' ad esso troppo s' abbandona, Di sopra noi si piange per tre cerchi; Ma come tripartito si ragiona, Tacciolo, acciocchè tu per te ne cerchi.'	If a sluggish love draws you to see it, or to gain it, this terrace, after due repentance, torments you for it. There is another good that does not make one happy; it is not happiness, it is not the good Essence, the fruit and root of every good. The love that abandons itself too much to that good is wept for above us in three circles; but how it is divided into three, I keep silent, so that you may search it out for yourself."

CANTO 18

ITALIAN	ENGLISH
Purg. 18.1 Posto avea fine al suo ragionamento L' alto Dottore, ed attento guardava Nella mia vista s' io parea contento: Ed io, cui nuova sete ancor frugava, Di fuor taceva, e dentro dicea: 'Forse Lo troppo domandar, ch' io fo, gli grava.' Ma quel padre verace, che s' accorse Del timido voler che non s' apriva, Parlando, di parlare ardir mi porse.	The lofty teacher had brought his reasoning to an end, and was looking attentively into my face to see if I seemed satisfied; and I, whom a new thirst was still goading, was silent outwardly, and inwardly said: "Perhaps all my questioning burdens him." But that true father, who perceived the timid wish that did not reveal itself, by speaking gave me the courage to speak.

LOVE AND FREE WILL

Virgil explains how love arises and why the soul remains free to accept or refuse it.

ITALIAN	ENGLISH
Purg. 18.10 Ond' io: 'Maestro, il mio veder s' avviva Sì nel tuo lume, ch' io discerno chiaro Quanto la tua ragion porti o descriva: Però ti prego, dolce Padre caro, Che mi dimostri amore, a cui riduci Ogni buono operare e il suo contraro.' 'Drizza,' disse, 'ver me l' acute luci Dello intelletto, e fieti manifesto L' error dei ciechi che si fanno duci. L' animo, ch' è creato ad amar presto, Ad ogni cosa è mobile che piace, Tosto che dal piacere in atto è desto.	So I said: "Master, my sight is so quickened in your light that I discern clearly all that your reasoning conveys or describes; therefore I beg you, dear sweet father, to explain to me love, to which you trace back every good action and its opposite." "Turn toward me," he said, "the keen eyes of the intellect, and the error of the blind who make themselves guides will be made plain to you. The mind, which is created quick to love, moves toward everything that pleases it, as soon as it is awakened into action by pleasure.
Purg. 18.19 Vostra apprensiva da esser verace Tragge intenzione, e dentro a voi la spiega, Sì che l' animo ad essa volger face. E se, rivolto, in ver di lei si piega, Quel piegare è amor, quello è natura Che per piacer di nuovo in voi si lega. Poi come il foco movesi in altura, Per la sua forma ch' è nata a salire Là dove più in sua materia dura; Così l' animo preso entra in disire, Ch' è moto spiritale, e mai non posa Fin che la cosa amata il fa gioire.	Your power of perception draws an image from something real and unfolds it within you, so that it makes the mind turn toward it; and if, having turned, the mind inclines toward it, that inclination is love; that is nature, which is bound anew in you through pleasure. Then, as fire moves upward because of its form, which is born to rise to where it lasts longest in its matter, so the captured mind enters into desire, which is a spiritual motion, and never rests until the thing it loves makes it rejoice.
Purg. 18.31 Or ti puote apparer quant' è nascosa La veritade alla gente ch' avvera Ciascuno amore in sè laudabil cosa; Perocchè forse appar la sua matera Sempr' esser buona; ma non ciascun segno È buono, ancor che buona sia la cera.' 'Le tue parole e il mio seguace ingegno,' Risposi lui, 'm' hanno amor discoperto; Ma ciò m' ha fatto di dubbiar più pregno; Chè s' amore è di fuori a noi offerto, E l' anima non va con altro piede, Se dritta o torta va, non è suo merto.'	Now you can see how hidden the truth is from the people who claim that every love is in itself a praiseworthy thing, perhaps because its matter appears always to be good; but not every seal's imprint is good, even though the wax is good." "Your words and my mind, which followed them," I answered him, "have revealed love to me; but this has made me more pregnant with doubt; for if love is offered to us from outside, and the soul walks on no other foot, whether it goes straight or crooked is not to its credit."

ITALIAN	ENGLISH
Purg. 18.43 Ed egli a me: ‘Quanto ragion qui vede Dirti poss’ io; da indi in là t’ aspetta Pure a Beatrice; ch’ opera è di fede. Ogni forma sustanzial, che setta È da materia, ed è con lei unita, Specifica virtù ha in sè colletta, La qual senza operar non è sentita, Nè si dimostra ma’ che per effetto, Come per verdi fronde in pianta vita.	And he to me: “As far as reason sees here, I can tell you; beyond that, wait only for Beatrice, for it is a matter of faith. Every substantial form, which is distinct from matter and yet united with it, has a specific power gathered within it, which is not perceived except in operation, and never shows itself except by its effects, as life in a plant shows itself by green leaves.[112]
Purg. 18.52 Però, là onde vegna lo intelletto Delle prime notizie, uomo non sape, Nè de’ primi appetibili l’ affetto, Che sono in voi, sì come studio in ape Di far lo mele; e questa prima voglia Merto di lode o di biasmo non cape. Or, perchè a questa ogni altra si raccoglia, Innata v’ è la virtù che consiglia, E dell’ assenso de’ tener la soglia.	Therefore no one knows where the intellect’s grasp of first notions comes from, nor the attraction to the first objects of desire, which are in you as the urge to make honey is in the bee; and this first will admits no merit of praise or blame. Now, so that every other will may be brought into accord with this one, the power that counsels is innate in you, and it ought to guard the threshold of assent.
Purg. 18.61 Quest’ è il principio, là onde si piglia Ragion di meritare in voi, secondo Che buoni e rei amori accoglie e viglia. Color che ragionando andaro al fondo, S’ accorser d’ esta innata libertate, Però moralità lasciaro al mondo. Onde pognam che di necessitate Surga ogni amor che dentro a voi s’ accende, Di ritenerlo è in voi la potestate. La nobile virtù Beatrice intende Per lo libero arbitrio, e però guarda Che l’ abbi a mente, s’ a parlar ten prende.’	This is the principle from which the ground of merit in you is derived, according as it gathers in and winnows good and evil loves. Those who in their reasoning went to the bottom of things recognized this innate freedom; and so they left moral philosophy to the world. Hence, suppose that every love kindled within you arises of necessity, the power to restrain it is still in you. This noble power is what Beatrice means by free will; so see that you keep it in mind, if she should begin to speak to you of it.”
Purg. 18.76 La luna, quasi a mezza notte tarda, Facea le stelle a noi parer più rade, Fatta com’ un secchione che tutto arda; E correa contra il ciel per quelle strade Che il sole infiamma allor che quel da Roma Tra i Sardi e i Corsi il vede quando cade; E quell’ ombra gentil, per cui si noma Pietola più che villa Mantovana, Del mio carcar deposto avea la soma: Perch’ io, che la ragione aperta e piana Sopra le mie questioni avea ricolta, Stava com’ uom che sonnolento vana.	The moon, rising late, almost at midnight, made the stars seem fewer to us, shaped like a bucket all aflame; and it was running against the heavens along those paths that the sun inflames when someone in Rome sees it set between the Sardinians and the Corsicans; and that noble shade, through whom Pietola is more renowned than any Mantuan town, had laid down the load I had heaped on him; so that I, who had gathered his clear and plain reasoning on my questions, was like a man who drifts in drowsiness.[113]

112 In scholastic philosophy the “substantial form” of a human being is the soul, distinct from the body yet united with it.
113 The waning moon stood in the part of the zodiac the sun occupies in late autumn, when from Rome it is seen to set between Sardinia and Corsica. Pietola, near Mantua, was held to be Virgil’s birthplace.

THE SLOTHFUL

At midnight a crowd of the slothful runs past, crying examples of zeal and its lack.

ITALIAN	ENGLISH
Purg. 18.88 Ma questa sonnolenza mi fu tolta Subitamente da gente, che dopo Le nostre spalle a noi era già volta. E quale Ismeno già vide ed Asopo Lungo di sè di notte furia e calca, Pur che i Teban di Bacco avesser uopo; Cotal per quel giron suo passo falca, Per quel ch' io vidi, di color venendo Cui buon volere e giusto amor cavalca. Tosto fur sopra noi, perchè correndo Si movea tutta quella turba magna; E due dinanzi gridavan piangendo:	But this drowsiness was suddenly taken from me by a crowd of people who had already come round behind our backs toward us. And as the Ismenus and the Asopus once saw along their banks a frenzied throng by night, whenever the Thebans had need of Bacchus, so, from what I saw, along that ring came sweeping in their stride those whom good will and righteous love ride. Soon they were upon us, for that whole great crowd was moving at a run; and two in front were crying out in tears:[114]
Purg. 18.100 'Maria corse con fretta alla montagna;' E, 'Cesare, per soggiogare Ilerda, Punse Marsilia, e poi corse in Ispagna.' 'Ratto, ratto, che il tempo non si perda Per poco amor,' gridavan gli altri appresso; 'Chè studio di ben far grazia rinverda.' 'O gente, in cui fervore acuto adesso Ricompie forse negligenza e indugio, Da voi per tepidezza in ben far messo, Questi che vive (e certo io non vi bugio) Vuole andar su, purchè il sol ne riluca; Però ne dite ov' è presso il pertugio.'	"Mary went with haste into the hill country"; and, "Caesar, to subdue Ilerda, struck at Marseilles and then ran on into Spain." "Quickly, quickly, let no time be lost through too little love," the others cried behind them, "for zeal in doing good makes grace green again." "O people, in whom keen fervor now perhaps makes up for the negligence and delay you showed through lukewarmness in doing good, this man, who is alive (and truly I do not lie to you), wants to go up as soon as the sun shines on us again; so tell us where the opening is nearest."[115]
Purg. 18.112 Parole furon queste del mio Duca: Ed un di quegli spirti disse: 'Vieni Diretro a noi, e troverai la buca. Noi siam di voglia a moverci sì pieni, Che ristar non potem; però perdona, Se villania nostra giustizia tieni. Io fui Abate in san Zeno a Verona, Sotto lo imperio del buon Barbarossa, Di cui dolente ancor Milan ragiona.	These were my guide's words; and one of those spirits said: "Come behind us, and you will find the gap. We are so filled with the desire to move that we cannot stop; so forgive us, if you take our penance for rudeness. I was abbot of San Zeno in Verona under the rule of the good Barbarossa, of whom Milan still speaks with grief.[116]
Purg. 18.121 E tale ha già l' un piè dentro la fossa, Che tosto piangerà quel monastero, E tristo fia d' averne avuto possa; Perchè suo figlio, mal del corpo intero, E della mente peggio, e che mal nacque, Ha posto in loco di suo pastor vero.' Io non so se più disse, o s' ei si tacque, Tant' era già di là da noi trascorso;	And there is one who already has one foot in the grave who will soon weep for that monastery and be sorry to have had power over it, because he has put his son—deformed in his whole body, and worse in mind, and born in sin—in the place of its true shepherd." I do not know if he said more, or fell silent, he had already run so far beyond us; but this much I heard, and I was glad to keep it.

114 The Ismenus and the Asopus are rivers near Thebes, along which the Thebans held their nighttime rites of Bacchus.
115 Mary hurried to visit Elizabeth (Luke 1:39). In 49 BC Julius Caesar left the siege of Marseilles to others and pressed on to besiege Ilerda (Lérida) in Spain.
116 Emperor Frederick I Barbarossa razed Milan in 1162. The abbot is usually identified as Gherardo II (died 1187).

ITALIAN	ENGLISH
Ma questo intesi, e ritener mi piacque. E quei che m' era ad ogni uopo soccorso Disse: 'Volgiti in qua, vedine due Venire, dando all' accidia di morso.'	And he who was my help in every need said: "Turn this way: see two of them coming, putting a bite on sloth."[117]
Purg. 18.133 Diretro a tutti dicean: 'Prima fue Morta la gente a cui il mar s' aperse, Che vedesse Jordan le erede sue;' E, 'Quella che l' affanno non sofferse Fino alla fine col figliuol d' Anchise, Sè stessa a vita senza gloria offerse.' Poi quando fur da noi tanto divise Quell' ombre, che veder più non potersi, Nuovo pensiero dentro a me si mise, Del qual più altri nacquero e diversi; E tanto d' uno in altro vaneggiai, Che gli occhi per vaghezza ricopersi, E il pensamento in sogno trasmutai.	Behind all the rest they were saying: "The people for whom the sea opened were dead before the Jordan saw its heirs"; and, "Those who did not endure the toil to the end with Anchises' son gave themselves up to a life without glory." Then, when those shades were so far from us that they could no longer be seen, a new thought set itself within me, from which many other and different thoughts were born; and I drifted so from one to another that I closed my eyes in that wandering, and turned my musing into a dream.[118]

CANTO 19

ITALIAN	ENGLISH
Purg. 19.1 Nell' ora che non può il calor diurno Intepidar più il freddo della luna, Vinto da terra o talor da Saturno; Quando i geomanti lor maggior fortuna Veggiono in oriente, innanzi all' alba, Surger per via che poco le sta bruna; Mi venne in sogno una femmina balba, Negli occhi guercia e sopra i piè distorta, Con le man monche, e di colore scialba.	At the hour when the heat of the day, overcome by the earth or at times by Saturn, can no longer warm the cold of the moon; when the geomancers see their Greater Fortune rising in the east before dawn, by a path that does not stay dark for it long; there came to me in a dream a stammering woman, cross-eyed, crooked on her feet, with maimed hands and pallid in color.[119]
Purg. 19.10 Io la mirava; e, come il sol conforta Le fredde membra che la notte aggrava, Così lo sguardo mio le facea scorta La lingua, e poscia tutta la drizzava In poco d' ora, e lo smarrito volto, Come amor vuol, così lo colorava. Poi ch' ell' avea il parlar così disciolto, Cominciava a cantar sì che con pena Da lei avrei mio intento rivolto.	I gazed at her; and as the sun revives cold limbs that the night weighs down, so my gaze loosened her tongue, and then in a little while set her wholly upright, and colored her wan face just as love would have it. Once she had her speech loosened in this way, she began to sing, so that only with pain could I have turned my attention away from her.
Purg. 19.19 'Io son,' cantava, 'io son dolce Sirena, Che i marinari in mezzo mar dismago; Tanto son di piacere a sentir piena. Io volsi Ulisse del suo cammin vago Al canto mio; e qual meco si ausa Rado sen parte, sì tutto l' appago.'	"I am," she sang, "I am the sweet Siren, who lead sailors astray in mid-sea, so full of pleasure am I to hear. I turned Ulysses, eager on his way, aside to my song; and whoever grows used to me rarely leaves, so wholly do I satisfy him." Her mouth had

117 Alberto della Scala, lord of Verona (died 1301), made his illegitimate and lame son Giuseppe abbot of San Zeno.
118 The Israelites who left Egypt through the Red Sea died in the wilderness before their children entered the Promised Land; the Trojans who stayed behind in Sicily abandoned Aeneas, son of Anchises (*Aeneid* 5).
119 Geomancers told fortunes from figures of dots; their "Greater Fortune" resembles a group of stars in Aquarius and Pisces, which at this season rise just before dawn.

ITALIAN	ENGLISH
Ancor non era sua bocca richiusa, Quando una donna apparve santa e presta Lunghesso me per far colei confusa. 'O Virgilio, o Virgilio, chi è questa?' Fieramente diceva; ed ei venia Con gli occhi fitti pure in quella onesta.	not yet closed again when a lady appeared, holy and quick, beside me, to put that one to confusion. "O Virgil, O Virgil, who is this?" she said fiercely; and he came with his eyes fixed only on that virtuous one.
Purg. 19.31 L' altra prendeva, e dinanzi l' apria Fendendo i drappi, e mostravami il ventre; Quel mi svegliò col puzzo che n' uscia. Io volsi gli occhi al buon Maestro: 'Almen tre Voci t' ho messe,' dicea: 'surgi e vieni, Troviam la porta per la qual tu entre.' Su mi levai, e tutti eran già pieni Dell' alto dì i giron del sacro monte, Ed andavam col sol nuovo alle reni.	He seized the other and opened her in front, tearing her garments, and showed me her belly; that woke me with the stench that came out of it. I turned my eyes to the good master. "I have called you at least three times," he was saying; "get up and come, let us find the opening by which you may go in." I rose, and all the rings of the sacred mountain were already filled with the high day, and we walked with the new sun at our backs.

THE ANGEL OF ZEAL AND THE AVARICIOUS

Leaving the dream of the Siren, Dante climbs to the fifth terrace, where souls lie face down.

ITALIAN	ENGLISH
Purg. 19.46 Seguendo lui, portava la mia fronte Come colui che l' ha di pensier carca, Che fa di sè un mezzo arco di ponte; Quand' io udi': 'Venite, qui si varca,' Parlare in modo soave e benigno, Qual non si sente in questa mortal marca. Con l' ali aperte che parean di cigno, Volseci in su colui che sì parlonne, Tra' due pareti del duro macigno. Mosse le penne poi e ventilonne, *Qui lugent* affermando esser beati, Ch' avran di consolar l' anime donne.	Following him, I carried my brow like one who has it laden with thought and makes himself into half the arch of a bridge, when I heard, "Come, here is the way across," spoken in a manner so gentle and kind as is not heard in this mortal region. With open wings that seemed a swan's, he who had spoken to us so turned us upward between the two walls of the hard stone. Then he moved his feathers and fanned us, declaring that *Qui lugent* [those who mourn] are blessed, for their souls shall be possessed of consolation.[120]
Purg. 19.58 'Che hai, che pure in ver la terra guati?' La Guida mia incominciò a dirmi, Poco ambedue dall' Angel sormontati. Ed io: 'Con tanta suspizion fa irmi Novella vision ch' a sè mi piega, Sì ch' io non posso dal pensar partirmi.' 'Vedesti,' disse, 'quella antica strega, Che sola sopra noi omai si piagne? Vedesti come l' uom da lei si slega? Bastiti, e batti a terra le calcagne, Gli occhi rivolgi al logoro che gira Lo Rege eterno con le rote magne.'	"What is the matter with you, that you keep staring at the ground?" my guide began to say to me, when we had both climbed a little above the angel. And I: "A new vision makes me go with such misgiving; it bends me toward itself so that I cannot leave off thinking of it." "Did you see," he said, "that ancient witch, for whom alone there is weeping now above us? Did you see how a man frees himself from her? Let that be enough for you; strike your heels on the ground, and turn your eyes to the lure that the eternal King spins with the great wheels."[121]
Purg. 19.67 Quale il falcon che prima ai piè si mira, Indi si volge al grido, e si protende	Like the falcon that first looks at its feet, then turns at the call and stretches forward out of de-

120 The beatitude is from Matthew 5:4: "Blessed are they that mourn, for they shall be comforted."
121 A lure is the device a falconer swings to call back the hawk; here it is the revolving heavens.

ITALIAN	ENGLISH
Per lo disio del pasto che là il tira; Tal mi fec' io, e tal, quanto si fende La roccia per dar via a chi va suso, N' andai infino ove il cerchiar si prende. Com' io nel quinto giro fui dischiuso, Vidi gente per esso che piangea, Giacendo a terra tutta volta in giuso. *Adhaesit pavimento anima mea*, Senti' dir lor con sì alti sospiri Che la parola appena s' intendea.	sire for the food that draws it there, so I became; and so I went on, as far as the rock is split to give a way to one who climbs, up to where the circling begins. When I came out into the open on the fifth ring, I saw people along it who were weeping, lying on the ground all turned face downward. *Adhaesit pavimento anima mea* [My soul has cleaved to the dust], I heard them say, with sighs so deep that the words could hardly be understood.[122]
Purg. 19.73 'O eletti di Dio, li cui soffriri E giustizia e speranza fan men duri, Drizzate noi verso gli alti saliri.' 'Se voi venite dal giacer sicuri, E volete trovar la via più tosto, Le vostre destre sien sempre di furi.' Così pregò il Poeta, e sì risposto Poco dinanzi a noi ne fu; perch' io Nel parlare avvisai l' altro nascosto; E volsi gli occhi allora al Signor mio: Ond' egli m' assentì con lieto cenno Ciò che chiedea la vista del disio.	"O chosen of God, whose sufferings both justice and hope make less hard, direct us toward the high stairs." "If you come here exempt from lying down, and wish to find the way most quickly, let your right hands always be on the outer side." So the poet asked, and so the answer came to us from a little ahead of us; so that in the speech I noticed the other thing that was hidden; and I turned my eyes then to my lord, at which he granted with a glad sign what my look of desire was asking.
Purg. 19.88 Poi ch' io potei di me fare a mio senno, Trassimi sopra quella creatura, Le cui parole pria notar mi fenno, Dicendo: 'Spirto, in cui pianger matura Quel senza il quale a Dio tornar non puossi, Sosta un poco per me tua maggior cura. Chi fosti, e perchè volti avete i dossi Al su, mi di', e se vuoi ch' io t' impetri Cosa di là ond' io vivendo mossi.'	When I could do with myself as I wished, I drew myself over that creature whose words had made me take note of him before, saying: "Spirit, in whom weeping ripens that without which no one can return to God, set aside your greater care a little for my sake. Tell me who you were, and why you have your backs turned upward, and whether you want me to obtain anything for you over there, where I set out from, living."

POPE ADRIAN V

A pope tells how he turned from avarice only after reaching the papacy.

ITALIAN	ENGLISH
Purg. 19.97 Ed egli a me: 'Perchè i nostri diretri Rivolga il cielo a sè, saprai: ma prima, *Scias quod ego fui successor Petri*. Intra Siestri e Chiaveri si adima Una fiumana bella, e del suo nome Lo titol del mio sangue fa sua cima. Un mese e poco più prova' io come Pesa il gran manto a chi dal fango il guarda, Che piuma sembran tutte l' altre some. La mia conversione, omè! fu tarda; Ma come fatto fui Roman Pastore, Così scopersi la vita bugiarda.	And he to me: "Why heaven turns our backs toward itself you shall know; but first, *Scias quod ego fui successor Petri* [Know that I was a successor of Peter]. Between Sestri and Chiavari a lovely river flows down, and the title of my blood takes its crown from its name. For a month and a little more I learned how the great mantle weighs on one who keeps it out of the mud, so that all other burdens seem a feather. My conversion, alas, was late; but as soon as I was made Roman shepherd, I discovered how false life is.[123]

122 The words are from Psalm 119 (118 in the Vulgate), verse 25.

ITALIAN	ENGLISH
Purg. 19.103 Vidi che lì non si quetava il core, Nè più salir poteasi in quella vita; Per che di questa in me s' accese amore. Fino a quel punto misera e partita Da Dio anima fui, del tutto avara: Or, come vedi, qui ne son punita. Quel ch' avarizia fa, qui si dichiara In purgazion dell' anime converse, E nulla pena il monte ha più amara. Sì come l' occhio nostro non s' aderse In alto, fisso alle cose terrene, Così giustizia qui a terra il merse.	I saw that the heart found no rest there, nor could one climb any higher in that life; and so love of this life was kindled in me. Until that moment I was a wretched soul, cut off from God, wholly avaricious; now, as you see, I am punished for it here. What avarice does is made plain here in the purging of the souls turned back to God, and the mountain has no bitterer punishment. Just as our eye did not lift itself on high, being fixed on earthly things, so justice here has sunk it to the earth.
Purg. 19.121 Come avarizia spense a ciascun bene Lo nostro amore, onde operar perdèsi, Così giustizia qui stretti ne tiene Ne' piedi e nelle man legati e presi; E quanto fia piacer del giusto Sire, Tanto staremo immobili e distesi.' Io m' era inginocchiato, e volea dire; Ma com' io cominciai, ed ei s' accorse, Solo ascoltando, del mio riverire: 'Qual cagion,' disse, 'in giù così ti torse?' Ed io a lui: 'Per vostra dignitate Mia coscienza dritto mi rimorse.'	As avarice quenched our love for every good, so that our working was lost, so justice holds us tight here, bound and seized by feet and hands; and for as long as it shall please the just Lord, so long shall we lie here motionless and outstretched." I had knelt and wanted to speak; but as I began, and he became aware of my reverence only by listening, "What cause," he said, "has bent you down like this?" And I to him: "Because of your dignity my conscience rightly pricked me."
Purg. 19.139 'Drizza le gambe, levati su, frate,' Rispose: 'non errar, conservo sono Teco e con gli altri ad una potestate. Se mai quel santo evangelico suono Che dice *Neque nubent* intendesti, Ben puoi veder perch' io così ragiono. Vattene omai; non vo' che più t' arresti, Chè la tua stanza mio pianger disagia, Col qual maturo ciò che tu dicesti. Nepote ho io di là ch' ha nome Alagia, Buona da sè, pur che la nostra casa Non faccia lei per esemplo malvagia; E questa sola di là m' è rimasa.'	"Straighten your legs, get up, brother," he answered; "make no mistake: I am a fellow servant with you and with the others of one Power. If you ever understood that holy sound of the Gospel which says *Neque nubent* [They neither marry], you can well see why I speak like this. Go on your way now; I do not want you to stay any longer, for your staying hinders my weeping, with which I ripen what you spoke of. Over there I have a niece whose name is Alagia, good in herself, so long as our house does not make her wicked by its example; and she alone is left to me over there."[124]

CANTO 20

ITALIAN	ENGLISH
Purg. 20.1 Contra miglior voler voler mal pugna; Onde contra il piacer mio, per piacerli, Trassi dell' acqua non sazia la spugna. Mossimi; e il Duca mio si mosse per li	A will fights poorly against a better will; so, against my own pleasure, to please him, I drew the sponge out of the water unfilled. I moved on; and my guide moved on through the clear spaces,

123 The speaker is Pope Adrian V (Ottobuono Fieschi, of the counts of Lavagna, named after the river), who was pope for about five weeks in 1276.

124 In Matthew 22:30 Christ says that in the resurrection people neither marry nor are given in marriage, so the pope's earthly bond to the Church has ended. Alagia Fieschi was the wife of Moroello Malaspina, one of Dante's hosts in exile.

ITALIAN	ENGLISH
Lochi spediti pur lungo la roccia, Come si va per muro stretto ai merli; Chè la gente, che fonde a goccia a goccia Per gli occhi il mal che tutto il mondo occupa, Dall' altra parte in fuor troppo s' approccia. Maledetta sie tu, antica lupa, Che più che tutte l' altre bestie hai preda, Per la tua fame senza fine cupa!	keeping close along the rock, as one goes along a wall near the battlements; for the people who melt out drop by drop through their eyes the evil that fills the whole world come too near the edge on the other side. Cursed be you, ancient she-wolf, who have more prey than all the other beasts, because of your hunger, deep without end!
Purg. 20.13 O ciel, nel cui girar par che si creda Le condizion di quaggiù trasmutarsi, Quando verrà per cui questa disceda? Noi andavam con passi lenti e scarsi, Ed io attento all' ombre ch' io sentia Pietosamente piangere e lagnarsi: E per ventura udi': 'Dolce Maria:' Dinanzi a noi chiamar così nel pianto, Come fa donna che in partorir sia; E seguitar: 'Povera fosti tanto, Quanto veder si può per quell' ospizio, Ove sponesti il tuo portato santo.'	O heaven, in whose turning it seems people believe that conditions here below are changed, when will he come through whom she will depart? We went on with slow and short steps, and I was attentive to the shades, whom I heard weeping and lamenting piteously; and by chance I heard someone ahead of us call out "Sweet Mary!" in their weeping, just as a woman does who is in labor; and go on: "You were as poor as can be seen from that lodging where you laid down your holy burden."
Purg. 20.31 Seguentemente intesi: 'O buon Fabbrizio, Con povertà volesti anzi virtute, Che gran ricchezza posseder con vizio.' Queste parole m' eran sì piaciute Ch' io mi trassi oltre per aver contezza Di quello spirto, onde parean venute. Esso parlava ancor della larghezza Che fece Niccolao alle pulcelle, Per condurre ad onor lor giovinezza. 'O anima che tanto ben favelle, Dimmi chi fosti,' dissi, 'e perchè sola Tu queste degne lode rinnovelle? Non fia senza mercè la tua parola, S' io ritorno a compier lo cammin corto Di quella vita che al termine vola.'	Next I heard: "O good Fabricius, you chose to possess virtue with poverty rather than great wealth with vice." These words had pleased me so much that I drew forward to learn about that spirit from whom they seemed to have come. He was speaking further of the generosity that Nicholas showed to the young girls, to lead their youth to honor. "O soul who speak so well," I said, "tell me who you were, and why you alone renew these worthy praises. Your words shall not go unrewarded if I return to complete the short journey of that life which flies to its end."[125]

HUGH CAPET

The founder of the French royal house denounces the greed of his descendants.

ITALIAN	ENGLISH
Purg. 20.43 Ed egli: 'Io 'l ti dirò, non per conforto Ch' io attenda di là, ma perchè tanta Grazia in te luce prima che sii morto. Io fui radice della mala pianta, Che la terra cristiana tutta aduggia Sì che buon frutto rado se ne schianta. Ma, se Doagio, Lilla, Guanto, e Bruggia	And he: "I will tell you, not for any comfort I expect from over there, but because so much grace shines in you before you are dead. I was the root of the evil plant that so overshadows all the Christian land that good fruit is rarely picked from it. But if Douai, Lille, Ghent and Bruges could, there would soon be vengeance for it; and I ask it of him who

125 Fabricius, a Roman consul of the third century BC, refused bribes from King Pyrrhus and died poor. Saint Nicholas secretly gave dowries to three poor girls to save them from dishonor.

ITALIAN	ENGLISH
Potesser, tosto ne saria vendetta; Ed io la cheggio a lui che tutto giuggia. Chiamato fui di là Ugo Ciapetta: Di me son nati i Filippi e i Luigi, Per cui novellamente Francia è retta.	judges all. Over there I was called Hugh Capet; from me were born the Philips and the Louises by whom France has lately been ruled.[126]
Purg. 20.52 Figlio fu' io d' un beccaio di Parigi. Quando li regi antichi venner meno Tutti, fuor ch' un, renduto in panni bigi, Trovaimi stretto nelle mani il freno Del governo del regno, e tanta possa Di nuovo acquisto, e sì d' amici pieno, Ch' alla corona vedova promossa La testa di mio figlio fu, dal quale Cominciar di costor le sacrate ossa, Mentre che la gran dote Provenzale Al sangue mio non tolse la vergogna, Poco valea, ma pur non facea male.	I was the son of a butcher of Paris. When the an- cient kings had all died out except one, who had taken the gray habit, I found the reins of the gov- ernment of the kingdom tight in my hands, and so much power from new acquisitions, and so many friends, that my son's head was raised to the wid- owed crown, and from him began the anointed bones of these kings. So long as the great dowry of Provence had not yet taken the sense of shame from my blood, it was worth little, but at least it did no harm.[127]
Purg. 20.64 Lì cominciò con forza e con menzogna La sua rapina; e poscia, per ammenda, Pontì e Normandia prese e Guascogna. Carlo venne in Italia, e, per ammenda, Vittima fe' di Corradino; e poi Ripinse al ciel Tommaso, per ammenda. Tempo vegg' io, non molto dopo ancoi, Che tragge un altro Carlo fuor di Francia, Per far conoscer meglio e sè e i suoi. Senz' arme n' esce solo, e con la lancia Con la qual giostrò Giuda; e quella ponta Sì, ch' a Fiorenza fa scoppiar la pancia.	There, with force and with lies, its plundering began; and afterward, by way of amends, it took Ponthieu and Normandy and Gascony. Charles came into Italy and, by way of amends, made a victim of Conradin; and then, by way of amends, sent Thomas back to heaven. I see a time, not long after this day, that draws another Charles out of France, to make both himself and his people bet- ter known. He comes out of it unarmed, alone but for the lance that Judas jousted with; and he aims it so that he makes the belly of Florence burst.[128]
Purg. 20.73 Quindi non terra, ma peccato ed onta Guadagnerà, per sè tanto più grave, Quanto più lieve simil danno conta. L' altro, che già uscì preso di nave, Veggio vender sua figlia, e patteggiarne, Come fanno i corsar dell' altre schiave. O avarizia, che puoi tu più farne, Poscia ch' hai lo mio sangue a te sì tratto, Che non si cura della propria carne?	From this he will gain not land but sin and shame, all the heavier for him the lighter he counts such harm. The other, who once came out of a ship as a prisoner, I see selling his daughter and haggling over her, as pirates do with other slave women. O avarice, what more can you do to us, now that you have so drawn my blood to yourself that it cares nothing for its own flesh?[129]
Purg. 20.85 Perchè men paia il mal futuro e il fatto, Veggio in Alagna entrar lo fiordaliso, E nel Vicario suo Cristo esser catto. Veggiolo un' altra volta esser deriso;	So that the evil to come and the evil done may seem less, I see the fleur-de-lis enter Anagni, and Christ made captive in his Vicar. I see him mocked

126 Hugh Capet (king 987–996) founded the Capetian dynasty of France; Dante partly confuses him with his father, Hugh the Great. The Flemish cities named had been seized by Philip IV, "the Fair," and rose against him in 1302.

127 The ancient kings are the Carolingians. Provence came to the French royal house when Charles of Anjou married its heiress Beatrice in 1246.

128 Charles of Anjou seized the kingdom of Naples, beheaded the young Conradin in 1268, and was believed to have had Thomas Aquinas poisoned in 1274. Charles of Valois entered Florence in 1301 as the pope's peacemaker and handed the city to the Blacks, which led to Dante's exile.

129 Charles II of Anjou, captured in a sea battle in 1284, married his young daughter to the aged Azzo VIII d'Este in return for a large sum.

ITALIAN	ENGLISH
Veggio rinnovellar l' aceto e il fele, E tra vivi ladroni esser anciso. Veggio il nuovo Pilato sì crudele, Che ciò nol sazia, ma, senza decreto, Porta nel tempio le cupide vele. O Signor mio, quando sarò io lieto A veder la vendetta, che nascosa Fa dolce l' ira tua nel tuo segreto?	a second time; I see the vinegar and the gall renewed, and him slain between living thieves. I see the new Pilate so cruel that this does not sate him, but without decree he carries his greedy sails into the temple. O my Lord, when shall I be glad to see the vengeance which, hidden in your secret counsel, makes your wrath sweet?[130]
Purg. 20.97 Ciò ch' io dicea di quell' unica sposa Dello Spirito Santo, e che ti fece Verso me volger per alcuna chiosa, Tanto è risposta a tutte nostre prece, Quanto il dì dura; ma, quand' e' s' annotta, Contrario suon prendemo in quella vece. Noi ripetiam Pigmalion allotta, Cui traditore e ladro e patricida Fece la voglia sua dell' oro ghiotta; E la miseria dell' avaro Mida, Che seguì alla sua domanda ingorda, Per la qual sempre convien che si rida.	What I was saying of that only bride of the Holy Spirit, which made you turn toward me for some explanation, is the response to all our prayers as long as the day lasts; but when night falls we take up a contrary sound instead. Then we repeat Pygmalion, whom his greedy craving for gold made a traitor and thief and parricide; and the misery of avaricious Midas, which followed on his greedy request, at which one must forever laugh.[131]
Purg. 20.103 Del folle Acan ciascun poi si ricorda, Come furò le spoglie, sì che l' ira Di Josuè qui par ch' ancor lo morda. Indi accusiam col marito Safira: Lodiamo i calci ch' ebbe Eliodoro; Ed in infamia tutto il monte gira Polinestor ch' ancise Polidoro. Ultimamente ci si grida: "Crasso, Dicci, chè il sai, di che sapore è l' oro?"	Then each of us recalls foolish Achan, how he stole the spoils, so that Joshua's wrath seems still to bite him here. Then we accuse Sapphira with her husband; we praise the kicks that Heliodorus received; and Polymestor, who killed Polydorus, circles the whole mountain in infamy. Last of all, the cry here is: 'Crassus, tell us, for you know, what does gold taste like?'[132]

THE MOUNTAIN SHAKES

The mountain quakes and every soul cries "Glory to God," leaving Dante eager to know why.

ITALIAN	ENGLISH
Purg. 20.118 Talor parla l' un alto, e l' altro basso, Secondo l' affezion ch' a dir ci sprona, Ora a maggiore, ed ora a minor passo; Però al ben che il dì ci si ragiona, Dianzi non er' io sol; ma qui da presso Non alzava la voce altra persona.' Noi eravam partiti già da esso, E brigavam di soperchiar la strada Tanto, quanto al poter n' era permesso;	Sometimes one of us speaks loud and another low, according to the feeling that spurs us to speak, now at a greater and now at a lesser pace; so in telling of the good that is spoken of here by day I was not alone just now; but here nearby no other person was raising his voice." We had already left him and were striving to get ahead on the road as far as our strength allowed us, when I felt the mountain tremble like something falling; at which

130 In 1303 agents of Philip IV seized Pope Boniface at Anagni; Philip later destroyed the Knights Templar (1307–1312) and took their wealth.

131 Pygmalion, king of Tyre, murdered Sychaeus, his sister Dido's husband, for his gold (*Aeneid* 1). Midas asked that everything he touched turn to gold, and nearly starved.

132 Achan (Joshua 7), Ananias and Sapphira (Acts 5) and Heliodorus (2 Maccabees 3) stole or withheld wealth belonging to God; Polymestor murdered Priam's son Polydorus for his gold. The wealthy Roman Crassus was said to have had molten gold poured into his mouth by the Parthians after his death.

ITALIAN	ENGLISH
Quand' io senti', come cosa che cada, Tremar lo monte; onde mi prese un gielo, Qual prender suol colui che a morte vada.	a chill seized me, such as seizes one who goes to his death.
Purg. 20.130 Certo non si scotea sì forte Delo, Pria che Latona in lei facesse il nido, A partorir li due occhi del cielo. Poi cominciò da tutte parti un grido Tal che il Maestro inver di me si feo, Dicendo: 'Non dubbiar, mentr' io ti guido.' *Gloria in excelsis*, tutti, *Deo* Dicean, per quel ch' io da' vicin compresi, Onde intender lo grido si poteo.	Surely Delos was not shaken so hard before Latona made her nest there to give birth to the two eyes of heaven. Then on all sides there began such a cry that the master drew close to me, saying: "Do not be afraid while I am guiding you." *Gloria in excelsis*, all were saying, *Deo* [Glory to God in the highest], from what I understood from those nearby, where the cry could be made out.[133]
Purg. 20.139 Noi stavamo immobili e sospesi, Come i pastor che prima udir quel canto, Fin che il tremar cessò, ed ei compièsi. Poi ripigliammo nostro cammin santo: Guardando l' ombre che giacean per terra, Tornate già in sull' usato pianto. Nulla ignoranza mai con tanta guerra Mi fe' desideroso di sapere, Se la memoria mia in ciò non erra, Quanta pare'mi allor pensando avere: Nè per la fretta domandarn' er' oso, Nè per me lì potea cosa vedere: Così m' andava timido e pensoso.	We stood motionless and in suspense, like the shepherds who first heard that song, until the trembling ceased and the song was finished. Then we took up our holy way again, looking at the shades that lay on the ground, already returned to their accustomed weeping. No ignorance ever, if my memory does not err in this, made me so eager to know, with such inner conflict, as I seemed to feel then as I pondered; nor did I dare to ask, because of our haste, nor could I see anything there by myself: so I went on, timid and thoughtful.

CANTO 21

ITALIAN	ENGLISH
Purg. 21.1 La sete natural che mai non sazia, Se non con l' acqua onde la femminetta Sammaritana domandò la grazia, Mi travagliava, e pungeami la fretta Per la impacciata via retro al mio Duca, E condoleami alla giusta vendetta.	The natural thirst that is never satisfied except with the water for which the poor Samaritan woman asked as a grace was tormenting me, and haste was goading me along the encumbered way behind my guide, and I was grieving at the just vengeance.[134]

STATIUS

A shade overtakes them, explains the earthquake, and names himself Statius, Virgil's devoted reader.

ITALIAN	ENGLISH
Purg. 21.7 Ed ecco, sì come ne scrive Luca, Che Cristo apparve ai due ch' erano in via, Già surto fuor della sepulcral buca, Ci apparve un' ombra, e retro a noi venia Da piè guardando la turba che giace; Nè ci addemmo di lei, sì parlò pria,	And suddenly, just as Luke writes for us that Christ, already risen out of the hollow of the tomb, appeared to the two who were on the road, a shade appeared to us; he was coming behind us, looking down at the crowd lying at our feet; and we did not notice him until he spoke first, saying: "My

133 The floating island of Delos was made fast so that Latona could give birth there to Apollo and Diana, the sun and moon. *Gloria in excelsis Deo* is the angels' hymn at the birth of Christ (Luke 2:14).
134 In John 4 the Samaritan woman at the well asks Christ for the "living water" that ends all thirst.

ITALIAN	ENGLISH
Dicendo: 'Frati miei, Dio vi dea pace.' Noi ci volgemmo subito, e Virgilio Rende' gli il cenno ch' a ciò si conface. Poi cominciò: 'Nel beato concilio Ti ponga in pace la verace corte, Che me rilega nell' eterno esilio.'	brothers, may God give you peace." We turned at once, and Virgil returned him the sign that befits such a greeting. Then he began: "May the true court, which binds me in eternal exile, place you in peace in the blessed assembly."[135]
Purg. 21.16 'Come,' diss' egli, e parte andavam forte, 'Se voi siete ombre che Dio su non degni, Chi v' ha per la sua scala tanto scorte?' E il Dottor mio: 'Se tu riguardi i segni Che questi porta e che l' angel profila, Ben vedrai che coi buon convien ch' ei regni. Ma perchè lei che dì e notte fila Non gli avea tratta ancora la conocchia, Che Cloto impone a ciascuno e compila, L' anima sua, ch' è tua e mia sirocchia, Venendo su, non potea venir sola; Perocch' al nostro modo non adocchia.	"What," he said, as meanwhile we went on quickly, "if you are shades whom God does not deem worthy of heaven, who has guided you so far up his stair?" And my teacher: "If you look at the marks that this man bears, which the angel traces, you will clearly see that he is to reign with the good. But because she who spins day and night had not yet drawn off for him all the thread from the distaff that Clotho loads and packs for each one, his soul, which is your sister and mine, could not come up alone, because it does not see as we do.[136]
Purg. 21.31 Ond' io fui tratto fuor dell' ampia gola D' inferno, per mostrargli, e mostrerolli Oltre, quanto il potrà menar mia scuola. Ma dinne, se tu sai, perchè tai crolli Die' dianzi il monte, e perchè tutti ad una Parver gridare infino ai suoi piè molli?' Sì mi die' domandando per la cruna Del mio disio, che pur con la speranza Si fece la mia sete men digiuna. Quei cominciò: 'Cosa non è che sanza Ordine senta la religione Della montagna, o che sia fuor d' usanza.	So I was drawn out of the wide throat of Hell to show him the way, and I will show him further, as far as my teaching can lead him. But tell us, if you know, why the mountain gave such shakes just now, and why all seemed to shout together, all the way down to its wet feet?" By asking he so threaded the needle's eye of my desire that with the hope alone my thirst grew less starved. The other began: "There is nothing that the holy order of the mountain experiences that is without order or that is outside its custom.
Purg. 21.43 Libero è qui da ogni alterazione; Di quel che il ciel da sè in sè riceve Esserci puote, e non d' altro, cagione: Perchè non pioggia, non grando, non neve, Non rugiada, non brina più su cade, Che la scaletta dei tre gradi breve. Nuvole spesse non paion, nè rade, Nè corruscar, nè figlia di Taumante, Che di là cangia sovente contrade. Secco vapor non surge più avante Ch' al sommo dei tre gradi ch' io parlai, Ov' ha il vicario di Pietro le piante.	This place is free from every change; only what heaven receives into itself from itself can be a cause here, and nothing else. For no rain, no hail, no snow, no dew, no frost falls any higher than the short little stair of the three steps. Clouds do not appear, dense or thin, nor lightning, nor the daughter of Thaumas, who over there often changes her place. Dry vapor rises no higher than the top of the three steps I spoke of, where Peter's vicar sets his feet.[137]
Purg. 21.58 Trema forse più giù poco od assai; Ma per vento che in terra si nasconda,	Lower down it may tremble, a little or a lot; but up here it has never trembled, I do not know how,

135 Luke 24:13–16 tells how the risen Christ joined two disciples on the road to Emmaus.
136 Of the three Fates, Clotho loads the distaff with the thread of each life, Lachesis spins it day and night, and Atropos cuts it; Dante is still alive.
137 The daughter of Thaumas is Iris, the rainbow. The three steps lead to the gate of Purgatory, where the angel who holds Peter's keys sits.

ITALIAN	ENGLISH
Non so come, quassù non tremò mai: Tremaci quando alcuna anima monda Sentesi, sì che surga o che si mova Per salir su, e tal grido seconda. Della mondizia sol voler fa prova, Che, tutta libera a mutar convento, L' alma sorprende, e di voler le giova. Prima vuol ben; ma non lascia il talento, Che divina giustizia contra voglia, Come fu al peccar, pone al tormento.	from wind hidden in the earth. It trembles here when some soul feels itself cleansed, so that it rises or moves to climb up, and such a cry accompanies it. Of the cleansing the will alone gives proof, which, wholly free to change its dwelling, takes the soul by surprise and makes it glad to will. It does will before; but the desire does not let it, which divine justice sets, against the will, toward the torment, as it once was set toward sin.
Purg. 21.61 Ed io che son giaciuto a questa doglia Cinquecento anni e più, pur mo sentii Libera volontà di miglior soglia. Però sentisti il tremoto, e li pii Spiriti per lo monte render lode A quel Signor, che tosto su gl' invii.' Così ne disse; e però ch' ei si gode Tanto del ber quant' è grande la sete, Non saprei dir quant' ei mi fece prode. E il savio Duca: 'Omai veggio la rete Che qui vi piglia, e come si scalappia, Per che ci trema, e di che congaudete.	And I, who have lain in this pain five hundred years and more, only now felt my will free for a better threshold. That is why you felt the earthquake, and heard the pious spirits throughout the mountain give praise to that Lord—may he soon send them upward." So he spoke to us; and since we enjoy drinking as much as our thirst is great, I could not say how much good he did me. And the wise guide said: "Now I see the net that catches you here, and how one slips free of it, why it trembles here, and what you rejoice at together.
Purg. 21.73 Ora chi fosti piacciati ch' io sappia, E perchè tanti secoli giaciuto Qui sei, nelle parole tue mi cappia.' 'Nel tempo che il buon Tito con l' aiuto Del sommo Rege vendicò le fora, Ond' uscì il sangue per Giuda venduto, Col nome che più dura e più onora Era io di là,' rispose quello spirto, 'Famoso assai, ma non con fede ancora. Tanto fu dolce mio vocale spirto, Che, Tolosano, a sè mi trasse Roma, Dove mertai le tempie ornar di mirto.	Now may it please you to let me know who you were, and let me grasp from your words why you have lain here so many centuries." "In the time when the good Titus, with the help of the highest King, avenged the wounds from which flowed the blood sold by Judas, I was over there, with the name that lasts longest and brings most honor," that spirit answered, "famous enough, but not yet with faith. So sweet was my voice in song that Rome drew me, a man of Toulouse, to herself, where I earned the right to adorn my temples with myrtle.[138]
Purg. 21.91 Stazio la gente ancor di là mi noma: Cantai di Tebe, e poi del grande Achille, Ma caddi in via con la seconda soma. Al mio ardor fur seme le faville, Che mi scaldar, della divina fiamma, Onde sono allumati più di mille; Dell' Eneida dico, la qual mamma Fummi, e fummi nutrice poetando: Senz' essa non fermai peso di dramma. E, per esser vivuto di là quando Visse Virgilio, assentirei un sole Più che non deggio al mio uscir di bando.'	People over there still call me Statius: I sang of Thebes, and then of great Achilles, but I fell on the way with the second burden. The seeds of my ardor were the sparks that warmed me from the divine flame by which more than a thousand have been kindled; I mean the *Aeneid*, which was a mother to me, and a nurse to me in poetry: without it I did not weigh so much as a dram. And to have lived over there when Virgil lived, I would consent to one sun more than I owe before my release from exile."[139]

138 Titus captured and destroyed Jerusalem in AD 70, which medieval Christians saw as vengeance for the Crucifixion. Statius was in fact from Naples; Dante, like others of his time, confused him with a rhetorician from Toulouse.
139 Publius Papinius Statius (c. AD 45–96), Roman poet of the *Thebaid* and the unfinished *Achilleid*. "One sun" means one year.

ITALIAN

Purg. 21.100 Volser Virgilio a me queste parole
Con viso che tacendo disse: 'Taci:'
Ma non può tutto la virtù che vuole;
Chè riso e pianto son tanto seguaci
Alla passion da che ciascun si spicca,
Che men seguon voler nei più veraci.
Io pur sorrisi, come l' uom ch' ammicca;
Perchè l' ombra si tacque, e riguardommi
Negli occhi, ove il sembiante più si ficca;
E, 'se tanto lavoro in bene assommi,'
Disse, 'perchè la tua faccia testeso
Un lampeggiar di riso dimostrommi?'

Purg. 21.109 Or son io d' una parte e d' altra preso;
L' una mi fa tacer, l' altra scongiura
Ch' io dica: ond' io sospiro, e sono inteso
Dal mio Maestro, e: 'Non aver paura,'
Mi disse, 'di parlar; ma parla, e digli
Quel ch' ei domanda con cotanta cura.'
Ond' io: 'Forse che tu ti maravigli,
Antico spirto, del rider ch' io fei;
Ma più d' ammirazion vo' che ti pigli.

Purg. 21.118 Questi, che guida in alto gli occhi miei,
È quel Virgilio dal qual tu togliesti
Forza a cantar degli uomini e de' Dei.
Se cagione altra al mio rider credesti,
Lasciala per non vera esser, e credi
Quelle parole che di lui dicesti.'
Già si chinava ad abbracciar li piedi
Al mio Dottor; ma egli disse: 'Frate,
Non far, chè tu se' ombra, ed ombra vedi.'
Ed ei surgendo: 'Or puoi la quantitate
Comprender dell' amor ch' a te mi scalda,
Quando dismento nostra vanitate,
Trattando l' ombre come cosa salda.'

ENGLISH

These words turned Virgil toward me with a face that silently said: "Be silent." But the power that wills cannot do everything; for laughter and tears follow so closely on the feeling from which each springs that they obey the will least in the most truthful. I smiled anyway, like someone who winks; at which the shade fell silent, and looked me in the eyes, where expression is most deeply fixed; and "So may you bring so great a labor to a good end," he said, "why did your face just now show me a flash of a smile?"

Now I am caught on one side and on the other; one makes me keep silent, the other begs me to speak: so I sigh, and am understood by my master, and "Do not be afraid to speak," he said to me, "but speak, and tell him what he asks with such concern." So I said: "Perhaps you wonder, ancient spirit, at the laugh I gave; but I want a greater wonder to seize you.

This one, who guides my eyes on high, is that Virgil from whom you took the strength to sing of men and gods. If you believed my laughter had another cause, set it aside as untrue, and believe it was those words you spoke about him." Already he was bending to embrace my teacher's feet; but he said: "Brother, do not, for you are a shade, and a shade is what you see." And the other, rising: "Now you can grasp the measure of the love for you that warms me, when I forget our emptiness, treating shades as solid things."

CANTO 22

ITALIAN	ENGLISH
Purg. 22.1 Già era l' Angel retro a noi rimaso, L' Angel che n' avea volti al sesto giro, Avendomi dal viso un colpo raso: E quei ch' hanno a giustizia lor disiro Detto n' avea *Beati*, e le sue voci Con *sitiunt*, senz' altro, ciò forniro. Ed io, più lieve che per l' altre foci, M' andava sì, che senza alcun labore Seguiva in su gli spiriti veloci: Quando Virgilio cominciò: 'Amore, Acceso di virtù, sempre altro accese, Pur che la fiamma sua paresse fuore.	The angel had already been left behind us, the angel who had turned us to the sixth ring, having erased a stroke from my face; and he had told us that those whose desire is set on justice are *Beati* [Blessed], and his words completed this with *sitiunt* [they thirst], and nothing more. And I, lighter than at the other passages, was moving along so that without any labor I followed the swift spirits upward, when Virgil began: "Love, kindled by virtue, has always kindled another, provided its flame showed outwardly.[140]

HOW STATIUS WAS SAVED

Statius tells how Virgil's poems led him to Christianity and to repent of prodigality.

ITALIAN	ENGLISH
Purg. 22.10 Onde, dall' ora che tra noi discese Nel limbo dello inferno Juvenale, Che la tua affezion mi fe' palese, Mia benvoglienza inverso te fu quale Più strinse mai di non vista persona, Sì ch' or mi parran corte queste scale. Ma dimmi, e come amico mi perdona Se troppa sicurtà m' allarga il freno, E come amico omai meco ragiona: Come potè trovar dentro al tuo seno Loco avarizia, tra cotanto senno Di quanto, per tua cura, fosti pieno?'	So, from the hour when Juvenal came down among us into the Limbo of Hell and made your affection known to me, my goodwill toward you has been as great as ever bound anyone to a person never seen, so that now these stairs will seem short to me. But tell me—and as a friend forgive me if too much confidence slackens my rein, and as a friend now talk with me—how could avarice find a place within your breast, amid so much wisdom as you were filled with through your diligence?"[141]
Purg. 22.22 Queste parole Stazio mover fenno Un poco a riso pria; poscia rispose: 'Ogni tuo dir d' amor m' è caro cenno. Veramente più volte appaion cose, Che danno a dubitar falsa matera, Per le vere ragion che sono ascose. La tua domanda tuo creder m' avvera Esser ch' io fossi avaro in l' altra vita, Forse per quella cerchia dov' io era. Or sappi ch' avarizia fu partita Troppo da me, e questa dismisura Migliaia di lunari hanno punita.	These words first moved Statius a little to laughter; then he answered: "Every word of yours is a dear sign of love to me. Truly, things often appear that give false matter for doubt, because the true reasons are hidden. Your question assures me that you believe I was avaricious in the other life, perhaps because of that circle where I was. Now know that avarice was too far removed from me, and this lack of measure thousands of moons have punished.
Purg. 22.34 E se non fosse ch' io drizzai mia cura, Quand' io intesi là dove tu esclame,	And had I not set my concern straight when I understood the place where you exclaim, as if angry

140 From the Beatitude "Blessed are they who hunger and thirst after justice" (Matthew 5:6); the angel says only "thirst," leaving "hunger" for the next terrace.
141 Juvenal (c. AD 55–c. 130), Roman satirist who praised Statius.

ITALIAN	ENGLISH
Crucciato quasi all' umana natura: "Per che non reggi tu, o sacra fame Dell' oro, l' appetito dei mortali?" Voltando sentirei le giostre grame. Allor m' accorsi che troppo aprir l' ali Potean le mani a spendere, e pente'mi Così di quel come degli altri mali. Quanti risurgeran coi crini scemi, Per ignoranza, che di questa pecca Toglie il penter vivendo, e negli estremi!	at human nature, 'Why, O sacred hunger for gold, do you not rule the appetite of mortals?' I would be rolling round and feeling the grim jousts. Then I perceived that hands could open their wings too wide in spending, and I repented of that as of my other sins. How many will rise again with cropped hair through ignorance, which prevents repentance of this sin in life and at the last hour![142]
Purg. 22.4 E sappi che la colpa, che rimbecca Per dritta opposizione alcun peccato, Con esso insieme qui suo verde secca. Però, s' io son tra quella gente stato Che piange l' avarizia, per purgarmi, Per lo contrario suo m' è incontrato.' 'Or quando tu cantasti le crude armi Della doppia tristizia di Jocasta,' Disse il Cantor de' bucolici carmi, 'Per quello che Cliò teco lì tasta, Non par che ti facesse ancor fedele La fè, senza la qual ben far non basta.	And know that the fault which strikes back at a sin as its direct opposite has its green withered here together with that sin. So if I have been among those people who weep for avarice, to purge myself, it has befallen me because of its opposite." "Now when you sang of the cruel warfare of Jocasta's twofold sorrow," said the singer of the bucolic songs, "from what Clio touches with you there, it does not seem that faith had yet made you faithful, the faith without which doing good is not enough.[143]
Purg. 22.6 Se così è, qual sole o quai candele Ti stenebraron sì, che tu drizzasti Poscia diretro al pescator le vele?' Ed egli a lui: 'Tu prima m' inviasti Verso Parnaso a ber nelle sue grotte, E poi, appresso Dio, m' alluminasti. Facesti come quei che va di notte, Che porta il lume retro, e sè non giova, Ma dopo sè fa le persone dotte, Quando dicesti: "Secol si rinnuova; Torna giustizia, e primo tempo umano, E progenie discende dal ciel nuova."	If that is so, what sun or what candles so dispelled your darkness that afterward you set your sails to follow the fisherman?" And he to him: "You first sent me toward Parnassus to drink in its caves, and then, after God, you enlightened me. You did as one who walks by night, who carries the light behind him and does not help himself, but makes those who come after him wise, when you said: 'The age renews itself; justice returns, and the first age of humankind, and a new progeny comes down from heaven.'[144]
Purg. 22.7 Per te poeta fui, per te cristiano; Ma perchè veggi mei ciò ch' io disegno, A colorare stenderò la mano. Già era il mondo tutto quanto pregno Della vera credenza, seminata Per li messaggi dell' eterno regno; E la parola tua sopra toccata Sì consonava ai nuovi predicanti, Ond' io a visitarli presi usata. Vennermi poi parendo tanto santi,	Through you I was a poet, through you a Christian; but so that you may better see what I am sketching, I will put out my hand to color it in. Already the whole world was pregnant with the true belief, sown by the messengers of the eternal kingdom; and your words I touched on above were so in harmony with the new preachers that I made a habit of visiting them. Then they came to seem so holy to me that when Domitian persecuted them, their weeping was not without my tears.[145]

142 The quotation is from Virgil's *Aeneid* (3.56–57). Statius means the fourth circle of Hell, where the avaricious and the prodigal roll weights and clash, and the prodigal rise with cropped hair (Inf. 7).
143 The *Thebaid* tells of the war between Eteocles and Polynices, the two sons of Jocasta, and invokes Clio, the Muse of history. The "singer of the bucolic songs" is Virgil, author of the *Eclogues*.
144 The fisherman is Saint Peter. The lines paraphrase Virgil's Fourth *Eclogue*, which medieval readers took as a prophecy of Christ's birth.

ITALIAN	ENGLISH
Che, quando Domizian li perseguette, Senza mio lagrimar non fur lor pianti.	
Purg. 22.85 E mentre che di là per me si stette, Io li sovvenni, e lor dritti costumi Fer dispregiare a me tutte altre sette; E pria ch' io conducessi i Greci ai fiumi Di Tebe poetando, ebb' io battesmo; Ma per paura chiuso cristian fu'mi, Lungamente mostrando paganesmo; E questa tepidezza il quarto cerchio Cerchiar mi fe' più ch' al quarto centesmo.	And as long as I remained back there, I helped them, and their upright ways made me scorn all other sects; and before, in my poem, I had led the Greeks to the rivers of Thebes, I received baptism; but out of fear I was a secret Christian, for a long time making a show of paganism; and this lukewarmness made me circle the fourth circle for more than four hundred years.[146]
Purg. 22.91 Tu dunque, che levato hai il coperchio Che m' ascondeva quanto bene io dico, Mentre che del salire avem soperchio, Dimmi dov' è Terenzio nostro antico, Cecilio, Plauto e Varro, se lo sai: Dimmi se son dannati, ed in qual vico.' 'Costoro, e Persio, ed io, ed altri assai,' Rispose il Duca mio, 'siam con quel Greco Che le Muse lattar più ch' altro mai, Nel primo cinghio del carcere cieco. Spesse fiate ragioniam del monte Che sempre ha le nutrici nostre seco.	You, then, who have lifted the lid that hid from me all this good I speak of, while we have climbing to spare, tell me where our ancient Terence is, and Caecilius, Plautus and Varro, if you know: tell me if they are damned, and in what quarter." "They, and Persius, and I, and many others," my guide replied, "are with that Greek whom the Muses suckled more than any other, in the first circle of the blind prison. We often talk of the mountain that always has our nurses with it.[147]
Purg. 22.106 Euripide v' è nosco, ed Antifonte, Simonide, Agatone ed altri piùe Greci che già di lauro ornar la fronte. Quivi si veggion delle genti tue Antigone, Deifile ed Argia, Ed Ismene sì trista come fue. Vedesi quella che mostrò Langia; Evvi la figlia di Tiresia, e Teti, E con le suore sue Deidamia.' Tacevansi ambedue già li poeti, Di nuovo attenti a riguardare intorno, Liberi dal salire e dai pareti;	Euripides is there with us, and Antiphon, Simonides, Agathon, and many other Greeks who once adorned their brows with laurel. There, of your people, one sees Antigone, Deipyle and Argia, and Ismene, as sad as she ever was. One sees her who showed Langia; there is the daughter of Tiresias, and Thetis, and Deidamia with her sisters." Both poets were now silent, intent once more on looking around, free of the climb and of the walls;[148]
Purg. 22.133 E già le quattro ancelle eran del giorno Rimase addietro, e la quinta era al temo, Drizzando pure in su l' ardente corno; Quando il mio Duca: 'Io credo ch' allo estremo Le destre spalle volger ci convegna, Girando il monte come far solemo.' Così l' usanza fu lì nostra insegna, E prendemmo la via con men sospetto Per l' assentir di quell' anima degna.	and already four handmaids of the day had been left behind, and the fifth was at the chariot-pole, still steering its burning tip upward, when my guide said: "I believe we must turn our right shoulders toward the edge, circling the mountain as we are used to doing." So custom was our sign there, and we took the way with less misgiving because of the assent of that worthy soul. They went

145 Domitian, Roman emperor AD 81–96, remembered by Christians as a persecutor.
146 The fourth circle is the terrace of Purgatory where sloth is purged.
147 Terence, Caecilius and Plautus were Roman comic playwrights, Varro a Roman scholar, Persius a satirist; "that Greek" is Homer. The mountain is Parnassus, home of the Muses, the poets' nurses.
148 These are women from Statius' *Thebaid* and *Achilleid*; "she who showed Langia" is Hypsipyle, who led the thirsty Greek army to the spring Langia.

ITALIAN	ENGLISH
Elli givan dinanzi, ed io soletto Diretro, ed ascoltava i lor sermoni Ch' a poetar mi davano intelletto.	in front, and I alone behind, and I listened to their talk, which gave me understanding of poetry.[149]

THE INVERTED TREE

On the sixth terrace a tree with fragrant fruit and voices praising temperance bars the way.

ITALIAN	ENGLISH
Purg. 22.130 Ma tosto ruppe le dolci ragioni Un arbor che trovammo in mezza strada, Con pomi ad odorar soavi e buoni. E come abete in alto si digrada Di ramo in ramo, così quello in giuso, Cred' io perchè persona su non vada. Dal lato onde il cammin nostro era chiuso, Cadea dell' alta roccia un liquor chiaro, E si spandeva per le foglie suso. Li due poeti all' arbor s' appressaro; Ed una voce per entro le fronde Gridò: 'Di questo cibo avrete caro.'	But soon the sweet talk was broken off by a tree we found in the middle of the road, with fruit sweet and good to smell. And as a fir tapers upward from branch to branch, so that one tapered downward—I think so that no one may climb it. On the side where our path was closed, a clear liquid fell from the high rock and spread over the leaves above. The two poets drew near the tree; and a voice from within the foliage cried: "You shall have a dearth of this food."
Purg. 22.142 Poi disse: 'Più pensava Maria onde Fosser le nozze onrevoli ed intere, Ch' alla sua bocca, ch' or per voi risponde. E le Romane antiche per lor bere Contente furon d' acqua, e Daniello Dispregiò cibo, ed acquistò sapere. Lo secol primo quant' oro fu bello; Fe' saporose con fame le ghiande, E nettare con sete ogni ruscello. Mele e locuste furon le vivande, Che nutriro il Batista nel diserto; Perch' egli è glorioso, e tanto grande Quanto per l' Evangelio v' è aperto.'	Then it said: "Mary thought more of how the wedding might be honorable and complete than of her own mouth, which now answers for you. And the Roman women of old were content with water for their drink, and Daniel despised food and gained wisdom. The first age was as beautiful as gold; it made acorns tasty with hunger, and every stream nectar with thirst. Honey and locusts were the food that nourished the Baptist in the desert; for which he is glorious, and as great as the Gospel reveals to you."[150]

CANTO 23

ITALIAN	ENGLISH
Purg. 23.1 Mentre che gli occhi per la fronda verde Ficcava io così, come far suole Chi retro agli uccellin sua vita perde, Lo più che padre mi dicea: 'Figliuole, Vienne oramai, chè il tempo che c' è imposto Più utilmente compartir si vuole.' Io volsi il viso, e il passo non men tosto Appresso ai savi, che parlavan sìe	While I was fixing my eyes on the green foliage in this way, as one does who wastes his life chasing little birds, he who was more than a father said to me: "Son, come along now, for the time allotted to us should be divided more usefully." I turned my face, and my step no less quickly, toward the sages, who were talking in such a way that they made the walking cost me nothing. And then

149 The handmaids of the day are the hours: the fifth hour after sunrise now guides the sun's chariot, so it is between ten and eleven in the morning.
150 Mary's concern for the wine at the wedding at Cana (John 2:1–11); Daniel refused the Babylonian king's food (Daniel 1). The Baptist is John the Baptist.

ITALIAN

Che l' andar mi facean di nullo costo.
Ed ecco piangere e cantar s' udìe:
Labia mea Domine, per modo
Tal che diletto e doglia parturìe.

Purg. 23.10 'O dolce Padre, che è quel ch' i' odo?'
Comincia' io; ed egli: 'Ombre che vanno,
Forse di lor dover solvendo il nodo.'
Sì come i peregrin pensosi fanno,
Giugnendo per cammin gente non nota,
Che si volgono ad essa e non ristanno;
Così diretro a noi, più tosto mota,
Venendo e trapassando, ci ammirava
D' anime turba tacita e devota.
Negli occhi era ciascuna oscura e cava,
Pallida nella faccia, e tanto scema,
Che dall' ossa la pelle s' informava.

Purg. 23.22 Non credo che così a buccia estrema
Eresitone fosse fatto secco
Per digiunar, quando più n' ebbe tema.
Io dicea fra me stesso pensando: 'Ecco
La gente che perdè Jerusalemme,
Quando Maria nel figlio die' di becco.'
Parean l' occhiaie anella senza gemme.
Chi nel viso degli uomini legge *omo*,
Ben avria quivi conosciuto l' emme.
Chi crederebbe che l' odor d' un pomo
Sì governasse, generando brama,
E quel d' un' acqua, non sapendo como?

ENGLISH

weeping and singing were heard: *Labia mea Domine* [O Lord, my lips], in such a way that it gave birth to both delight and grief.[151]

"O sweet father, what is it I hear?" I began; and he said: "Shades who go, perhaps untying the knot of their debt." As pilgrims do when, lost in thought, they overtake people they do not know on the road, and turn toward them but do not stop; so, moving more quickly behind us, coming up and passing us, a crowd of souls, silent and devout, gazed at us in wonder. Each was dark and hollow in the eyes, pale in the face, and so wasted that the skin took its shape from the bones.

I do not believe Erysichthon was so dried to his outermost skin by fasting, when he feared it most. Thinking, I said to myself: "Here are the people who lost Jerusalem, when Mary set her beak into her son." The eye sockets seemed rings without gems. Whoever reads *omo* [man] in the faces of men would surely have recognized the M there. Who would believe that the smell of a fruit, begetting craving, and that of water, could rule them so, if he did not know how?[152]

FORESE DONATI

Dante recognizes his emaciated friend Forese, who praises his widow Nella and attacks Florentine women.

ITALIAN

Purg. 23.37 Già era in ammirar che sì gli affama,
Per la cagione ancor non manifesta
Di lor magrezza e di lor trista squama;
Ed ecco del profondo della testa
Volse a me gli occhi un' ombra, e guardò fiso,
Poi gridò forte: 'Qual grazia m' è questa?'
Mai non l' avrei riconosciuto al viso;
Ma nella voce sua mi fu palese
Ciò che l' aspetto in sè avea conquiso.

Purg. 23.46 Questa favilla tutta mi raccese
Mia conoscenza alla cambiata labbia,
E ravvisai la faccia di Forese.

ENGLISH

I was already wondering what famishes them so, since the cause of their thinness and their sad scaly skin was not yet clear; and then from deep in his head a shade turned his eyes on me and stared fixedly, then cried aloud: "What grace is this granted to me?" I would never have recognized him by his face; but in his voice was revealed to me what his appearance had destroyed in itself.

This spark rekindled all my knowledge of the altered features, and I recognized the face of Forese. "Ah, do not dwell on the dry scabs that dis-

151 From Psalm 51:15: "O Lord, open my lips, and my mouth shall declare your praise."
152 Erysichthon, in Ovid, was cursed with a hunger so great he devoured his own body; Mary was a woman who ate her child during the Roman siege of Jerusalem (AD 70), as told by Josephus. Medieval readers saw OMO, "man," in the face: the eyes as the two O's, the brows and nose as the M.

ITALIAN	ENGLISH
‘Deh non contendere all’ asciutta scabbia, Che mi scolora,’ pregava, ‘la pelle, Nè a difetto di carne ch’ io abbia; Ma dimmi il ver di te, e chi son quelle Due anime che là ti fanno scorta: Non rimaner che tu non mi favelle.’ ‘La faccia tua, ch’ io lagrimai già morta, Mi dà di pianger mo non minor doglia,’ Rispos’ io lui, ‘veggendola sì torta.	color my skin,” he begged, “nor on any lack of flesh I may have; but tell me the truth about yourself, and who are those two souls there escorting you: do not fail to speak to me.” “Your face, which I once wept for dead, gives me no less grief to weep for now,” I answered him, “seeing it so disfigured.[153]
Purg. 23.52 Però mi di’, per Dio, che sì vi sfoglia; Non mi far dir mentr’ io mi maraviglio, Chè mal può dir chi è pien d’ altra voglia.’ Ed egli a me: ‘Dell’ eterno consiglio Cade virtù nell’ acqua, e nella pianta Rimasa retro, ond’ io sì m’ assottiglio. Tutta esta gente che piangendo canta, Per seguitar la gola oltra misura, In fame e in sete qui si rifà santa.	So tell me, for God’s sake, what strips you bare like this; do not make me speak while I am marveling, for one who is full of another desire can hardly speak well.” And he to me: “From the eternal counsel a power falls into the water and into the tree left behind, by which I am made so thin. All these people who sing while weeping, for having followed gluttony beyond measure, here make themselves holy again in hunger and thirst.
Purg. 23.61 Di bere e di mangiar n’ accende cura L’ odor ch’ esce del pomo, e dello sprazzo Che si distende su per la verdura. E non pure una volta, questo spazzo Girando, si rinfresca nostra pena; Io dico pena, e dovrei dir sollazzo; Chè quella voglia all’ arbore ci mena, Che menò Cristo lieto a dire: “Elì,” Quando ne liberò con la sua vena.’ Ed io a lui: ‘Forese, da quel dì Nel qual mutasti mondo a miglior vita, Cinqu’ anni non son volti infino a qui.	The scent that comes from the fruit, and from the spray that spreads over the green leaves, kindles in us the craving to drink and eat. And not just once, as we circle this floor, is our pain renewed—I say pain, and ought to say solace—for that same desire leads us to the tree that led Christ gladly to say ‘Eli’ when he freed us with his blood.” And I to him: “Forese, from that day on which you changed worlds for a better life, five years have not yet rolled round until now.[154]
Purg. 23.73 Se prima fu la possa in te finita Di peccar più, che sorvenisse l’ ora Del buon dolor ch’ a Dio ne rimarita, Come se’ tu quassù venuto? Ancora Io ti credea trovar laggiù di sotto, Dove tempo per tempo si ristora.’ Ond’ egli a me: ‘Sì tosto m’ ha condotto A ber lo dolce assenzio de’ martiri La Nella mia col suo pianger dirotto. Con suoi preghi devoti e con sospiri Tratto m’ ha della costa ove s’ aspetta, E liberato m’ ha degli altri giri.	If the power to sin any further came to an end in you before the hour arrived of the good sorrow that weds us to God again, how have you come up here? I thought I would find you still down below, where time is repaid with time.” And he to me: “So soon has my Nella, with her streaming tears, brought me to drink the sweet wormwood of the torments. With her devout prayers and with sighs she has drawn me from the slope where they wait, and has freed me from the other rings.[155]
Purg. 23.91 Tant’ è a Dio più cara e più diletta La vedovella mia, che tanto amai, Quanto in bene operare è più soletta;	My little widow, whom I loved so much, is the more dear and beloved to God the more alone she

153 Forese Donati (died 1296), Dante’s friend and brother of Corso and Piccarda Donati; the two once exchanged a series of mocking sonnets.
154 From Christ’s cry on the cross, “Eli, Eli, lama sabachthani”—“My God, my God, why have you forsaken me?” (Matthew 27:46).
155 Below is Ante-Purgatory, where those who delayed repentance until death must wait as long as they lived. Nella was Forese’s wife.

ITALIAN	ENGLISH
Chè la Barbagia di Sardigna assai Nelle femmine sue è più pudica Che la Barbagia dov' io la lasciai. O dolce frate, che vuoi tu ch' io dica? Tempo futuro m' è già nel cospetto, Cui non sarà quest' ora molto antica, Nel qual sarà in pergamo interdetto Alle sfacciate donne Fiorentine L' andar mostrando con le poppe il petto.	is in doing good; for the Barbagia of Sardinia is far more modest in its women than the Barbagia where I left her. O sweet brother, what would you have me say? A future time is already in my sight, to which this hour will not be very old, when it will be forbidden from the pulpit to the brazen women of Florence to go about showing their bosoms, breasts and all.[156]
Purg. 23.100 Quai Barbare fur mai, quai Saracine, Cui bisognasse, per farle ir coperte, O spiritali o altre discipline? Ma se le svergognate fosser certe Di quel che il ciel veloce loro ammanna, Già per urlare avrian le bocche aperte. Chè se l' antiveder qui non m' inganna, Prima fien triste che le guance impeli Colui che mo si consola con nanna. Deh, frate, or fa che più non mi ti celi; Vedi che non pur io, ma questa gente Tutta rimira là dove il sol veli.'	What foreign women, what Saracen women, were there ever who needed spiritual or other disciplines to make them go covered? But if the shameless creatures were certain of what swift heaven is preparing for them, they would already have their mouths open to howl. For if foresight here does not deceive me, they will be sorrowful before he grows hair on his cheeks who is now soothed with lullabies. Ah, brother, now hide yourself from me no longer; you see that not only I, but all these people are gazing at the place where you veil the sun."
Purg. 23.121 Perch' io a lui: 'Se ti riduci a mente Qual fosti meco e quale io teco fui, Ancor fia grave il memorar presente. Di quella vita mi volse costui Che mi va innanzi, l' altr' ier, quando tonda Vi si mostrò la suora di colui (E il sol mostrai). Costui per la profonda Notte menato m' ha da' veri morti, Con questa vera carne che il seconda.	At which I said to him: "If you call to mind what you were with me and what I was with you, the memory will still be grievous now. From that life I was turned by this one who goes before me, the other day, when the sister of that one showed herself round to you (and I pointed to the sun). He has led me through the deep night of the truly dead, with this true flesh that follows him.[157]
Purg. 23.133 Indi m' han tratto su li suoi conforti, Salendo e rigirando la montagna Che drizza voi che il mondo fece torti. Tanto dice di farmi sua compagna, Ch' io sarò là dove fia Beatrice; Quivi convien che senza lui rimagna. Virgilio è questi che così mi dice (E addita' lo), e quest' altro è quell' ombra Per cui scosse dianzi ogni pendice Lo vostro regno che da sè lo sgombra.'	From there his encouragement has drawn me up, climbing and circling the mountain that straightens you whom the world made crooked. He says he will keep me company until I am where Beatrice will be; there I must remain without him. Virgil is this one who tells me so (and I pointed to him), and this other is that shade for whom your realm, which now releases him from itself, just shook every slope."

CANTO 24

ITALIAN	ENGLISH
Purg. 24.1 Nè il dir l' andar, nè l' andar lui più lento Facea, ma ragionando andavam forte, Sì come nave pinta da buon vento.	Talk did not make our going slower, nor did going make the talk slower, but we went on briskly as we talked, like a ship driven by a good wind. And the

156 Barbagia, a wild mountain district of Sardinia, was proverbial for the immodest dress and customs of its women.
157 The sun's "sister" is the moon, which was full on the night Dante was lost in the dark wood.

ITALIAN

E l' ombre, che parean cose rimorte,
Per le fosse degli occhi ammirazione
Traean di me, di mio vivere accorte.
Ed io, continuando il mio sermone,
Dissi: 'Ella sen va su forse più tarda
Che non farebbe, per l' altrui cagione.

Purg. 24.10 Ma dimmi, se tu 'l sai, ov' è Piccarda;
Dimmi s' io veggio da notar persona
Tra questa gente che sì mi riguarda.'
'La mia sorella, che tra bella e buona
Non so qual fosse più, trionfa lieta
Nell' alto Olimpo già di sua corona.'
Sì disse prima, e poi: 'Qui non si vieta
Di nominar ciascun, da ch' è sì munta
Nostra sembianza via per la dieta.

ENGLISH

shades, who looked like things twice dead, drew wonder at me through the pits of their eyes, aware that I was alive. And I, continuing what I was saying, said: "That soul goes up perhaps more slowly than it otherwise would, for another's sake.[158]

But tell me, if you know, where Piccarda is; tell me whether I see anyone worth noting among these people who stare at me so." "My sister, who was so beautiful and so good that I do not know which she was more, already triumphs, joyful in her crown, on high Olympus." So he spoke first, and then: "Here it is not forbidden to name each one, since our likeness is so milked away by the fasting.[159]

BONAGIUNTA AND THE SWEET NEW STYLE

Bonagiunta of Lucca names the gluttons and explains what sets Dante's new poetry apart.

ITALIAN

Purg. 24.19 Questi (e mostrò col dito) è Bonagiunta,
Bonagiunta da Lucca; e quella faccia
Di là da lui, più che l' altre trapunta,
Ebbe la santa Chiesa in le sue braccia:
Dal Torso fu, e purga per digiuno
L' anguille di Bolsena e la vernaccia.'
Molti altri mi nomò ad uno ad uno;
E del nomar parean tutti contenti,
Sì ch' io però non vidi un atto bruno.
Vidi per fame a vôto usar li denti
Ubaldin dalla Pila, e Bonifazio
Che pasturò col rocco molte genti.

Purg. 24.34 Vidi messer Marchese, ch' ebbe spazio
Già di bere a Forlì con men secchezza,
E sì fu tal che non si sentì sazio.
Ma come fa chi guarda, e poi s' apprezza
Più d' un che d' altro, fe' io a quel da Lucca,
Che più parea di me voler contezza.
Ei mormorava, e non so che 'Gentucca'
Sentiva io là ov' ei sentia la piaga
Della giustizia che sì li pilucca.

Purg. 24.46 'O anima,' diss' io, 'che par sì vaga
Di parlar meco, fa sì ch' io t' intenda,

ENGLISH

This one"—and he pointed with his finger—"is Bonagiunta, Bonagiunta of Lucca; and that face beyond him, more pinched than the others, held the holy Church in his arms. He was from Tours, and by fasting he purges the eels of Bolsena and the vernaccia wine." He named many others to me one by one, and all of them seemed glad to be named, so that I did not see a single dark look for it. I saw Ubaldin dalla Pila using his teeth on nothing for hunger, and Boniface, who shepherded many peoples with his crozier.[160]

I saw Messer Marchese, who once had time to drink at Forlì with less dryness, and even so was such that he never felt satisfied. But as one does who looks and then values one more than another, so did I with the one from Lucca, who seemed most to want to know me. He was murmuring, and I heard something like "Gentucca" there where he felt the wound of the justice that so plucks them bare.[161]

"O soul," I said, "that seems so eager to speak with me, make me understand you, and with your speech satisfy both yourself and me." "A girl has

158 The soul is Statius, who is lingering to keep company with Virgil.
159 Piccarda Donati, sister of Dante's friend Forese, is among the blessed whom Dante meets in Paradise (Par. 3); "Olympus" here stands for heaven.
160 Bonagiunta Orbicciani (died about 1300) was a poet of Lucca; the pope is Martin IV (died 1285), once treasurer of Tours, said to have loved eels from Lake Bolsena drowned in vernaccia wine.

ITALIAN	ENGLISH
E te e me col tuo parlare appaga.' 'Femmina è nata, e non porta ancor benda,' Cominciò ei, 'che ti farà piacere La mia città, come ch' uom la riprenda. Tu te n' andrai con questo antivedere; Se nel mio mormorar prendesti errore, Dichiareranti ancor le cose vere. Ma di' s' io veggio qui colui che fuore Trasse le nuove rime, cominciando: *Donne, ch' avete intelletto d' Amore.*'	been born, and she does not yet wear the veil," he began, "who will make my city pleasing to you, however people may reproach it. You will go away with this foreknowledge; if you took my murmuring wrongly, the true events will yet make it clear to you. But tell me if I see here the one who brought forth the new rhymes, beginning: *Donne, ch' avete intelletto d' Amore* [Ladies, who have understanding of love]."[162]
Purg. 24.55 Ed io a lui: 'Io mi son un che, quando Amor mi spira, noto, ed a quel modo Che ditta dentro, vo significando.' 'O frate, issa veggio,' disse, 'il nodo Che il Notaro, e Guittone, e me ritenne Di qua dal dolce stil nuovo ch' i' odo. Io veggio ben come le vostre penne Diretro al dittator sen vanno strette, Che delle nostre certo non avvenne. E qual più a guardar oltre si mette, Non vede più dall' uno all' altro stilo;' E quasi contentato si tacette.	And I to him: "I am one who, when Love breathes in me, takes note, and in the way that he dictates within, I go on setting it forth." "O brother, now I see," he said, "the knot that held the Notary, and Guittone, and me short of the sweet new style that I hear. I see well how your pens follow close behind the one who dictates, which certainly did not happen with ours. And whoever sets himself to look further sees no other difference between the one style and the other"; and, as if satisfied, he fell silent.[163]
Purg. 24.67 Come gli augei che vernan lungo il Nilo Alcuna volta in aer fanno schiera, Poi volan più in fretta e vanno in filo; Così tutta la gente che lì era, Volgendo il viso, raffrettò suo passo, E per magrezza e per voler leggiera. E come l' uom che di trottare è lasso Lascia andar li compagni, e sì passeggia Fin che si sfoghi l' affollar del casso; Sì lasciò trapassar la santa greggia Forese, e retro meco sen veniva, Dicendo: 'Quando fia ch' io ti riveggia?'	As the birds that winter along the Nile sometimes form a flock in the air, then fly in greater haste and go in a line, so all the people who were there, turning their faces, quickened their pace again, light both through leanness and through will. And as a man who is tired of trotting lets his companions go on, and walks until the heaving of his chest subsides, so Forese let the holy flock pass by, and came along behind with me, saying: "When will it be that I see you again?"
Purg. 24.79 'Non so,' rispos' io lui, 'quant' io mi viva; Ma già non fia il tornar mio tanto tosto, Ch' io non sia col voler prima alla riva. Perocchè il loco, u' fui a viver posto, Di giorno in giorno più di ben si spolpa, Ed a trista ruina par disposto.' 'Or va,' diss' ei, 'chè quei che più n' ha colpa Vegg' io a coda d' una bestia tratto In ver la valle, ove mai non si scolpa.	"I do not know," I answered him, "how long I shall live; but my return will surely not be so soon that I will not have been at the shore in my desire before it. For the place where I was set to live is stripped of good more each day, and seems destined for grim ruin." "Now go," he said, "for I see the one who is most to blame for it dragged at the tail of a beast toward the valley where guilt is never cleared.[164]
Purg. 24.88 La bestia ad ogni passo va più ratto, Crescendo sempre fin ch' ella il percuote,	The beast goes faster at every step, ever gaining speed, until it strikes him and leaves the body

161 Marchese degli Argogliosi of Forlì was a noted drinker; Gentucca is a woman of Lucca, perhaps one who later showed kindness to Dante in exile.

162 The line opens the first canzone of Dante's *Vita Nuova*, the poem in praise of Beatrice.

ITALIAN	ENGLISH
E lascia il corpo vilmente disfatto. Non hanno molto a volger quelle rote (E drizzò gli occhi al ciel), che ti fia chiaro Ciò che il mio dir più dichiarar non puote. Tu ti rimani omai, chè il tempo è caro In questo regno sì, ch' io perdo troppo Venendo teco sì a paro a paro.'	shamefully broken. Those wheels have not long to turn"—and he lifted his eyes to the heavens—"before what my words cannot make plainer will be clear to you. Now stay behind, for time is so precious in this realm that I lose too much by coming along with you at your pace."

THE SECOND TREE

A tree grown from the tree of Eve warns of examples of gluttony.

ITALIAN	ENGLISH
Purg. 24.94 Qual esce alcuna volta di galoppo Lo cavalier di schiera che cavalchi, E va per farsi onor del primo intoppo, Tal si partì da noi con maggior valchi; Ed io rimasi in via con esso i due, Che fur del mondo sì gran maliscalchi. E quando innanzi a noi entrato fue, Che gli occhi miei si fero a lui seguaci, Come la mente alle parole sue, Parverm' i rami gravidi e vivaci D' un altro pomo, e non molto lontani, Per esser pure allora volto in làci.	As a horseman sometimes rides out at a gallop from a troop on the move, and goes to win himself the honor of the first clash, so he left us with longer strides; and I remained on the way with those two who were such great marshals of the world. And when he had gone so far ahead of us that my eyes could follow him only as my mind followed his words, there appeared to me the branches, laden and lively, of another fruit tree, and not far off, because I had only then turned that way.
Purg. 24.106 Vidi gente sott' esso alzar le mani, E gridar, non so che, verso le fronde, Quasi bramosi fantolini e vani, Che pregano, e il pregato non risponde; Ma per fare esser ben la voglia acuta, Tien alto lor disio e nol nasconde. Poi si partì sì come ricreduta; E noi venimmo al grande arbore adesso, Che tanti preghi e lagrime rifiuta. 'Trapassate oltre senza farvi presso; Legno è più su che fu morso da Eva, E questa pianta si levò da esso.'	I saw people beneath it raise their hands and cry I know not what toward the leaves, like eager, foolish little children who beg, and the one they beg does not answer, but, to make their longing keen, holds up what they want and does not hide it. Then they went away as if undeceived; and we came at once to the great tree that refuses so many prayers and tears. "Pass on without drawing near; higher up is a tree that was bitten by Eve, and this plant was raised from it."
Purg. 24.118 Sì tra le frasche non so chi diceva; Per che Virgilio e Stazio ed io ristretti, Oltre andavam dal lato che si leva. 'Ricordivi,' dicea, 'dei maledetti Nei nuvoli formati, che satolli Teseo combattêr coi doppi petti; E degli Ebrei ch' al ber si mostrâr molli, Per che non n' ebbe Gedeon compagni, Quando ver Madian discese i colli.' Sì, accostati all' un de' due vivagni,	So someone among the branches spoke; so Virgil and Statius and I, drawing close together, went on along the side that rises. "Remember," it said, "the accursed ones formed in the clouds, who, when they were gorged, fought Theseus with their double breasts; and the Hebrews who showed themselves soft in drinking, so that Gideon would not have them as companions when he went down the hills toward Midian." So, keeping close to one

164 Forese foretells the death of his brother Corso Donati, leader of the Blacks, who was dragged by his horse and killed in 1308.
163 The Notary is Giacomo da Lentini, chief poet of the Sicilian school; Guittone d'Arezzo (died 1294) led the Tuscan poets before Dante's generation.

ITALIAN	ENGLISH
Passammo, udendo colpe della gola, Seguite già da miseri guadagni.	of the two edges, we passed by, hearing of faults of gluttony once followed by wretched gains.[165]
Purg. 24.124 Poi rallargati per la strada sola, Ben mille passi e più ci portaro oltre, Contemplando ciascun senza parola. 'Che andate pensando sì voi sol tre?' Subita voce disse; ond' io mi scossi, Come fan bestie spaventate e poltre. Drizzai la testa per veder chi fossi; E giammai non si videro in fornace Vetri o metalli sì lucenti e rossi, Com' io vidi un che dicea: 'S' a voi piace Montare in su, qui si convien dar volta; Quinci si va chi vuole andar per pace.'	Then, spread out again along the empty road, we went on a good thousand paces and more, each of us lost in thought without a word. "What are you going along thinking about, you three alone?" said a sudden voice; at which I started, as frightened and sluggish beasts do. I raised my head to see who it might be; and never were glass or metals seen in a furnace so glowing and red as one I saw who said: "If it pleases you to climb upward, here you must turn; this is the way for whoever wishes to go to peace."
Purg. 24.142 L' aspetto suo m' avea la vista tolta: Perch' io mi volsi retro a' miei dottori, Com' uom che va secondo ch' egli ascolta. E quale, annunziatrice degli albori, L' aura di maggio movesi ed olezza, Tutta impregnata dall' erba e dai fiori; Tal mi sentii un vento dar per mezza La fronte, e ben senti' mover la piuma, Che fe' sentir d' ambrosia l' orezza. E senti' dir: '*Beati* cui alluma Tanto di grazia, che l' amor del gusto Nel petto lor troppo disir non fuma, Esuriendo sempre quanto è giusto.'	His appearance had robbed me of my sight, so I turned back to my teachers, like a man who walks by what he hears. And as the May breeze, herald of the dawn, stirs and gives off fragrance, all steeped in grass and flowers, so I felt a wind strike me full on the forehead, and I clearly felt the feather move, which made me sense the scent of ambrosia. And I heard said: "*Beati* [Blessed] are those whom so much grace illumines that the love of taste does not fume too much desire in their breasts, hungering always as much as is just."[166]

CANTO 25

ITALIAN	ENGLISH
Purg. 25.1 Ora era onde il salir non volea storpio, Chè il sole avea lo cerchio di merigge Lasciato al Tauro e la notte allo Scorpio. Per che, come fa l' uom che non s' affigge, Ma vassi alla via sua, checchè gli appaia, Se di bisogno stimolo il trafigge; Così entrammo noi per la callaia, Uno innanzi altro, prendendo la scala Che per artezza i salitor dispaia.	It was the hour when the climb would suffer no delay, for the sun had left the meridian circle to Taurus and the night to Scorpio. So, as a man does who does not stop but goes on his way, whatever may appear to him, if the goad of need pierces him, so we entered the gap, one in front of the other, taking the stairway whose narrowness splits the climbers apart.[167]
Purg. 25.10 E quale il cicognin che leva l' ala Per voglia di volare, e non s' attenta D' abbandonar lo nido, e giù la cala; Tal era io con voglia accesa e spenta Di domandar, venendo infino all' atto	And like the young stork that lifts its wing from wanting to fly, and does not dare to leave the nest, and lets it drop, so was I, with the desire to ask kindled and quenched, getting as far as the gesture of a man preparing to speak. Though our pace

165 The centaurs, born of a cloud, got drunk at the wedding of Pirithous and were defeated by Theseus; Gideon dismissed the soldiers who knelt to drink their fill (Judges 7).
166 The angel adapts the beatitude "Blessed are they which do hunger and thirst after righteousness" (Matthew 5:6).
167 With Taurus on the meridian and the sun in Aries, it is about two in the afternoon.

ITALIAN	ENGLISH
Che fa colui ch' a dicer s' argomenta. Non lasciò, per l' andar che fosse ratto, Lo dolce Padre mio, ma disse: 'Scocca L' arco del dir che infino al ferro hai tratto.' Allor sicuramente aprii la bocca, E cominciai: 'Come si può far magro Là dove l' uopo di nutrir non tocca?'	was quick, my sweet father did not hold back, but said: "Let fly the bow of speech that you have drawn back to the arrowhead." Then I opened my mouth with confidence and began: "How can one grow thin where there is no need of nourishment?"

STATIUS ON THE SOUL AND THE BODY

Statius explains how the soul is created and how shades take on their airy bodies.

ITALIAN	ENGLISH
Purg. 25.22 "Se t' ammentassi come Meleagro Si consumò al consumar d' un stizzo, Non fora,' disse, 'questo a te sì agro: E se pensassi come al vostro guizzo Guizza dentro allo specchio vostra image, Ciò che par duro ti parrebbe vizzo; Ma perchè dentro a tuo voler t' adage, Ecco qui Stazio, ed io lui chiamo e prego, Che sia or sanator delle tue piage.' 'Se la veduta eterna gli dislego,' Rispose Stazio, 'là dove tu sie, Discolpi me non potert' io far nego.'	"If you recalled how Meleager was consumed as a firebrand was consumed," he said, "this would not be so bitter to you; and if you thought how, at your every quiver, your image quivers within the mirror, what seems hard would seem soft to you. But so that you may rest at ease within your wish, here is Statius, and I call on him and pray him to be now the healer of your wounds." "If I unfold for him the eternal view of things," Statius answered, "in your presence, let my excuse be that I cannot refuse you."[168]
Purg. 25.37 Poi cominciò: 'Se le parole mie, Figlio, la mente tua guarda e riceve, Lume ti fieno al come che tu die. Sangue perfetto, che mai non si beve Dall' assetate vene, e si rimane Quasi alimento che di mensa leve, Prende nel core a tutte membra umane Virtute informativa, come quello Ch' a farsi quelle per le vene vane. Ancor digesto, scende ov' è più bello Tacer che dire; e quindi poscia geme Sopr' altrui sangue in natural vasello.	Then he began: "Son, if your mind attends to and receives my words, they will shed light for you on the 'how' you ask about. Perfect blood, which is never drunk by the thirsty veins and remains behind like food that you clear from the table, acquires in the heart a power to give form to all the human members, like the blood that flows through the veins to become those members. Further digested, it goes down to where it is more seemly to be silent than to speak; and from there it later drips upon another's blood in a natural vessel.
Purg. 25.49 Ivi s' accoglie l' uno e l' altro insieme, L' un disposto a patire e l' altro a fare, Per lo perfetto loco onde si preme; E giunto lui comincia ad operare, Coagulando prima, e poi avviva Ciò che per sua materia fe' constare. Anima fatta la virtute attiva, Qual d' una pianta, in tanto differente, Che quest' è in via e quella è già a riva, Tanto opra poi che già si move e sente, Come fungo marino; ed indi imprende Ad organar le posse ond' è semente.	There the one and the other come together, the one disposed to be acted upon and the other to act, because of the perfect place from which it is pressed out; and once joined, it begins to work, first coagulating, and then quickening what it has made to take consistency as its matter. The active power, having become a soul, like that of a plant, but different in this, that this one is still on the way and that one has already reached the shore, then works so much that now it moves and feels,

168 The Fates tied Meleager's life to a log in the fire; when his mother burned it, he wasted away.

ITALIAN	ENGLISH
	like a sea fungus; and then it sets about giving organs to the faculties of which it is the seed.
Purg. 25.52 Or si spiega, figliuolo, or si distende La virtù ch' è dal cor del generante, Ove natura a tutte membra intende: Ma come d' animal divenga fante, Non vedi tu ancor: quest' è tal punto Che più savio di te fe' già errante; Sì che, per sua dottrina, fe' disgiunto Dall' anima il possibile intelletto, Perchè da lui non vide organo assunto.	Now, my son, the power that comes from the heart of the begetter, where nature attends to all the members, unfolds and extends; but how from an animal it becomes a speaking being, you do not yet see. This is a point that once led astray one wiser than you, so that in his teaching he made the possible intellect separate from the soul, because he saw no organ taken up by it.[169]
Purg. 25.61 Apri alla verità che viene il petto, E sappi che, sì tosto come al feto L' articular del cerebro è perfetto, Lo Motor primo a lui si volge lieto Sopra tanta arte di natura, e spira Spirito nuovo di virtù repleto, Che ciò che trova attivo quivi tira In sua sustanzia, e fassi un' alma sola, Che vive e sente, e sè in sè rigira.	Open your breast to the truth that is coming, and know that as soon as the articulation of the brain in the fetus is complete, the First Mover turns to it, rejoicing over such art of nature, and breathes into it a new spirit, full of power, which draws what it finds active there into its own substance, and becomes a single soul, which lives and feels and turns back upon itself.
Purg. 25.73 E perchè meno ammiri la parola, Guarda il calor del sol che si fa vino, Giunto all' umor che dalla vite cola. E quando Lachesìs non ha più lino, Solvesi dalla carne, ed in virtute Ne porta seco e l' umano e il divino, L' altre potenze tutte quante mute; Memoria, intelligenza e volontade, In atto molto più che prima acute. Senz' arrestarsi, per sè stessa cade Mirabilmente all' una delle rive; Quivi conosce prima le sue strade.	And so that you may marvel less at my words, consider the heat of the sun, which becomes wine when joined to the juice that flows from the vine. And when Lachesis has no more flax, the soul frees itself from the flesh and carries with it, in potential, both the human and the divine: the other faculties all mute, but memory, intelligence and will far keener in act than before. Without stopping, it falls of itself, marvelously, to one of the two shores; there it first learns its roads.[170]
Purg. 25.85 Tosto che loco lì la circonscrive, La virtù formativa raggia intorno, Così e quanto nelle membra vive; E come l' aer, quand' è ben piorno, Per l' altrui raggio che in sè si riflette, Di diversi color diventa adorno, Così l' aer vicin quivi si mette In quella forma che in lui suggella Virtualmente l' alma che ristette: E simigliante poi alla fiammella Che segue il foco là 'vunque si muta, Segue allo spirto sua forma novella.	As soon as place encloses it there, the formative power radiates around it, in the same way and as much as in the living members; and as the air, when it is full of rain, becomes adorned with various colors through another's rays reflected in it, so the air nearby there sets itself into the form that the soul which has come to rest imprints upon it by its power; and then, like the little flame that follows the fire wherever it moves, its new form follows the spirit.
Purg. 25.97 Perocchè quindi ha poscia sua paruta, È chiamata ombra; e quindi organa poi	Because from this it then has its appearance, it is called a shade; and from this it then forms the or-

169 The philosopher is Averroes, who held that the possible intellect is a single separate substance shared by all humankind.
170 Lachesis is the Fate who spins the thread of each life; the two shores are those of Acheron, for the damned, and of the Tiber, for souls bound for Purgatory.

ITALIAN	ENGLISH
Ciascun sentire infino alla veduta. Quindi parliamo, e quindi ridiam noi, Quindi facciam le lagrime e i sospiri Che per lo monte aver sentiti puoi. Secondo che ci affiggono i disiri E gli altri affetti, l' ombra si figura; E questa è la cagion di che tu ammiri.'	gans of each sense, even to sight. By this we speak, and by this we laugh, by this we make the tears and the sighs that you may have heard around the mountain. As desires and the other affections impress us, so the shade takes its shape; and this is the cause of what you marvel at."

THE TERRACE OF LUST

On the seventh terrace the lustful walk in flames, singing and crying examples of chastity.

ITALIAN	ENGLISH
Purg. 25.109 È già venuto all' ultima tortura S' era per noi, e volto alla man destra, Ed eravamo attenti ad altra cura. Quivi la ripa fiamma in fuor balestra, E la cornice spira fiato in suso, Che la riflette, e via da lei sequestra; Onde ir ne convenìa dal lato schiuso Ad uno ad uno, ed io temeva il foco Quinci, e quindi temea cadere in giuso.	And by now we had come to the last torment and had turned to the right hand, and we were intent on another concern. Here the bank shoots flame outward, and the terrace breathes a blast upward that bends it back and keeps it away from the edge; so we had to go along the open side one by one, and on this side I feared the fire, and on that I feared to fall below.
Purg. 25.118 Lo Duca mio dicea: 'per questo loco Si vuol tenere agli occhi stretto il freno, Perocch' errar potrebbesi per poco.' *Summae Deus clementiae* nel seno Al grande ardore allora udii cantando, Che di volger mi fe' caler non meno: E vidi spirti per la fiamma andando; Perch' io guardava loro, ed a' miei passi, Compartendo la vista a quando a quando. Appresso il fine ch' a quell' inno fassi, Gridavano alto: *Virum non cognosco*; Indi ricominciavan l' inno bassi.	My guide said: "Along this place one must keep a tight rein on the eyes, for one could go wrong with very little." *Summae Deus clementiae* [God of supreme clemency] I then heard sung in the heart of the great burning, which made me no less eager to turn; and I saw spirits walking through the flame, so I looked at them and at my own steps, dividing my sight between them from moment to moment. After the ending that is made to that hymn, they cried aloud: *Virum non cognosco* [I do not know a man]; then they began the hymn again, softly.[171]
Purg. 25.133 Finitolo, anco gridavano: 'Al bosco Si tenne Diana, ed Elice caccionne Che di Venere avea sentito il tosco.' Indi al cantar tornavano; indi donne Gridavano, e mariti che fur casti, Come virtute e matrimonio imponne. E questo modo credo che lor basti Per tutto il tempo che il foco gli abbrucia; Con tal cura convien, con cotai pasti Che la piaga dassezzo si ricucia.	When they had finished it, they cried again: "Diana kept to the woods, and drove out Helice, who had felt the poison of Venus." Then they returned to singing; then they cried out the names of wives and husbands who were chaste, as virtue and marriage require of us. And this way, I believe, suffices them for all the time the fire burns them; with such care and with such food the wound must at last be stitched up.[172]

171 The hymn, sung at Matins, prays for chastity; *Virum non cognosco* are Mary's words to the angel Gabriel (Luke 1:34).
172 Helice (Callisto), a nymph of Diana, was seduced by Jupiter and banished by the goddess.

CANTO 26

ITALIAN

Purg. 26.1 Mentre che sì per l' orlo, uno innanzi altro,
Ce n' andavamo, e spesso il buon Maestro
Diceva: 'Guarda; giovi ch' io ti scaltro,'
Feriami il Sole in sull' omero destro,
Che già raggiando tutto l' occidente
Mutava in bianco aspetto di cilestro;
Ed io facea con l' ombra più rovente
Parer la fiamma; e pure a tanto indizio
Vid' io molt' ombre andando poner mente.
Questa fu la cagion che diede inizio
Loro a parlar di me; e cominciarsi
A dir: 'Colui non par corpo fittizio.'

Purg. 26.13 Poi verso me, quanto potevan farsi,
Certi si feron, sempre con riguardo
Di non uscir dove non fossero arsi.
'O tu, che vai, non per esser più tardo,
Ma forse reverente, agli altri dopo,
Rispondi a me che in sete ed in foco ardo:
Nè solo a me la tua risposta è uopo;
Chè tutti questi n' hanno maggior sete
Che d' acqua fredda Indo o Etiopo.

Purg. 26.25 Dinne com' è che fai di te parete
Al sol, come se tu non fossi ancora
Di morte entrato dentro dalla rete.'
Sì mi parlava un d' essi, ed io mi fora
Già manifesto, s' io non fossi atteso
Ad altra novità ch' apparse allora;
Chè per lo mezzo del cammino acceso
Venia gente col viso incontro a questa,
La qual mi fece a rimirar sospeso.
Lì veggio d' ogni parte farsi presta
Ciascun' ombra, e baciarsi una con una,
Senza restar, contente a breve festa.

ENGLISH

While we went on like this along the edge, one ahead of the other, and the good master often said: "Watch out; let my warning help you," the sun was striking me on the right shoulder, and now, raying over all the west, was changing its face from azure to white; and with my shadow I made the flame look redder; and even at so slight a sign I saw many shades, as they went, take notice. This was what first led them to speak of me; and they began to say: "That one does not seem to have an unreal body."

Then certain of them came toward me as far as they could, always taking care not to come out where they would not be burned. "O you who walk behind the others, not from being slower but perhaps out of reverence, answer me, who burn in thirst and in fire. Nor is your answer needed by me alone; for all these thirst for it more than an Indian or an Ethiopian for cold water.

Tell us how it is that you make yourself a wall against the sun, as if you had not yet entered the net of death." So one of them spoke to me, and I would already have made myself known, had I not been intent on another strange thing that appeared just then; for through the middle of the burning road came people with their faces toward these, which made me stop and stare. There I see every shade on either side make haste and kiss one another, one with one, without stopping, content with a brief greeting.

ITALIAN	ENGLISH
Così per entro loro schiera bruna S' ammusa l' una con l' altra formica, Forse ad espiar lor via e lor fortuna. Tosto che parton l' accoglienza amica, Prima che il primo passo lì trascorra, Sopragridar ciascuna s' affatica; La nuova gente: 'Soddoma e Gomorra'; E l' altra: 'Nella vacca entra Pasife, Perchè il torello a sua lussuria corra.' Poi come gru, ch' alle montagne Rife Volasser parte, e parte inver l' arene, Queste del giel, quelle del sole schife;	So, within their dark column, one ant touches muzzles with another, perhaps to ask about their way and their fortune. As soon as they end the friendly greeting, before the first step carries them on from there, each one strives to outshout the other: the newcomers, "Sodom and Gomorrah"; and the others, "Pasiphaë enters the cow, so that the young bull may run to her lust." Then, like cranes, if some should fly to the Riphaean mountains and some toward the sands, these shunning the frost, those the sun,[173]
L' una gente sen va, l' altra sen viene, E tornan lagrimando ai primi canti, Ed al gridar che più lor si conviene; E raccostarsi a me, come davanti, Essi medesmi che m' avean pregato, Attenti ad ascoltar nei lor sembianti. Io, che due volte avea visto lor grato, Incominciai: 'O anime sicure D' aver, quando che sia, di pace stato, Non son rimase acerbe nè mature Le membra mie di là, ma son qui meco Col sangue suo e con le sue giunture.	the one people goes off, the other comes on, and weeping they return to their former songs and to the cry that best befits them; and the very ones who had entreated me drew close to me as before, their faces intent on listening. I, who had twice seen what they wished, began: "O souls, sure of reaching, whenever it may be, a state of peace, my limbs have not remained over there, either green or ripe, but are here with me, with their blood and their joints.
Quinci su vo per non esser più cieco: Donna è di sopra che n' acquista grazia, Per che il mortal pel vostro mondo reco. Ma se la vostra maggior voglia sazia Tosto divenga, sì che il ciel v' alberghi, Ch' è pien d' amore e più ampio si spazia, Ditemi, acciocchè ancor carte ne verghi, Chi siete voi, e chi è quella turba Che se ne va diretro ai vostri terghi?'	I am going up from here so as to be blind no longer: there is a lady above who wins grace for us, by which I bring my mortal body through your world. But—so may your greatest wish soon be fulfilled, so that the heaven which is full of love and spreads most widely may shelter you—tell me, so that I may yet set it down on paper, who you are, and who is that crowd that is going off behind your backs?"
Non altrimenti stupido si turba Lo montanaro, e rimirando ammuta, Quando rozzo e salvatico s' inurba, Che ciascun' ombra fece in sua paruta; Ma poichè furon di stupore scarche, Lo qual negli alti cor tosto s' attuta, 'Beato te, che delle nostre marche,' Ricominciò colei che pria m' inchiese, 'Per morir meglio esperienza imbarche! La gente, che non vien con noi, offese Di ciò per che già Cesar, trionfando "Regina" contra sè chiamar s' intese.	Just as the mountain man, rough and uncouth, is troubled and dazed, and falls silent as he stares about when he comes into the city, so each shade looked. But when they had shed their amazement, which in noble hearts is soon subdued, "Blessed are you," began again the shade who had questioned me before, "who, in order to die better, take on board experience of our regions! The people who are not coming with us sinned in that for which Caesar once, in his triumph, heard himself taunted with the name 'Queen.'[174]

173 Pasiphaë, wife of King Minos, hid inside a wooden cow to mate with a bull and conceived the Minotaur; the Riphaean mountains were a legendary range in the far north.
174 Suetonius reports that Caesar's soldiers mocked him as "queen" in his triumph, because of a rumored affair with King Nicomedes of Bithynia.

ITALIAN

ENGLISH

Purg. 26.73 Però si parton "Soddoma" gridando,
Rimproverando a sè, com' hai udito,
Ed aiutan l' arsura vergognando.
Nostro peccato fu ermafrodito;
Ma perchè non servammo umana legge,
Seguendo come bestie l' appetito,
In obbrobrio di noi, per noi si legge,
Quando partiamci, il nome di colei
Che s' imbestiò nell' imbestiate schegge.
Or sai nostri atti, e di che fummo rei:
Se forse a nome vuoi saper chi semo,
Tempo non è da dire, e non saprei.

That is why they go off crying 'Sodom,' reproaching themselves, as you have heard, and with their shame they add to the burning. Our sin was hermaphrodite; but because we did not keep human law, and followed our appetite like beasts, to our own disgrace, when we part from them, we recite the name of her who made herself a beast inside the beast-shaped planks. Now you know our deeds, and what we were guilty of. If perhaps you want to know by name who we are, there is no time to tell, and I would not know how.[175]

GUIDO GUINIZELLI AND ARNAUT DANIEL

Dante meets the poet he calls his father, who points out the troubadour Arnaut Daniel.

ITALIAN

ENGLISH

Purg. 26.91 Farotti ben di me volere scemo;
Son Guido Guinizelli, e già mi purgo
Per ben dolermi prima ch' all' estremo.'
Quali nella tristizia di Licurgo
Si fer due figli a riveder la madre,
Tal mi fec' io, ma non a tanto insurgo,
Quand' i' odo nomar sè stesso il padre
Mio, e degli altri miei miglior, che mai
Rime d' amore usar dolci e leggiadre:
E senza udire e dir pensoso andai,
Lunga fiata rimirando lui,
Nè per lo foco in là più m' appressai.

I will indeed satisfy your wish concerning me: I am Guido Guinizelli, and I am already purging myself because I repented well before the end." As the two sons became on seeing their mother again in the grief of Lycurgus, so I became, though I do not go so far, when I heard him name himself, the father of me and of others better than me who ever used sweet and graceful rhymes of love. And without hearing or speaking I went on, lost in thought, gazing at him for a long while, yet because of the fire I came no closer to him.[176]

Purg. 26.109 Poichè di riguardar pasciuto fui,
Tutto m' offersi pronto al suo servigio,
Con l' affermar che fa credere altrui.
Ed egli a me: 'Tu lasci tal vestigio,
Per quel ch' i' odo, in me e tanto chiaro,
Che Lete nol può tor, nè farlo bigio.
Ma se le tue parole or ver giuraro,
Dimmi che è cagion per che dimostri
Nel dire e nel guardare avermi caro?'
Ed io a lui: 'Li dolci detti vostri
Che, quanto durerà l' uso moderno,
Faranno cari ancora i loro inchiostri.'

When I had fed my fill of gazing, I offered myself, wholly ready, for his service, with assurances such as make others believe. And he said to me: "From what I hear, you leave such a trace in me, and so clear, that Lethe cannot remove it or make it dim. But if your words have just now sworn the truth, tell me, what is the reason why you show in your speech and your look that you hold me dear?" And I said to him: "Your sweet verses, which, for as long as modern usage lasts, will make their very ink precious."[177]

Purg. 26.118 'O frate,' disse, 'questi ch' io ti scerno
Col dito,' ed additò un spirto innanzi,
'Fu miglior fabbro del parlar materno.
Versi d' amore e prose di romanzi

"O brother," he said, "this one whom I single out to you with my finger"—and he pointed to a spirit ahead—"was a better craftsman of the mother tongue. In verses of love and in prose romances he

175 "Hermaphrodite": that is, between man and woman, unlike the other group's sin.
176 Guido Guinizelli (died 1276), poet of Bologna, was the founder of the style of love poetry Dante followed. In Statius' *Thebaid*, Hypsipyle was condemned to death by King Lycurgus after his son died in her care, and her two sons rushed to embrace her.
177 Lethe is the river of forgetfulness, which Dante will reach at the summit of the mountain.

ITALIAN	ENGLISH
Soperchiò tutti, e lascia dir gli stolti Che quel di Lemosì credon ch' avanzi. A voce più ch' al ver drizzan li volti, E così ferman sua opinione Prima ch' arte o ragion per lor s' ascolti. Così fer molti antichi di Guittone, Di grido in grido pur lui dando pregio, Fin che l' ha vinto il ver con più persone.	surpassed them all; and let the fools talk who believe that the one from Limoges excels him. They turn their faces toward report more than toward truth, and so they settle their opinion before art or reason is heard by them. So did many of the older generation with Guittone, giving the prize to him alone, from voice to voice, until with most people the truth has defeated him.[178]
Purg. 26.127 Or se tu hai sì ampio privilegio, Che licito ti sia l' andare al chiostro Nel quale è Cristo abate del collegio, Fagli per me un dir di un paternostro, Quanto bisogna a noi di questo mondo, Dove poter peccar non è più nostro.' Poi forse per dar loco altrui secondo Che presso avea, disparve per lo foco, Come per l' acqua pesce andando al fondo. Io mi feci al mostrato innanzi un poco, E dissi ch' al suo nome il mio disire Apparecchiava grazioso loco.	Now if you have so ample a privilege that you are allowed to go to the cloister in which Christ is abbot of the college, say for me an Our Father to him, as much of it as we need in this world, where the power to sin is no longer ours." Then, perhaps to make room for the next one, whom he had close by, he vanished through the fire, like a fish going to the bottom through the water. I moved forward a little toward the one who had been pointed out, and said that my desire was preparing a gracious place for his name.[179]
Purg. 26.139 Ed e' cominciò liberamente a dire: *Tan m' abellis vostre cortes deman,* *Qu'ieu no-m puesc, ni-m voil a vos cobrire.* *Ieu sui Arnaut, que plor, e vau cantan,* *Consiros vei la passada folor,* *E vei jauzen lo jorn qu' esper, denan.* *Ara vos prec per aquella valor,* *Que vos guida al som de l' escalina,* *Sovenha vos a temps de ma dolor.* Poi s' ascose nel foco che gli affina.	He began freely to say: "*Your courteous request so pleases me that I cannot and will not hide myself from you. I am Arnaut, who weep and go singing; full of care I see my past folly, and joyful I see ahead the day I hope for. Now I beg you, by that power which guides you to the summit of the stair, remember my pain in due time.*" Then he hid himself in the fire that refines them.[180]

CANTO 27

ITALIAN	ENGLISH
Purg. 27.1 Sì come quando i primi raggi vibra Là dove il suo Fattore il sangue sparse, Cadendo Ibero sotto l' alta Libra, E l' onde in Gange da nona riarse, Sì stava il sole; onde il giorno sen giva, Quando l' Angel di Dio lieto ci apparse. Fuor della fiamma stava in sulla riva, E cantava: *Beati mundo corde*, In voce assai più che la nostra viva. Poscia: 'Più non si va, se pria non morde, Anime sante, il foco: entrate in esso, Ed al cantar di là non siate sorde,'	Just as when it darts its first rays there where its Maker shed his blood, with the Ebro falling beneath the lofty Scales and the waves of the Ganges scorched by noon, so stood the sun; so the day was departing when the glad angel of God appeared to us. He stood outside the flame, on the bank, and was singing *Beati mundo corde* [Blessed are the pure in heart] in a voice far more alive than ours. Then: "One goes no farther, holy souls, unless the fire bites first; enter into it, and do not be deaf to the singing beyond,"[181]

178 The spirit is the Provençal troubadour Arnaut Daniel; "the one from Limoges" is the troubadour Giraut de Bornelh.
179 The prayer's last petition, against temptation and evil, is not needed by souls who can no longer sin (compare Purg. 11.19–24).
180 Arnaut's speech is in Provençal (Occitan), the language of the troubadours, in the original.

THE WALL OF FIRE

Dante refuses to enter the fire until Virgil reminds him that Beatrice is on the other side.

ITALIAN	ENGLISH
Purg. 27.10 Ci disse, come noi gli fummo presso: Perch' io divenni tal, quando lo intesi, Quale è colui che nella fossa è messo. In sulle man commesse mi protesi, Guardando il foco, e immaginando forte Umani corpi già veduti accesi. Volsersi verso me le buone scorte, E Virgilio mi disse: 'Figliuol mio, Qui può esser tormento, ma non morte. Ricordati, ricordati... e, se io Sopr' esso Gerion ti guidai salvo, Che farò ora presso più a Dio?	he said to us, as we came near him; at which I became, when I heard him, like one who is laid in the pit. I leaned forward over my clasped hands, looking at the fire and vividly imagining human bodies I had once seen burned. My good escorts turned toward me, and Virgil said to me: "My son, here there may be torment, but not death. Remember, remember... and if I guided you safely even on Geryon, what shall I do now, nearer to God?
Purg. 27.22 Credi per certo che, se dentro all' alvo Di questa fiamma stessi ben mill' anni, Non ti potrebbe far d' un capel calvo. E se tu credi forse ch' io t' inganni, Fatti ver lei, e fatti far credenza Con le tue mani al lembo de' tuoi panni. Pon giù omai, pon giù ogni temenza, Volgiti in qua, e vieni oltre sicuro.' Ed io pur fermo, e contro a coscienza.	Believe for certain that if you stayed inside the womb of this flame a full thousand years, it could not make you bald of a single hair. And if perhaps you believe that I am deceiving you, go toward it, and get proof for yourself with your own hands on the hem of your clothes. Put down now, put down all fear; turn this way, and come on, secure." And I still stood fixed, and against my conscience.
Purg. 27.34 Quando mi vide star pur fermo e duro, Turbato un poco, disse: 'Or vedi, figlio, Tra Beatrice e te è questo muro.' Come al nome di Tisbe aperse il ciglio Piramo in sulla morte, e riguardolla, Allor che il gelso diventò vermiglio; Così, la mia durezza fatta solla, Mi volsi al savio Duca, udendo il nome Che nella mente sempre mi rampolla. Ond' ei crollò la fronte, e disse: 'Come? Volemci star di qua?' indi sorrise, Come al fanciul si fa ch' è vinto al pome.	When he saw me still standing fixed and stubborn, he said, a little troubled: "Now see, son: between Beatrice and you is this wall." As at the name of Thisbe Pyramus, at the point of death, opened his eyes and looked at her, at the time when the mulberry turned crimson, so, my stubbornness softened, I turned to my wise guide, hearing the name that forever springs up in my mind. At which he shook his head and said: "What? Do we want to stay on this side?" Then he smiled, as one does at a child who is won over by an apple.[182]
Purg. 27.49 Poi dentro al foco innanzi mi si mise, Pregando Stazio che venisse retro, Che pria per lunga strada ci divise. Come fui dentro, in un bogliente vetro Gittato mi sarei per rinfrescarmi, Tant' era ivi lo incendio senza metro. Lo dolce Padre mio per confortarmi Pur di Beatrice ragionando andava,	Then he went into the fire ahead of me, asking Statius, who for a long way before had separated us, to come behind. As soon as I was inside, I would have thrown myself into boiling glass to cool off, so measureless was the burning there. My sweet father, to comfort me, kept talking of Beatrice as he went, saying: "I seem already to see her eyes." A voice that was singing on the other side guided us;

181 Sunrise at Jerusalem, with midnight in Spain (the Ebro) and noon in India (the Ganges), means sunset on the mountain of Purgatory, which lies opposite Jerusalem on the globe.
182 In Ovid's tale, Pyramus, believing Thisbe dead, stabbed himself beneath a mulberry tree, whose white fruit his blood turned red; he opened his eyes once more when she spoke her name.

ITALIAN	ENGLISH
Dicendo: 'Gli occhi suoi già veder parmi.' Guidavaci una voce che cantava Di là; e noi, attenti pure a lei, Venimmo fuor là dove si montava.	and we, attentive to it alone, came out where the ascent began.
Purg. 27.58 *Venite, benedicti patris mei*, Sonò dentro ad un lume che lì era, Tal che mi vinse, e guardar nol potei. 'Lo sol sen va,' soggiunse, 'e vien la sera; Non v' arrestate, ma studiate il passo, Mentre che l' occidente non s' annera.' Dritta salia la via per entro il sasso, Verso tal parte, ch' io toglieva i raggi Dinanzi a me del sol ch' era già basso.	*Venite, benedicti patris mei* [Come, you blessed of my Father] sounded from within a light that was there, so bright that it overcame me, and I could not look at it. "The sun is going," it added, "and evening comes; do not stop, but quicken your pace while the west is not yet darkened." The way rose straight up through the rock, in such a direction that I was cutting off before me the rays of the sun, which was already low.
Purg. 27.67 E di pochi scaglion levammo i saggi, Che il sol corcar, per l' ombra che si spense, Sentimmo retro ed io e li miei saggi. E pria che in tutte le sue parti immense Fosse orizzonte fatto d' un aspetto, E notte avesse tutte sue dispense, Ciascun di noi d' un grado fece letto; Chè la natura del monte ci affranse La possa del salir più che il diletto.	And we had tried only a few steps when I and my sages felt the sun set behind us, by the shadow that died away. And before the horizon in all its immense reaches had taken on a single aspect, and night held all her domains, each of us made a bed of a step; for the nature of the mountain took away from us the power to climb, more than the desire.
Purg. 27.76 Quali si fanno ruminando manse Le capre, state rapide e proterve Sopra le cime, avanti che sien pranse, Tacite all' ombra, mentre che il sol ferve, Guardate dal pastor che in sulla verga Poggiato s' è, e lor poggiato serve; E quale il mandrian che fuori alberga, Lungo il peculio suo queto pernotta, Guardando perchè fiera non lo sperga; Tali eravamo tutti e tre allotta, Io come capra, ed ei come pastori, Fasciati quinci e quindi d' alta grotta.	As goats that were swift and wayward on the heights before they had fed grow tame as they chew the cud, silent in the shade while the sun blazes, watched by the shepherd who has leaned on his staff and, leaning so, tends them; and as the herdsman who lodges in the open spends the night quietly beside his flock, watching that no wild beast scatter it; such were all three of us then, I like a goat and they like shepherds, hemmed in on this side and that by the high rock.

DREAM OF LEAH

Sleeping on the stair, Dante dreams of Leah gathering flowers and her sister Rachel at her mirror.

ITALIAN	ENGLISH
Purg. 27.88 Poco potea parer lì del di fuori; Ma per quel poco vedev' io le stelle, Di lor solere e più chiare e maggiori. Sì ruminando, e sì mirando in quelle, Mi prese il sonno; il sonno che sovente, Anzi che il fatto sia, sa le novelle. Nell' ora, credo, che dell' oriente Prima raggiò nel monte Citerea, Che di foco d' amor par sempre ardente, Giovane e bella in sogno mi parea	Little of the outside could be seen from there; but through that little I saw the stars, both brighter and larger than is their custom. As I was thus ruminating, and thus gazing at them, sleep took me —sleep, which often knows the news before the thing has happened. At the hour, I believe, when Cytherea, who seems always burning with the fire of love, first shone on the mountain from the east, I seemed in a dream to see a woman, young and

ITALIAN	ENGLISH
Donna vedere andar per una landa Cogliendo fiori, e cantando dicea:	beautiful, going across a meadow gathering flowers; and singing, she said:[183]
Purg. 27.103 Sappia, qualunque il mio nome domanda, Ch' io mi son Lia, e vo movendo intorno Le belle mani a farmi una ghirlanda. Per piacermi allo specchio qui m' adorno; Ma mia suora Rachel mai non si smaga Dal suo miraglio, e siede tutto giorno. Ell' è de' suoi begli occhi veder vaga, Com' io dell' adornarmi con le mani; Lei lo vedere, e me l' oprare appaga.'	"Let whoever asks my name know that I am Leah, and I go moving my lovely hands around to make myself a garland. To please myself at the mirror I adorn myself here; but my sister Rachel never turns from her mirror, and sits all day. She is as eager to see her beautiful eyes as I am to adorn myself with my hands: seeing satisfies her, and doing satisfies me."[184]
Purg. 27.109 E già, per gli splendori antelucani, Che tanto ai peregrin surgon più grati, Quanto tornando albergan men lontani, Le tenebre fuggian da tutti i lati, E il sonno mio con esse; ond' io leva'mi, Veggendo i gran maestri già levati. 'Quel dolce pome, che per tanti rami Cercando va la cura dei mortali, Oggi porrà in pace le tue fami.' Virgilio inverso me queste cotali Parole usò, e mai non furo strenne Che fosser di piacere a queste eguali.	And already, before the glow that comes ahead of dawn—which rises the more welcome to pilgrims the less far from home they lodge on their return—the darkness was fleeing on every side, and my sleep with it; at which I rose, seeing the great masters already risen. "That sweet fruit which the care of mortals goes seeking on so many branches will today give peace to your hungers." Virgil used such words as these toward me, and never were there gifts that equaled these in pleasure.

VIRGIL'S LAST WORDS

Virgil tells Dante that his will is now free and that he crowns him lord of himself.

ITALIAN	ENGLISH
Purg. 27.124 Tanto voler sopra voler mi venne Dell' esser su, ch' ad ogni passo poi Al volo mi sentia crescer le penne. Come la scala tutta sotto noi Fu corsa, e fummo in su il grado superno, In me ficcò Virgilio gli occhi suoi, E disse: 'Il temporal foco e l' eterno Veduto hai, figlio, e sei venuto in parte Dov' io per me più oltre non discerno. Tratto t' ho qui con ingegno e con arte; Lo tuo piacere omai prendi per duce: Fuor sei dell' erte vie, fuor sei dell' arte.	So much desire upon desire came over me to be above that at every step thereafter I felt my feathers growing for flight. When the whole stair had been run beneath us and we were on the topmost step, Virgil fixed his eyes on me and said: "The temporal fire and the eternal you have seen, son, and you have come to a place where I by myself discern no further. I have brought you here with wit and with art; from now on take your own pleasure as your guide. You are out of the steep ways, out of the narrow ones.
Purg. 27.133 Vedi là il sol che in fronte ti riluce; Vedi l' erbetta, i fiori e gli arbuscelli, Che qui la terra sol da sè produce. Mentre che vegnan lieti gli occhi belli, Che lagrimando a te venir mi fenno, Seder ti puoi e puoi andar tra elli.	See there the sun shining on your brow; see the tender grass, the flowers and the shrubs, which the earth here brings forth of itself alone. Until the beautiful eyes come rejoicing which, weeping, made me come to you, you may sit and you may walk among them. Expect no more word or sign

183 Cytherea is Venus, here the planet as morning star, rising before dawn.
184 Leah and Rachel, daughters of Laban, were the wives of Jacob (Genesis 29); medieval tradition took them as types of the active and the contemplative life.

ITALIAN	ENGLISH
Non aspettar mio dir più, nè mio cenno. Libero, dritto e sano è tuo arbitrio, E fallo fora non fare a suo senno; Perch' io te sopra te corono e mitrio.'	from me. Free, upright and whole is your will, and it would be a fault not to act as it bids; therefore over yourself I crown and miter you."[185]

CANTO 28

ITALIAN	ENGLISH
Purg. 28.1 Vago già di cercar dentro e dintorno La divina foresta spessa e viva, Ch' agli occhi temperava il nuovo giorno, Senza più aspettar lasciai la riva, Prendendo la campagna lento lento Su per lo suol che d' ogni parte oliva. Un' aura dolce, senza mutamento Avere in sè, mi feria per la fronte Non di più colpo, che soave vento;	Eager now to search within and around the divine forest, thick and living, which tempered the new day to my eyes, without waiting any longer I left the edge, crossing the open ground very slowly over the soil that gave off fragrance on every side. A sweet breeze, which had no variation in itself, struck me on the brow with no heavier a blow than a gentle wind;
Purg. 28.10 Per cui le fronde, tremolando pronte, Tutte quante piegavano alla parte U' la prim' ombra gitta il santo monte: Non però dal lor esser dritto sparte Tanto che gli augelletti per le cime Lasciasser d' operare ogni lor arte; Ma con piena letizia l' ôre prime, Cantando, ricevièno intra le foglie, Che tenevan bordone alle sue rime, Tal qual di ramo in ramo si raccoglie Per la pineta in sul lito di Chiassi, Quand' Eolo Scirocco fuor discioglie.	at which the leaves, readily trembling, all bent toward the side where the holy mountain casts its first shadow; yet they were not swayed so far from their upright state that the little birds in the treetops left off practicing all their art. With full joy, singing, they welcomed the morning breezes among the leaves, which kept up a low accompaniment to their rhymes, such as gathers from branch to branch through the pine forest on the shore of Chiassi when Aeolus lets loose the Sirocco.[186]
Purg. 28.22 Già m' avean trasportato i lenti passi Dentro alla selva antica tanto, ch' io Non potea rivedere ond' io m' entrassi: Ed ecco il più andar mi tolse un rio, Che inver sinistra con sue picciole onde Piegava l' erba che in sua riva uscìo. Tutte l' acque che son di qua più monde, Parrieno avere in sè mistura alcuna, Verso di quella che nulla nasconde; Avvegna che si mova bruna bruna Sotto l' ombra perpetua, che mai Raggiar non lascia sole ivi, nè luna.	Already my slow steps had carried me so far into the ancient wood that I could no longer see where I had entered; and then a stream took from me any further going, which, flowing toward the left, bent with its little waves the grass that sprang up on its bank. All the waters that are clearest here in our world would seem to have some mixture in them, compared with that water, which hides nothing, although it moves very dark under the perpetual shade, which never lets sun or moon shine there.

185 The crown and the miter are the emblems of temporal and of spiritual authority.
186 Chiassi (Classe), the ancient port of Ravenna, has a famous pine forest; Aeolus is the god of the winds, and the Sirocco is the warm southeast wind.

THE LADY BY THE STREAM

Across a small river Dante sees a lady singing and gathering flowers.

ITALIAN	ENGLISH
Purg. 28.34 Coi piè ristetti e con gli occhi passai Di là dal fiumicello, per mirare La gran variazion dei freschi mai: E là m' apparve, sì com' egli appare Subitamente cosa che disvia Per maraviglia tutt' altro pensare, Una Donna soletta, che si gia Cantando ed iscegliendo fior da fiore, Ond' era pinta tutta la sua via. 'Deh, bella Donna, ch' ai raggi d' amore Ti scaldi, s' io vo' credere ai sembianti, Che soglion esser testimon del core, Vegnati in voglia di trarreti avanti,' Diss' io a lei, 'verso questa riviera, Tanto ch' io possa intender che tu canti.	I stopped with my feet, and with my eyes I passed beyond the little river, to gaze at the great variety of the fresh flowering boughs; and there appeared to me, as there suddenly appears a thing that through wonder turns aside every other thought, a lady all alone, who went singing and choosing flower from flower, with which her whole path was painted. "Ah, beautiful lady, who warm yourself in the rays of love, if I may believe your looks, which are usually witnesses of the heart, may it please you to come forward," I said to her, "toward this river, close enough that I may understand what you are singing.[187]
Purg. 28.43 Tu mi fai rimembrar, dove e qual era Proserpina nel tempo che perdette La madre lei, ed ella primavera.' Come si volge, con le piante strette A terra ed intra sè, donna che balli, E piede innanzi piede a pena mette, Volsesi in sui vermigli ed in sui gialli Fioretti verso me, non altrimenti Che vergine che gli occhi onesti avvalli: E fece i preghi miei esser contenti, Sì appressando sè, che il dolce suono Veniva a me co' suoi intendimenti.	You make me remember where and what Proserpina was at the time when her mother lost her, and she lost the spring." As a woman turns when she dances, with her feet close to the ground and to each other, and scarcely sets foot before foot, she turned toward me on the red and the yellow little flowers, just like a maiden who lowers her modest eyes; and she satisfied my prayers, drawing so near that the sweet sound reached me with its meaning.[188]
Purg. 28.64 Tosto che fu là dove l' erbe sono Bagnate già dall' onde del bel fiume, Di levar gli occhi suoi mi fece dono. Non credo che splendesse tanto lume Sotto le ciglia a Venere trafitta Dal figlio, fuor di tutto suo costume. Ella ridea dall' altra riva dritta, Traendo più color con le sue mani, Che l' alta terra senza seme gitta.	As soon as she was where the grass is already bathed by the waves of the lovely river, she granted me the gift of raising her eyes. I do not believe that so much light shone beneath the eyelids of Venus when she was pierced by her son, quite against all his custom. She smiled, standing upright on the other bank, gathering in her hands many colors, which the high land puts forth without seed.[189]
Purg. 28.73 Tre passi ci facea il fiume lontani; Ma Ellesponto, dove passò Xerse, Ancora freno a tutti orgogli umani, Più odio da Leandro non sofferse, Per mareggiare intra Sesto ed Abido, Che quel da me, perchè allor non s' aperse.	The river kept us three paces apart; but the Hellespont, where Xerxes crossed—still a curb on all human pride—did not suffer more hatred from Leander for its heaving waters between Sestos and Abydos than that river suffered from me, because it did not part then. "You are newcomers," she

187 The lady is named as Matelda only later, in Purg. 33.
188 Proserpina was gathering flowers in a meadow when Pluto carried her off to the underworld, and her mother Ceres lost her.
189 In Ovid, Cupid accidentally grazed his mother Venus with an arrow while kissing her, and she fell in love with Adonis.

ITALIAN	ENGLISH
‘Voi siete nuovi, e forse perch’ io rido,’ Cominciò ella, ‘in questo loco eletto All’ umana natura per suo nido, Maravigliando tienvi alcun sospetto; Ma luce rende il salmo *Delectasti*, Che puote disnebbiar vostro intelletto.	began, “and perhaps, because I am smiling in this place chosen for human nature as its nest, some suspicion keeps you wondering; but the psalm *Delectasti* [You have delighted me] gives light that can clear the mist from your intellect.[190]
Purg. 28.85 E tu che sei dinanzi, e mi pregasti, Di’ s’ altro vuoi udir, ch’ io venni presta Ad ogni tua question, tanto che basti.’ ‘L’ acqua,’ diss’ io, ‘e il suon della foresta, Impugna dentro a me novella fede Di cosa, ch’ io udi’ contraria a questa.’ Ond’ ella: ‘Io dicerò come procede Per sua cagion ciò ch’ ammirar ti face, E purgherò la nebbia che ti fiede.	And you who are in front, and who entreated me, say if you wish to hear anything else, for I have come ready to answer every question of yours, as far as will suffice.” “The water,” I said, “and the sound of the forest contend within me against a recent belief in something I heard that is contrary to this.” At which she said: “I will tell how what makes you wonder proceeds from its cause, and I will clear away the mist that afflicts you.[191]

THE GARDEN EXPLAINED

The lady explains the Earthly Paradise, its wind and plants, and its two rivers, Lethe and Eunoe.

ITALIAN	ENGLISH
Purg. 28.91 Lo sommo Ben, che solo esso a sè piace, Fece l’ uom buono, e a bene, e questo loco Diede per arra a lui d’ eterna pace. Per sua diffalta qui dimorò poco; Per sua diffalta in pianto ed in affanno Cambiò onesto riso e dolce gioco. Perchè il turbar, che sotto da sè fanno L’ esalazion dell’ acqua e della terra, Che quanto posson retro al calor vanno, All’ uomo non facesse alcuna guerra, Questo monte salìo verso ’l ciel tanto; E libero n’ è d’ indi ove si serra.	The highest Good, which alone pleases itself, made man good and for good, and gave him this place as a pledge of eternal peace. Through his own failing he dwelt here but a little; through his own failing he exchanged honest laughter and sweet play for weeping and toil. So that the disturbance which the exhalations of water and of earth, which follow the heat as far as they can, produce below it should make no war on man, this mountain rose this high toward heaven, and from the point where it is locked it is free of them.
Purg. 28.103 Or, perchè in circuito tutto quanto L’ aer si volge con la prima volta, Se non gli è rotto il cerchio d’ alcun canto, In questa altezza, che tutta è disciolta Nell’ aer vivo, tal moto percote, E fa sonar la selva perch’ è folta; E la percossa pianta tanto puote, Che della sua virtute l’ aura impregna, E quella poi girando intorno scote: E l’ altra terra, secondo ch’ è degna Per sè e per suo ciel, concepe e figlia Di diverse virtù diverse legna.	Now, since the whole air revolves in a circle with the first turning, unless its circuit is broken at some point, at this height, which stands wholly free in the living air, that motion strikes and makes the wood resound, since it is dense; and the stricken plant has such power that it impregnates the breeze with its virtue, and the breeze then, circling around, scatters it. And the other land, according as it is fit in itself and by its sky, conceives and brings forth diverse trees of diverse virtues.[192]

190 Xerxes bridged the Hellespont to invade Greece in 480 BC and returned in defeat; Leander swam it nightly to reach Hero, and drowned. The psalm is Psalm 92 (91 in the Vulgate): “For you, Lord, have delighted me in your works.”
191 Statius had told Dante (Purg. 21) that above the gate of Purgatory there is no rain, wind or other change of weather.
192 The “first turning” is the daily revolution of the outermost moving heaven (the Primum Mobile), which carries the air around with it.

ITALIAN	ENGLISH
Purg. 28.127 Non parrebbe di là poi maraviglia, Udito questo, quando alcuna pianta Senza seme palese vi s' appiglia. E saper dei che la campagna santa Ove tu sei, d' ogni semenza è piena, E frutto ha in sè che di là non si schianta. L' acqua che vedi non surge di vena Che ristori vapor che giel converta, Come fiume ch' acquista e perde lena; Ma esce di fontana salda e certa, Che tanto dal voler di Dio riprende, Quant' ella versa da due parti aperta.	Once this is heard, it would not then seem a marvel in your world when some plant takes root there without visible seed. And you must know that the holy plain where you are is full of every seed, and has fruit in itself that is not picked over there. The water you see does not rise from a spring replenished by vapor that cold condenses, like a river that gains and loses force; but it issues from a fountain steady and sure, which regains from the will of God as much as it pours out, open on two sides.
Purg. 28.133 Da questa parte con virtù discende, Che toglie altrui memoria del peccato; Dall' altra, d' ogni ben fatto la rende. Quinci Letè, così dall' altro lato Eunoè si chiama, e non adopra, Se quinci e quindi pria non è gustato. A tutt' altri sapori esto è di sopra; Ed avvegna ch' assai possa esser sazia La sete tua, perch' io più non ti scopra, Darotti un corollario ancor per grazia, Nè credo che il mio dir ti sia men caro, Se oltre promission teco si spazia.	On this side it descends with a power that takes from one the memory of sin; on the other, it restores the memory of every good deed. On this side it is called Lethe, and likewise on the other, Eunoe, and it does not take effect unless it is first tasted on this side and on that. Its savor is above all other savors; and although your thirst may be fully satisfied even if I reveal nothing more to you, I will give you a corollary besides, as a favor; nor do I think my words will be less dear to you if they reach beyond my promise to you.[193]
Purg. 28.145 Quelli che anticamente poetaro L' età dell' oro e suo stato felice, Forse in Parnaso esto loco sognaro. Qui fu innocente l' umana radice; Qui primavera è sempre, ed ogni frutto; Nettare è questo di che ciascun dice.' Io mi volsi diretro allora tutto A' miei Poeti, e vidi che con riso Udito avevan l' ultimo costrutto: Poi alla bella Donna tornai il viso.	Those who in ancient times sang in poetry of the Age of Gold and its happy state perhaps dreamed of this place on Parnassus. Here the root of humankind was innocent; here it is always spring, and every fruit; this is the nectar of which each of them speaks." I then turned fully around to my poets, and saw that they had heard this last deduction with a smile; then I turned my face back to the beautiful lady.[194]

CANTO 29

ITALIAN	ENGLISH
Purg. 29.1 Cantando come donna innamorata, Continuò col fin di sue parole: *Beati quorum tecta sunt peccata.* E come ninfe che si givan sole Per le salvatiche ombre, disiando Qual di veder, qual di fuggir lo sole, Allor si mosse contra il fiume, andando Su per la riva, ed io pari di lei,	Singing like a woman in love, she went on, as her words ended: *Beati quorum tecta sunt peccata* [Blessed are they whose sins are covered]. And like nymphs who used to wander alone through the woodland shades, one longing to see the sun, another to escape it, she then moved upstream, walking along the bank, and I kept level with her, matching her small steps with small steps of my

193 Eunoe (Greek for "good mind") is Dante's invention, a counterpart to the classical Lethe.
194 Parnassus is the mountain of Apollo and the Muses; the Golden Age was the first and happiest age of the world in classical myth (Ovid, *Metamorphoses* 1).

ITALIAN	ENGLISH
Picciol passo con picciol seguitando. Non eran cento tra i suo' passi e i miei, Quando le ripe igualmente dier volta, Per modo ch' a levante mi rendei.	own. Her steps and mine together were not yet a hundred when both banks curved alike, so that I found myself facing east.[195]
Purg. 29.16 Nè ancor fu così nostra via molta, Quando la Donna tutta a me si torse, Dicendo: 'Frate mio, guarda, ed ascolta.' Ed ecco un lustro subito trascorse Da tutte parti per la gran foresta, Tal che di balenar mi mise in forse. Ma perchè il balenar, come vien, resta, E quel durando più e più splendeva, Nel mio pensar dicea: 'Che cosa è questa?'	Nor had we gone very far this way when the lady turned fully toward me, saying: "My brother, look, and listen." And suddenly a brightness swept through the great forest on every side, so that it made me wonder whether it was lightning. But since lightning stops just as it comes, and this, lasting, shone more and more, I said in my mind: "What can this be?"
Purg. 29.22 Ed una melodia dolce correva Per l' aer luminoso; onde buon zelo Mi fe' riprender l' ardimento d' Eva, Che, là dove ubbidia la terra e il cielo, Femmina sola, e pur testè formata, Non sofferse di star sotto alcun velo; Sotto il qual, se devota fosse stata, Avrei quelle ineffabili delizie Sentite prima, e più lunga fiata.	And a sweet melody ran through the luminous air; at which a righteous zeal made me rebuke Eve's daring, for there, where earth and heaven obeyed, a woman, alone and only just created, would not bear to remain under any veil; and had she stayed devoutly under it, I would have known those ineffable delights sooner, and for longer.

THE PROCESSION APPEARS

A light and a melody fill the forest, and a procession of candlesticks and elders approaches.

ITALIAN	ENGLISH
Purg. 29.31 Mentr' io m' andava tra tante primizie Dell' eterno piacer, tutto sospeso, E disioso ancora a più letizie, Dinanzi a noi, tal quale un foco acceso Ci si fe' l' aer, sotto i verdi rami, E il dolce suon per canto era già inteso: O sacrosante Vergini, se fami, Freddi, o vigilie mai per voi soffersi, Cagion mi sprona ch' io mercè ne chiami. Or convien ch' Elicona per me versi, Ed Uranía m' aiuti col suo coro, Forti cose a pensar mettere in versi.	While I went on among so many first fruits of the eternal pleasure, utterly rapt, and longing for still more joy, the air before us, under the green branches, became like a blazing fire, and the sweet sound could now be heard as singing. O most holy Virgins, if ever I endured hunger, cold or sleepless nights for you, need now spurs me to claim my reward. Now Helicon must pour forth for me, and Urania help me with her choir to put into verse things hard even to conceive.[196]
Purg. 29.43 Poco più oltre sette arbori d' oro Falsava nel parere il lungo tratto Del mezzo, ch' era ancor tra noi e loro; Ma quando fui sì presso di lor fatto Che l' obbietto comun, che il senso inganna, Non perdea per distanza alcun suo atto; La virtù ch' a ragion discorso ammanna, Siccom' elli eran candelabri apprese,	A little farther on, the long stretch of space that still lay between us and them gave the false appearance of seven trees of gold; but when I had come so near them that the common object, which deceives the senses, lost none of its features through distance, the faculty that prepares material for reason's discourse perceived that they were candlesticks, and that the voices were singing *Os-*

195 Psalm 32:1 (31 in the Vulgate).
196 The Virgins are the Muses, whose springs rose on Mount Helicon; Urania is the Muse of the heavens.

ITALIAN	ENGLISH
E nelle voci del cantare *Osanna.* Di sopra fiammeggiava il bello arnese Più chiaro assai che luna per sereno Di mezza notte nel suo mezzo mese.	*anna* [Hosanna]. Above, the lovely array blazed far brighter than the moon in a clear midnight sky in the middle of her month.[197]
Purg. 29.55 Io mi rivolsi d' ammirazion pieno Al buon Virgilio, ed esso mi rispose Con vista carca di stupor non meno. Indi rendei l' aspetto all' alte cose, Che si moveano incontro a noi sì tardi Che foran vinte da novelle spose. La Donna mi sgridò: 'Perchè pur ardi Sì nell' aspetto delle vive luci, E ciò che vien diretro a lor non guardi?' Genti vid' io allor, com' a lor duci, Venire appresso, vestite di bianco; E tal candor di qua giammai non fuci.	I turned, full of wonder, to good Virgil, and he answered me with a look no less laden with amazement. Then I turned my gaze back to those lofty things, which were moving toward us so slowly that new brides would have outpaced them. The lady chided me: "Why do you burn so only to gaze at the living lights, and do not look at what comes behind them?" Then I saw people coming behind, as if following their leaders, dressed in white; and such whiteness has never been seen here in our world.
Purg. 29.67 L' acqua splendeva dal sinistro fianco, E rendea a me la mia sinistra costa, S' io riguardava in lei, come specchio anco. Quand' io dalla mia riva ebbi tal posta, Che solo il fiume mi facea distante, Per veder meglio ai passi diedi sosta, E vidi le fiammelle andar davante, Lasciando retro a sè l' aer dipinto, E di tratti pennelli avean sembiante; Sì che lì sopra rimanea distinto Di sette liste, tutte in quei colori, Onde fa l' arco il sole, e Delia il cinto.	The water gleamed on our left, and when I looked into it, it gave back my left side to me as well, like a mirror. When I had reached such a point on my bank that only the river separated me from them, I halted my steps to see better, and I saw the little flames advance, leaving the air behind them painted, and they looked like brushes drawn along; so that overhead the air remained marked with seven bands, all in those colors from which the sun makes his bow and Delia her girdle.[198]
Purg. 29.79 Questi ostendali dietro eran maggiori Che la mia vista; e, quanto al mio avviso, Dieci passi distavan quei di fuori. Sotto così bel ciel com' io diviso, Ventiquattro seniori, a due a due, Coronati venian di fiordaliso. Tutti cantavan: 'Benedetta tue Nelle figlie d' Adamo, e benedette Sieno in eterno le bellezze tue.' Poscia che i fiori e l' altre fresche erbette, A rimpetto di me dall' altra sponda, Libere fur da quelle genti elette, Sì come luce luce in ciel seconda, Vennero appresso lor quattro animali, Coronato ciascun di verde fronda.	These banners stretched back farther than my sight could reach; and, as far as I could judge, the outermost were ten paces apart. Beneath so fair a sky as I describe, twenty-four elders came two by two, crowned with lilies. All were singing: "Blessed are you among the daughters of Adam, and blessed forever be your beauties." When the flowers and the other fresh grasses opposite me on the other bank were free of those chosen people, then, as light follows light in the heavens, four living creatures came behind them, each crowned with green leaves.[199]
Purg. 29.91 Ognuno era pennuto di sei ali, Le penne piene d' occhi; e gli occhi d' Argo, Se fosser vivi, sarebber cotali.	Each was feathered with six wings, the feathers full of eyes; and the eyes of Argus, if they were alive, would be like these. Reader, I will spend no

197 The "common object" is a scholastic term for qualities, such as size and shape, perceived by more than one sense.
198 Delia is the moon (Diana, born on Delos); her "girdle" is the halo around it.
199 The procession draws on Revelation 4, where twenty-four elders and four living creatures surround the throne of God.

ITALIAN	ENGLISH
A descriver lor forme più non spargo Rime, lettor; ch' altra spesa mi stringe Tanto, che a questa non posso esser largo. Ma leggi Ezechiel, che li dipigne Come li vide dalla fredda parte Venir con vento, con nube e con igne; E quali i troverai nelle sue carte, Tali eran quivi, salvo ch' alle penne Giovanni è meco, e da lui si diparte.	more rhymes describing their forms; for other expenses press on me so hard that I cannot be lavish with this one. But read Ezekiel, who depicts them as he saw them coming from the cold north with wind, with cloud and with fire; and such as you will find them in his pages, such they were here, except that as to the wings John is with me, and parts from him.[200]

THE CHARIOT AND THE GRIFFIN

A griffin draws a triumphal chariot, attended by dancing virtues and elders.

ITALIAN	ENGLISH
Purg. 29.106 Lo spazio dentro a lor quattro contenne Un carro, in su due rote, trionfale, Ch' al collo d' un grifon tirato venne. Esso tendea in su l' una e l' altr' ale Tra la mezzana e le tre e tre liste, Sì ch' a nulla fendendo facea male. Tanto salivan, che non eran viste; Le membra d' oro avea, quanto era uccello, E bianche l' altre di vermiglio miste. Non che Roma di carro così bello Rallegrasse Affricano, o vero Augusto; Ma quel del Sol saria pover con ello;	The space within the four of them held a triumphal chariot on two wheels, which came drawn at the neck of a griffin. He stretched up one wing and the other between the middle band and the three and three on either side, so that he cut through none of them and harmed none. They rose so high that they were lost from sight; his limbs were of gold as far as he was bird, and the rest was white mixed with crimson. Not only did Rome never gladden Africanus, or even Augustus, with so fine a chariot; but the Sun's own would be poor beside it;[201]
Purg. 29.118 Quel del Sol, che sviando fu combusto, Per l' orazion della Terra devota, Quando fu Giove arcanamente giusto. Tre donne in giro, dalla destra rota, Venian danzando; l' una tanto rossa Ch' a pena fora dentro al foco nota: L' altr' era, come se le carni e l' ossa Fossero state di smeraldo fatte; La terza parea neve testè mossa: Ed or parevan dalla bianca tratte, Or dalla rossa, e dal canto di questa L' altre togliean l' andare e tarde e ratte.	the Sun's, which went astray and was burned up at the prayer of the devout Earth, when Jove was just in his secret ways. Three women came dancing in a ring beside the right wheel; one so red that she would hardly have been noticed in fire; the second looked as if her flesh and bones had been made of emerald; the third seemed snow just fallen. And now they seemed led by the white one, now by the red, and from the song of the leader the others took their pace, now slow, now swift.[202]
Purg. 29.133 Dalla sinistra quattro facean festa, In porpora vestite, dietro al modo D' una di lor, ch' avea tre occhi in testa. Appresso tutto il pertrattato nodo, Vidi due vecchi in abito dispari, Ma pari in atto, ed onesto e sodo. L' un si mostrava alcun de' famigliari	On the left four made festival, dressed in purple, following the measure of one of them who had three eyes in her head. Behind the whole group I have described, I saw two old men, unlike in dress but alike in bearing, both dignified and grave. One showed himself to be of the household of that su-

200 Argus was the hundred-eyed watchman of Greek myth. Ezekiel (chapter 1) gives the creatures four wings, John in Revelation (chapter 4) six.
201 A griffin is half eagle, half lion. Scipio Africanus, conqueror of Carthage, and the emperor Augustus both rode in triumph through Rome.
202 Phaëthon, driving the chariot of his father the Sun, lost control and scorched the earth; Jupiter struck him down at Earth's plea.

ITALIAN	ENGLISH
Di quel sommo Ippocrate, che natura Agli animali fe' ch' ell' ha più cari. Mostrava l' altro la contraria cura Con una spada lucida ed acuta, Tal che di qua dal rio mi fe' paura.	preme Hippocrates whom nature made for the creatures she holds dearest. The other showed the opposite concern, with a sword so bright and sharp that it made me afraid even on this side of the stream.[203]
Purg. 29.139 Poi vidi quattro in umile paruta, E diretro da tutti un veglio solo Venir dormendo, con la faccia arguta, E questi sette col primaio stuolo Erano abituati; ma di gigli Dintorno al capo non facevan brolo, Anzi di rose e d' altri fior vermigli: Giurato avria poco lontano aspetto, Che tutti ardesser di sopra dai cigli. E quando il carro a me fu a rimpetto, Un tuon s' udì; e quelle genti degne Parvero aver l' andar più interdetto, Fermandos' ivi con le prime insegne.	Then I saw four of humble appearance, and behind them all an old man alone, coming on asleep, with a keen face. And these seven were dressed like the first company; but they wore no garland of lilies around their heads, but rather of roses and other crimson flowers: anyone looking from not far away would have sworn that they were all on fire above their brows. And when the chariot was opposite me, a thunderclap was heard; and those worthy people seemed forbidden to go farther, halting there together with the foremost standards.

CANTO 30

ITALIAN	ENGLISH
Purg. 30.1 Quando il settentrion del primo cielo, Che nè occaso mai seppe nè orto, Nè d' altra nebbia che di colpa velo, E che faceva lì ciascuno accorto Di suo dover, come il più basso face Qual timon gira per venire a porto, Fermo si affisse, la gente verace, Venuta prima tra il grifone ed esso, Al carro volse sè, come a sua pace: Ed un di loro, quasi da ciel messo, *Veni, sponsa, de Libano* cantando, Gridò tre volte, e tutti gli altri appresso.	When the Septentrion of the first heaven—which never knew setting or rising, nor any veil of mist but that of guilt, and which there made each one aware of his duty, as the lower one does for whoever turns the helm to come into port—had stopped and stood fixed, the truthful people who had come first, between the griffin and it, turned toward the chariot as to their peace; and one of them, as if sent from heaven, singing *Veni, sponsa, de Libano* [Come, bride, from Lebanon], cried it out three times, and all the others after him.[204]
Purg. 30.19 Quali i beati al novissimo bando Surgeran presti ognun di sua caverna, La rivestita voce alleluiando, Cotali, in sulla divina basterna, Si levar cento, *ad vocem tanti senis*, Ministri e messaggier di vita eterna. Tutti dicean: *Benedictus qui venis*, E fior gittando di sopra e dintorno, *Manibus o date lilia plenis*. Io vidi già nel cominciar del giorno La parte oriental tutta rosata, E l' altro ciel di bel sereno adorno,	As the blessed at the last summons will rise swiftly, each from his cave, singing alleluia with their voices clothed again in flesh, so upon the divine chariot there rose a hundred, *ad vocem tanti senis* [at the voice of so great an elder], ministers and messengers of eternal life. All were saying: *Benedictus qui venis* [Blessed are you who come], and, scattering flowers above and all around, *Manibus o date lilia plenis* [Oh, give lilies with full hands]. I have seen, at the beginning of the day, the eastern sky all rosy, and the rest of the heavens adorned with fair clear weather, and the face of the sun rise

203 Hippocrates was the Greek physician regarded as the father of medicine.
204 The seven candlesticks are likened to the Septentrion, the seven stars of the Great Bear by which sailors steer; the first heaven is the Empyrean. The Latin is from the Song of Songs 4:8.

ITALIAN	ENGLISH
E la faccia del sol nascere ombrata, Sì che per temperanza di vapori L' occhio la sostenea lunga fiata;	shaded, so that, through the tempering of the mists, the eye could bear it for a long while;[205]

BEATRICE APPEARS

A lady appears on the chariot, Dante turns to Virgil, and finds him gone.

ITALIAN	ENGLISH
Così dentro una nuvola di fiori, Che dalle mani angeliche saliva, E ricadea in giù dentro e di fuori, Sopra candido vel cinta d' oliva Donna m' apparve, sotto verde manto, Vestita di color di fiamma viva. E lo spirito mio, che già cotanto Tempo era stato che alla sua presenza Non era di stupor tremando affranto, Senza degli occhi aver più conoscenza, Per occulta virtù che da lei mosse, D' antico amor sentì la gran potenza.	so, within a cloud of flowers that rose from the angelic hands and fell back down within and without, a lady appeared to me, wreathed with olive over a white veil, beneath a green mantle, clothed in the color of living flame. And my spirit, which for so long a time had not stood trembling in her presence, broken with awe, without any further knowledge through the eyes, through a hidden power that came from her, felt the great might of the old love.[206]
Tosto che nella vista mi percosse L' alta virtù, che già m' avea trafitto Prima ch' io fuor di puerizia fosse, Volsimi alla sinistra col rispitto Col quale il fantolin corre alla mamma, Quando ha paura o quando egli è afflitto, Per dicere a Virgilio: 'Men che dramma Di sangue m' è rimaso che non tremi; Conosco i segni dell' antica fiamma.' Ma Virgilio n' avea lasciati scemi Di sè, Virgilio dolcissimo patre, Virgilio a cui per mia salute die' mi: Nè quantunque perdè l' antica matre, Valse alle guance nette di rugiada, Che lagrimando non tornassero atre.	As soon as that lofty power struck my sight, which had pierced me already before I was out of boyhood, I turned to the left with the trust with which a little child runs to its mother when it is frightened or hurt, to say to Virgil: "Not a dram of blood is left in me that does not tremble: I know the signs of the old flame." But Virgil had left us bereft of himself, Virgil, sweetest father, Virgil, to whom I gave myself for my salvation; nor could all that our ancient mother lost keep my cheeks, washed clean with dew, from turning dark again with tears.[207]
'Dante, perchè Virgilio se ne vada, Non pianger anco, non pianger ancora; Chè pianger ti convien per altra spada.' Quasi ammiraglio, che in poppa ed in prora Viene a veder la gente che ministra Per gli altri legni, ed a ben far la incuora, In sulla sponda del carro sinistra, Quando mi volsi al suon del nome mio, Che di necessità qui si registra, Vidi la Donna, che pria m' appario	"Dante, because Virgil goes away, do not weep yet, do not weep yet; for another sword must make you weep." Like an admiral who goes to stern and to bow to see the crews serving on the other ships, and heartens them to do well, on the left side of the chariot, when I turned at the sound of my name, which of necessity is recorded here, I saw the lady who had first appeared to me veiled beneath the angels' festival direct her eyes toward me across the stream.[208]

205 *Benedictus qui venis* echoes the crowd's greeting to Christ entering Jerusalem (Matthew 21:9); the line about lilies is from Virgil's *Aeneid* (6.883).
206 The lady is Beatrice, the Florentine woman Dante loved from boyhood, who died in 1290.
207 Dante translates Dido's words in Virgil's *Aeneid* (4.23): "I recognize the traces of the old flame."

ITALIAN	ENGLISH
Velata sotto l' angelica festa, Drizzar gli occhi ver me di qua dal rio.	
Purg. 30.67 Tutto che il vel che le scendea di testa, Cerchiato dalla fronde di Minerva, Non la lasciasse parer manifesta; Regalmente nell' atto ancor proterva Continuò, come colui che dice, E il più caldo parlar diretro serva: 'Guardaci ben: ben sem, ben sem Beatrice: Come degnasti d' accedere al monte? Non sapei tu che qui è l' uom felice?'	Although the veil that fell from her head, circled by Minerva's leaves, did not let her be seen plainly, royally, still stern in her bearing, she went on, like one who speaks and keeps the hottest words for last: "Look at us well: we are indeed, we are indeed Beatrice. How did you deign to approach the mountain? Did you not know that here man is happy?"[209]
Purg. 30.73 Gli occhi mi cadder giù nel chiaro fonte; Ma veggendomi in esso, i trassi all' erba, Tanta vergogna mi gravò la fronte. Così la madre al figlio par superba, Com' ella parve a me; per che d' amaro Sente il sapor della pietate acerba. Ella si tacque, e gli Angeli cantaro Di subito: *In te, Domine, speravi*; Ma oltre *pedes meos* non passaro.	My eyes fell down to the clear spring; but seeing myself in it, I drew them back to the grass, so heavy was the shame upon my brow. So does a mother seem harsh to her son as she seemed to me; for the savor of stern pity tastes bitter. She fell silent, and at once the angels sang: *In te, Domine, speravi* [In you, Lord, I have hoped]; but beyond *pedes meos* [my feet] they did not go.[210]
Purg. 30.85 Sì come neve tra le vive travi Per lo dosso d' Italia si congela, Soffiata e stretta dagli venti schiavi, Poi liquefatta in sè stessa trapela, Pur che la terra che perde ombra spiri, Sì che par foco fonder la candela: Così fui senza lagrime e sospiri Anzi il cantar di quei chè notan sempre Dietro alle note degli eterni giri. Ma poichè intesi nelle dolci tempre Lor compatire a me, più che se detto Avesser: 'Donna, perchè sì lo stempre?'	Just as snow among the living beams along the back of Italy freezes, blown and packed hard by the Slavonian winds, then, melting, trickles down into itself, if only the land that loses its shadow breathes, so that it seems like fire melting a candle: so I was without tears or sighs before the singing of those who always sing in tune with the notes of the eternal spheres. But when I heard in their sweet harmonies their compassion for me, more than if they had said: "Lady, why do you so undo him?"[211]

BEATRICE'S ACCUSATION

Beatrice tells the angels how Dante strayed after her death and why he must repent in tears.

ITALIAN	ENGLISH
Purg. 30.97 Lo giel che m' era intorno al cor ristretto, Spirito ed acqua fessi, e con angoscia Per la bocca e per gli occhi uscì del petto. Ella, pur ferma in sulla detta coscia Del carro stando, alle sustanzie pie Volse le sue parole così poscia: 'Voi vigilate nell' eterno dìe,	the ice that had tightened around my heart turned to breath and water, and with anguish poured out of my breast through mouth and eyes. She, still standing motionless on that same side of the chariot, then turned her words to the compassionate beings thus: "You keep watch in the eternal day, so that neither night nor sleep steals from you

208 This is the only place in the poem where Dante's name appears.
209 The olive was sacred to Minerva, goddess of wisdom.
210 Psalm 31 (30 in the Vulgate), sung as far as verse 8: "you have set my feet in a spacious place."
211 The "back of Italy" is the Apennines, whose "living beams" are trees; the Slavonian winds blow from the northeast, and the land that loses its shadow is Africa, source of the warm south wind.

ITALIAN	ENGLISH
Sì che notte nè sonno a voi non fura Passo, che faccia il secol per sue vie; Onde la mia risposta è con più cura Che m' intenda colui che di là piagne, Perchè sia colpa e duol d' una misura.	any step the world takes along its ways; therefore my answer is given with greater care that he who weeps over there may understand me, so that guilt and grief may be of one measure.
Purg. 30.103 Non pur per opra delle rote magne, Che drizzan ciascun seme ad alcun fine, Secondo che le stelle son compagne; Ma per larghezza di grazie divine, Che sì alti vapori hanno a lor piova, Che nostre viste là non van vicine, Questi fu tal nella sua vita nuova Virtualmente, ch' ogni abito destro Fatto averebbe in lui mirabil prova. Ma tanto più maligno e più silvestro Si fa il terren col mal seme e non colto, Quant' egli ha più del buon vigor terrestro.	Not only through the working of the great wheels, which direct each seed to some end according to the stars that accompany it, but through the bounty of divine graces, which have for their rain vapors so high that our sight cannot come near them, this man was such in his new life, in potential, that every good disposition would have yielded marvelous results in him. But the more good earthly vigor the ground has, the more malignant and wild it grows when sown with bad seed and left untilled.[212]
Purg. 30.115 Alcun tempo il sostenni col mio volto; Mostrando gli occhi giovinetti a lui, Meco il menava in dritta parte volto. Sì tosto come in sulla soglia fui Di mia seconda etade, e mutai vita, Questi si tolse a me, e diessi altrui. Quando di carne a spirto era salita, E bellezza e virtù cresciuta m' era, Fu' io a lui men cara e men gradita; E volse i passi suoi per via non vera, Imagini di ben seguendo false, Che nulla promission rendono intera.	For a time I sustained him with my face; showing him my young eyes, I led him with me, turned in the right direction. As soon as I was on the threshold of my second age, and changed lives, he took himself from me and gave himself to others. When I had risen from flesh to spirit, and beauty and virtue had grown in me, I was less dear and less welcome to him; and he turned his steps along an untrue way, following false images of good, which never keep any promise in full.
Purg. 30.133 Nè impetrare ispirazion mi valse, Con le quali ed in sogno ed altrimenti Lo rivocai; sì poco a lui ne calse. Tanto giù cadde, che tutti argomenti Alla salute sua eran già corti, Fuor che mostrargli le perdute genti. Per questo visitai l' uscio dei morti, Ed a colui che l' ha quassù condotto, Li preghi miei piangendo furon porti. Alto fato di Dio sarebbe rotto, Se Lete si passasse, e tal vivanda Fosse gustata senza alcuno scotto Di pentimento che lagrime spanda.'	Nor did it help me to obtain inspirations for him, with which I called him back, in dreams and in other ways; so little did he care for them. He fell so low that all means for his salvation already fell short, except to show him the lost people. For this I visited the threshold of the dead, and to the one who has led him up here my prayers were offered with tears. The high decree of God would be broken if Lethe were crossed and such food were tasted without some payment of repentance that sheds tears."

CANTO 31

ITALIAN	ENGLISH
Purg. 31.1 'O tu, che sei di là dal fiume sacro,' Volgendo suo parlare a me per punta,	"O you, who are beyond the sacred river," she began again, turning the point of her speech on

212 "New life" means youth, and also recalls the title of Dante's early book about Beatrice, the *Vita Nuova*.

ITALIAN	ENGLISH
Che pur per taglio m' era paruto acro, Ricominciò, seguendo senza cunta, 'Di', di', se questo è vero; a tanta accusa Tua confession conviene esser congiunta.' Era la mia virtù tanto confusa, Che la voce si mosse, e pria si spense Che dagli organi suoi fosse dischiusa. Poco sofferse, poi disse: 'Che pense? Rispondi a me; chè le memorie triste In te non sono ancor dall' acqua offense.'	me, when even its edge had seemed sharp to me, and continuing without delay, "say, say whether this is true; to so great an accusation your confession must be joined." My faculties were so confounded that my voice stirred, and died before it was released from its organs. She waited a little, then said: "What are you thinking? Answer me; for the sad memories in you are not yet destroyed by the water."
Purg. 31.1 Confusione e paura insieme miste Mi pinsero un tal *sì* fuor della bocca, Al quale intender fur mestier le viste. Come balestro frange, quando scocca Da troppa tesa, la sua corda e l' arco, E con men foga l' asta il segno tocca; Sì scoppia' io sott' esso grave carco, Fuori sgorgando lagrime e sospiri, E la voce allentò per lo suo varco.	Confusion and fear, mixed together, forced such a *yes* out of my mouth that eyes were needed to make it out. As a crossbow, when it shoots at too great a tension, breaks its string and bow, and the shaft strikes the target with less force, so I burst under that heavy load, pouring out tears and sighs, and my voice failed along its passage.
Purg. 31.2 Ond' ella a me: 'Per entro i miei disiri, Che ti menavano ad amar lo bene Di là dal qual non è a che si aspiri, Quai fossi attraversati o quai catene Trovasti, per che del passare innanzi Dovessiti così spogliar la spene? E quali agevolezze o quali avanzi Nella fronte degli altri si mostraro, Per che dovessi lor passeggiare anzi?'	At which she said to me: "Within your desires for me, which were leading you to love the good beyond which there is nothing to aspire to, what ditches across your path or what chains did you find, that you should so have stripped yourself of the hope of going forward? And what attractions or what advantages showed in the faces of the others, that you should go strolling back and forth before them?"
Purg. 31.3 Dopo la tratta d' un sospiro amaro, A pena ebbi la voce che rispose, E le labbra a fatica la formaro. Piangendo dissi: 'Le presenti cose Col falso lor piacer volser miei passi, Tosto che il vostro viso si nascose.' Ed ella: 'Se tacessi, o se negassi Ciò che confessi, non fora men nota La colpa tua: da tal giudice sassi. Ma quando scoppia dalla propria gota L' accusa del peccato, in nostra corte Rivolge sè contra il taglio la rota.	After heaving a bitter sigh, I barely had the voice to answer, and my lips shaped it with difficulty. Weeping, I said: "Present things, with their false pleasure, turned my steps aside as soon as your face was hidden." And she: "Had you kept silent, or denied what you confess, your guilt would be no less known: such a Judge knows it. But when the accusation of sin bursts from the sinner's own cheek, in our court the grindstone turns itself back against the edge.[213]
Purg. 31.4 Tuttavia, perchè mo vergogna porte Del tuo errore, e perchè altra volta Udendo le Sirene sie più forte, Pon giù il seme del piangere, ed ascolta; Sì udirai come in contraria parte Mover doveati mia carne sepolta. Mai non t' appresentò natura o arte Piacer, quanto le belle membra in ch' io	Nevertheless, so that you may now bear the shame of your error, and so that another time, hearing the Sirens, you may be stronger, lay aside the seed of weeping, and listen; so you will hear how my buried flesh should have moved you in the opposite direction. Never did nature or art offer you a pleasure as great as the fair limbs in which I was enclosed, and which are now scattered in the

213 A grindstone turned against the edge blunts a blade instead of sharpening it: confession dulls the sword of justice.

ITALIAN	ENGLISH
Rinchiusa fui, e sono in terra sparte: E se il sommo piacer sì ti fallio Per la mia morte, qual cosa mortale Dovea poi trarre te nel suo disio?	earth; and if the highest pleasure so failed you through my death, what mortal thing should then have drawn you to desire it?
Purg. 31.34 Ben ti dovevi, per lo primo strale Delle cose fallaci, levar suso Diretro a me che non era più tale. Non ti dovea gravar le penne in giuso, Ad aspettar più colpi, o pargoletta, O altra vanità con sì breve uso. Nuovo augelletto due o tre aspetta; Ma dinanzi dagli occhi dei pennuti Rete si spiega indarno o si saetta.'	Truly, at the first arrow of deceitful things, you ought to have risen up after me, who was no longer such. No young girl, nor other vanity of such brief use, should have weighed your wings down to await more shots. A young fledgling waits for two or three; but before the eyes of full-feathered birds the net is spread or the arrow shot in vain."
Purg. 31.43 Quali i fanciulli vergognando muti, Con gli occhi a terra, stannosi ascoltando, E sè riconoscendo, e ripentuti, Tal mi stava io. Ed ella disse: 'Quando Per udir sei dolente, alza la barba, E prenderai più doglia riguardando.' Con men di resistenza si dibarba Robusto cerro, o vero al nostral vento, O vero a quel della terra di Iarba, Ch' io non levai al suo comando il mento; E quando per la barba il viso chiese, Ben conobbi il velen dell' argomento.	As children, speechless with shame, stand listening with their eyes on the ground, acknowledging their fault and repentant, so I stood. And she said: "Since hearing grieves you, lift up your beard, and looking will give you greater grief." With less resistance is a sturdy oak uprooted, whether by our wind or by the one from Iarbas' land, than I raised my chin at her command; and when she asked for my face by saying "beard," I well understood the venom in her words.[214]
Purg. 31.73 E come la mia faccia si distese, Posarsi quelle prime creature Da loro aspersion l' occhio comprese: E le mie luci, ancor poco sicure, Vider Beatrice volta in sulla fiera, Ch' è sola una persona in due nature. Sotto suo velo, ed oltre la riviera Vincer pareami più sè stessa antica, Vincer che l' altre qui, quand' ella c' era. Di penter sì mi punse ivi l' ortica, Che di tutt' altre cose, qual mi torse Più nel suo amor, più mi si fe' nimica.	And when my face was lifted, my eye perceived that those first creatures had ceased from their scattering; and my eyes, still far from steady, saw Beatrice turned toward the beast that is only one person in two natures. Beneath her veil and beyond the river she seemed to me to surpass her former self more than she surpassed the others here when she was here. The nettle of repentance stung me so sharply there that, of all other things, whichever had most turned me aside into loving it became most hateful to me.[215]

IMMERSION IN LETHE

Dante faints in remorse, and the lady draws him through Lethe to the four virtues.

ITALIAN	ENGLISH
Purg. 31.85 Tanta riconoscenza il cor mi morse, Ch' io caddi vinto, e quale allora femmi, Salsi colei che la cagion mi porse. Poi quando il cor di fuor virtù rendemmi, La Donna ch' io avea trovata sola,	Such recognition of myself gnawed at my heart that I fell down overcome; and what I then became, she knows who gave me the cause. Then, when my heart restored my outward powers to me, I saw above me the lady whom I had found

214 Iarbas was a king in Libya, Dido's rejected suitor; the wind from his land is the south wind.
215 The "first creatures" are the angels who had been scattering flowers over the chariot (Purg. 30.28–33).

ITALIAN	ENGLISH
Sopra me vidi, e dicea: 'Tiemmi, tiemmi.' Tratto m' avea nel fiume infino a gola, E tirandosi me dietro, sen giva Sopr' esso l' acqua, lieve come spola. Quando fui presso alla beata riva, *Asperges me* sì dolcemente udissi, Ch' io nol so rimembrar, non ch' io lo scriva.	alone, and she was saying, "Hold on to me, hold on to me!" She had drawn me into the river up to my throat, and, pulling me along behind her, she went over the water, light as a shuttle. When I was near the blessed shore, *Asperges me* [You will sprinkle me] was heard so sweetly that I cannot remember it, let alone write it.[216]
Purg. 31.103 La bella Donna nelle braccia aprissi, Abbracciommi la testa, e mi sommerse, Ove convenne ch' io l' acqua inghiottissi; Indi mi tolse, e bagnato mi offerse Dentro alla danza delle quattro belle, E ciascuna del braccio mi coperse. 'Noi sem qui ninfe, e nel ciel semo stelle; Pria che Beatrice discendesse al mondo, Fummo ordinate a lei per sue ancelle. Menrenti agli occhi suoi; ma nel giocondo Lume ch' è dentro aguzzeranno i tuoi Le tre di là, che miran più profondo.'	The beautiful lady opened her arms, clasped my head, and plunged me under, where I had to swallow the water. Then she drew me out and presented me, bathed, within the dance of the four beautiful ones, and each of them covered me with her arm. "Here we are nymphs, and in heaven we are stars; before Beatrice descended to the world, we were appointed to her as her handmaids. We will lead you to her eyes; but in the joyful light that is within them the three over there, who see more deeply, will sharpen yours."[217]
Purg. 31.121 Così cantando cominciaro; e poi Al petto del grifon seco menarmi, Ove Beatrice stava volta a noi. Disser: 'Fa che le viste non risparmi; Posto t' avem dinanzi agli smeraldi, Ond' Amor già ti trasse le sue armi.' Mille disiri più che fiamma caldi Strinsermi gli occhi agli occhi rilucenti, Che pur sopra il grifone stavan saldi. Come in lo specchio il sol, non altrimenti La doppia fiera dentro vi raggiava, Or con uni, or con altri reggimenti.	So, singing, they began; and then they led me with them to the griffin's breast, where Beatrice stood turned toward us. They said, "See that you do not spare your gaze: we have set you before the emeralds from which Love once drew his weapons against you." A thousand desires hotter than flame bound my eyes to those shining eyes, which remained fixed only upon the griffin. Like the sun in a mirror, not otherwise, the twofold beast shone within them, now with one bearing, now with the other.
Purg. 31.139 Pensa, lettor, s' io mi maravigliava, Quando vedea la cosa in sè star queta, E nell' idolo suo si trasmutava. Mentre che piena di stupore e lieta L' anima mia gustava di quel cibo, Che saziando di sè, di sè asseta; Sè dimostrando di più alto tribo Negli atti, l' altre tre si fero avanti, Danzando al loro angelico caribo. 'Volgi, Beatrice, volgi gli occhi santi,' Era la lor canzone, 'al tuo fedele Che per vederti ha mossi passi tanti.	Think, reader, whether I marveled when I saw the thing itself stay still, while in its image it kept transforming. While my soul, full of amazement and joy, was tasting that food which, satisfying with itself, makes one thirst for itself, the other three, showing themselves in their bearing to be of a higher order, came forward, dancing to their angelic measure. "Turn, Beatrice, turn your holy eyes," was their song, "to your faithful one, who has taken so many steps to see you.
Purg. 31.145 Per grazia fa noi grazia che disvele A lui la bocca tua, sì che discerna	Of your grace, grant us the grace of unveiling your mouth to him, so that he may see the second

216 From Psalm 51 (50 in the Vulgate), sung at the sprinkling with holy water: "You will sprinkle me with hyssop, and I shall be clean."

217 The four nymphs are the cardinal virtues and the three the theological virtues, who dance beside the chariot (Purg. 29.121–132); the four stars recall Purg. 1.23.

ITALIAN	ENGLISH
La seconda bellezza che tu cele.’ O isplendor di viva luce eterna, Chi pallido si fece sotto l’ ombra Sì di Parnaso, o bevve in sua cisterna, Che non paresse aver la mente ingombra, Tentando a render te qual tu paresti Là dove armonizzando il ciel t’ adombra, Quando nell’ aere aperto ti solvesti?	beauty that you hide.” O splendor of living, eternal light, who has ever grown so pale under the shade of Parnassus, or drunk so deeply at its well, that he would not seem to have his mind encumbered, trying to render you as you appeared there where heaven, in its harmony, overshadows you, when you unveiled yourself in the open air?[218]

CANTO 32

ITALIAN	ENGLISH
Purg. 32.1 Tanto eran gli occhi miei fissi ed attenti A disbramarsi la decenne sete, Che gli altri sensi m’ eran tutti spenti; Ed essi quinci e quindi avean parete Di non caler, così lo santo riso A sè traeali con l’ antica rete; Quando per forza mi fu volto il viso Ver la sinistra mia da quelle Dee, Perch’ io udia da loro un: ‘Troppo fiso.’	So fixed and intent were my eyes on quenching their ten-year thirst that all my other senses were extinguished; and on this side and on that they had a wall of indifference, so did the holy smile draw them to itself with the old net; when my face was turned by force toward my left by those goddesses, because I heard from them: “Too intently!”[219]
Purg. 32.10 E la disposizion ch’ a veder ee Negli occhi pur testè dal sol percossi, Senza la vista alquanto esser mi fee; Ma poi che al poco il viso riformossi, Io dico al poco, per rispetto al molto Sensibile, onde a forza mi rimossi, Vidi in sul braccio destro esser rivolto Lo glorioso esercito, e tornarsi Col sole e con le sette fiamme al volto.	And the condition of sight that exists in eyes just struck by the sun left me without vision for a while; but when my sight readjusted itself to the lesser—I say the lesser in respect to the great object of sense from which I had been forced to withdraw—I saw that the glorious army had wheeled about on its right flank and was returning with the sun and the seven flames in its face.
Purg. 32.19 Come sotto gli scudi per salvarsi Volgesi schiera, e sè gira col segno, Prima che possa tutta in sè mutarsi; Quella milizia del celeste regno, Che precedeva, tutta trapassonne Pria che piegasse il carro il primo legno. Indi alle rote si tornar le donne, E il grifon mosse il benedetto carco, Sì che però nulla penna crollonne. La bella donna che mi trasse al varco, E Stazio ed io seguitavam la rota Che fe’ l’ orbita sua con minore arco.	As a troop, to save itself, turns beneath its shields and wheels round with its standard before the whole of it can change direction, so that soldiery of the heavenly kingdom which went in front had all passed by us before the chariot swung round its pole. Then the ladies returned to the wheels, and the griffin moved the blessed burden, yet in such a way that not one of his feathers was ruffled. The beautiful lady who had drawn me across the ford, and Statius and I, were following the wheel that made its orbit with the smaller arc.

218 Parnassus was the mountain sacred to Apollo and the Muses; its well is the Castalian spring, source of poetic inspiration.
219 Beatrice had died in 1290, ten years before the imagined date of the journey (1300).

THE STRIPPED TREE

The procession circles Adam's bare tree, which blossoms when the griffin binds the chariot to it.

ITALIAN	ENGLISH
Purg. 32.37 Sì passeggiando l' alta selva vota, Colpa di quella ch' al serpente crese, Temprava i passi un' angelica nota. Forse in tre voli tanto spazio prese Disfrenata saetta, quanto eramo Rimossi, quando Beatrice scese. Io sentii mormorare a tutti: 'Adamo!' Poi cerchiaro una pianta dispogliata Di fiori e d' altra fronda in ciascun ramo. La coma sua, che tanto si dilata Più quanto più è su, fora dagl' Indi Nei boschi lor per altezza ammirata.	So, as we walked through the lofty wood, empty through the fault of her who believed the serpent, an angelic melody set the measure of our steps. Perhaps an arrow let fly would cover in three flights as much distance as we had moved when Beatrice came down. I heard them all murmur, "Adam!" Then they encircled a tree stripped of flowers and of every other leaf on each of its branches. Its crown, which spreads out the more the higher it rises, would be marveled at for its height by the Indians in their forests.
Purg. 32.43 'Beato sei, grifon, che non discindi Col becco d' esto legno dolce al gusto, Posciachè mal si torce il ventre quindi.' Così d' intorno all' arbore robusto Gridaron gli altri; e l' animal binato: 'Sì si conserva il seme d' ogni giusto.' E volto al temo ch' egli avea tirato, Trasselo al piè della vedova frasca; E quel di lei a lei lasciò legato.	"Blessed are you, griffin, for you do not tear with your beak any of this wood, sweet to the taste, since the belly is racked with pain by it." So the others cried around the sturdy tree; and the two-fold animal: "Thus is the seed of all that is just preserved." And turning to the pole he had drawn, he pulled it to the foot of the widowed bough, and what came from it he left bound to it.
Purg. 32.52 Come le nostre piante, quando casca Giù la gran luce mischiata con quella Che raggia retro alla celeste lasca, Turgide fansi, e poi si rinnovella Di suo color ciascuna, pria che il sole Giunga li suoi corsier sott' altra stella; Men che di rose, e più che di viole Colore aprendo, s' innovò la pianta, Che prima avea le ramora sì sole. Io non lo intesi, nè qui non si canta L' inno che quella gente allor cantaro, Nè la nota soffersi tuttaquanta.	As our plants, when the great light falls mingled with the light that shines behind the heavenly carp, swell, and then each renews itself in its own color before the sun yokes his steeds beneath another star, so, disclosing a color less than of roses and more than of violets, the tree renewed itself, which before had its branches so bare. I did not understand it—nor is it sung here—the hymn that those people sang then, nor did I endure the whole of the melody.[220]
Purg. 32.67 S' io potessi ritrar come assonnaro Gli occhi spietati, udendo di Siringa, Gli occhi a cui più vegghiar costò sì caro; Come pittor che con esemplo pinga Disegnerei com' io m' addormentai; Ma qual vuol sia che l' assonnar ben finga. Però trascorro a quando mi svegliai, E dico ch' un splendor mi squarciò il velo Del sonno, ed un chiamar: 'Surgi, che fai?'	If I could portray how the pitiless eyes fell asleep as they heard of Syrinx—the eyes whose longer watching cost so dear—like a painter who paints from a model I would depict how I fell asleep; but whoever wishes may be the one to portray falling asleep well. So I pass on to when I awoke, and I say that a splendor tore the veil of my sleep, and a voice calling, "Get up—what are you doing?"[221]

220 The "heavenly carp" is the constellation Pisces; the light behind it is that of Aries, where the sun stands in spring.
221 Argus, the hundred-eyed watchman of Io, was lulled asleep by Mercury's tale of the nymph Syrinx and then killed (Ovid, *Metamorphoses* 1).

ITALIAN	ENGLISH
Purg. 32.73 Quale a veder dei fioretti del melo, Che del suo pomo gli Angeli fa ghiotti, E perpetue nozze fa nel cielo, Pietro e Giovanni e Jacopo condotti E vinti ritornaro alla parola, Dalla qual furon maggior sonni rotti, E videro scemata loro scuola, Così di Moisè come d' Elia, Ed al Maestro suo cangiata stola; Tal torna' io, e vidi quella pia Sopra me starsi, che conducitrice Fu de' miei passi lungo il fiume pria; E tutto in dubbio dissi: 'Ov' è Beatrice?' Ond' ella: 'Vedi lei sotto la fronda Nuova sedere in sulla sua radice.	As Peter and John and James, led to see some of the blossoms of the apple tree that makes the angels greedy for its fruit and holds a perpetual wedding feast in heaven, were overcome, and came back to themselves at the word by which greater sleeps were broken, and saw their company diminished by Moses as well as by Elijah, and their Master's robe changed, so I came back to myself, and saw standing over me that kind lady who earlier had been the guide of my steps along the river; and all in doubt I said, "Where is Beatrice?" And she: "See her sitting beneath the new foliage, upon its root.[222]
Purg. 32.82 Vedi la compagnia che la circonda; Gli altri dopo il grifon sen vanno suso, Con più dolce canzone e più profonda.' E se più fu lo suo parlar diffuso Non so, perocchè già negli occhi m' era Quella ch' ad altro intender m' avea chiuso. Sola sedeasi in sulla terra vera, Come guardia lasciata lì del plaustro, Che legar vidi alla biforme fiera. In cerchio le facevan di sè claustro Le sette ninfe, con quei lumi in mano Che son sicuri d' Aquilone e d' Austro.	See the company that surrounds her; the others are going up after the griffin with a sweeter and deeper song." And whether her speech went on further I do not know, because already before my eyes was she who had closed me off from attending to anything else. She sat alone on the bare ground, like a guard left there for the chariot that I had seen the two-formed beast bind. The seven nymphs made of themselves a cloister in a circle around her, with those lights in their hands that are safe from the north wind and the south.
Purg. 32.100 'Qui sarai tu poco tempo silvano, E sarai meco senza fine cive Di quella Roma onde Cristo è Romano; Però, in pro del mondo che mal vive, Al carro tieni or gli occhi, e quel che vedi, Ritornato di là, fa che tu scrive.' Così Beatrice; ed io, che tutto ai piedi De' suoi comandamenti era devoto, La mente e gli occhi, ov' ella volle, diedi.	"Here you will be a forest-dweller for a little while, and with me you will be, without end, a citizen of that Rome of which Christ is a Roman. Therefore, for the good of the world that lives badly, keep your eyes now on the chariot, and what you see, once you are back over there, be sure that you write." So Beatrice; and I, who was wholly devoted at the feet of her commands, gave my mind and my eyes where she wished.

THE CHARIOT'S TRANSFORMATIONS

An eagle, a fox and a dragon attack the chariot, which turns into a monster ridden by a prostitute.

ITALIAN	ENGLISH
Purg. 32.109 Non scese mai con sì veloce moto Foco di spessa nube, quando piove Da quel confine che più va remoto, Com' io vidi calar l' uccel di Giove Per l' arbor giù, rompendo della scorza, Non che dei fiori e delle foglie nuove;	Never did fire come down with so swift a motion from a thick cloud, when it rains from that boundary which lies most remote, as I saw the bird of Jove swoop down through the tree, tearing away some of the bark, as well as of the flowers and the new leaves; and it struck the chariot with all its

222 The Transfiguration (Matthew 17): the three apostles fell to the ground and rose at Christ's word, the word that also raised the dead.

ITALIAN	ENGLISH
E ferì il carro di tutta sua forza, Ond' ei piegò, come nave in fortuna, Vinta dall' onda, or da poggia or da orza.	force, so that it lurched like a ship in a storm, beaten by the waves, now to leeward, now to windward.[223]
Purg. 32.130 Poscia vidi avventarsi nella cuna Del trionfal veiculo una volpe, Che d' ogni pasto buon parea digiuna. Ma riprendendo lei di laide colpe, La Donna mia la volse in tanta futa, Quanto sofferson l' ossa senza polpe. Poscia, per indi ond' era pria venuta, L' aquila vidi scender giù nell' arca Del carro, e lasciar lei di sè pennuta. E qual esce di cor che si rammarca, Tal voce uscì del cielo, e cotal disse: 'O navicella mia, com' mal sei carca!'	Then I saw a fox spring into the cradle of the triumphal vehicle, which seemed starved of all good food. But, rebuking it for its foul sins, my lady turned it to flight as fast as its fleshless bones allowed. Then, by the same way it had come before, I saw the eagle swoop down into the body of the chariot and leave it feathered with its own plumes. And such a voice as comes from a heart that grieves came forth from heaven, and spoke thus: "O my little ship, how badly you are laden!"
Purg. 32.142 Poi parve a me che la terra s' aprisse Tr' ambo le rote, e vidi uscirne un drago, Che per lo carro su la coda fisse: E come vespa che ritragge l' ago, A sè traendo la coda maligna, Trasse del fondo, e gissen vago vago. Quel che rimase, come di gramigna Vivace terra, della piuma, offerta Forse con intenzion sana e benigna, Si ricoperse, e funne ricoperta E l' una e l' altra rota e il temo, in tanto Che più tiene un sospir la bocca aperta.	Then it seemed to me that the earth opened between the two wheels, and I saw a dragon come out of it, which drove its tail up through the chariot; and like a wasp that draws back its sting, drawing its malignant tail back to itself, it dragged out part of the floor and went off, wandering this way and that. What remained, like fertile soil with couch grass, covered itself again with the plumage —offered perhaps with a sound and kindly intention—and both the one wheel and the other and the pole were covered with it in less time than a sigh keeps the mouth open.
Purg. 32.151 Trasformato così il dificio santo Mise fuor teste per le parti sue, Tre sopra il temo, ed una in ciascun canto. Le prime eran cornute come bue; Ma le quattro un sol corno avean per fronte: Simile mostro visto ancor non fue. Sicura quasi rocca in alto monte, Seder sopr' esso una puttana sciolta M' apparve con le ciglia intorno pronte.	Transformed in this way, the holy structure put forth heads on its parts, three over the pole and one at each corner. The first were horned like oxen, but the four had a single horn on each forehead: such a monster was never seen before. Secure as a fortress on a high mountain, a shameless prostitute appeared to me, sitting upon it, with her eyes darting quickly all around.[224]
Purg. 32.160 E come perchè non gli fosse tolta, Vidi di costa a lei dritto un gigante, E baciavansi insieme alcuna volta: Ma perchè l' occhio cupido e vagante A me rivolse, quel feroce drudo La flagellò dal capo infin le piante. Poi di sospetto pieno e d' ira crudo, Disciolse il mostro, e trassel per la selva Tanto, che sol di lei mi fece scudo Alla puttana ed alla nuova belva.	And, as though so that she should not be taken from him, I saw a giant standing upright beside her, and from time to time they kissed each other. But because she turned her greedy and wandering eye on me, that fierce lover scourged her from her head to the soles of her feet. Then, full of suspicion and cruel with rage, he unfastened the monster and dragged it through the wood so far that he made the wood alone a shield between me and the prostitute and the strange new beast.

223 The eagle, bird of Jupiter, was the emblem of the Roman Empire.
224 The seven heads and ten horns, and the woman seated on the beast, come from Revelation 17.

CANTO 33

ITALIAN

Purg. 33.1 *Deus, venerunt gentes*, alternando
Or tre or quattro, dolce salmodia
Le donne incominciaro, e lagrimando:
E Beatrice sospirosa e pia
Quelle ascoltava sì fatta, che poco
Più alla croce si cambiò Maria.
Ma poichè l' altre vergini dier loco
A lei di dir, levata dritta in piè
Rispose, colorata come foco:
Modicum, et non videbitis me,
Et iterum, sorelle mie dilette,
Modicum, et vos videbitis me.

Purg. 33.10 Poi le si mise innanzi tutte e sette,
E dopo sè, solo accennando, mosse
Me e la Donna, e il Savio che ristette.
Così sen giva, e non credo che fosse
Lo decimo suo passo in terra posto,
Quando con gli occhi gli occhi mi percosse;
E con tranquillo aspetto: 'Vien più tosto,'
Mi disse, 'tanto che s' io parlo teco,
Ad ascoltarmi tu sie ben disposto.'

Purg. 33.19 Sì com' io fui, com' io doveva, seco,
Dissemi: 'Frate, perchè non ti attenti
A domandarmi omai venendo meco?'
Come a color che troppo reverenti
Dinanzi a' suoi maggior parlando sono,
Che non traggon la voce viva ai denti,
Avvenne a me, che senza intero suono
Incominciai: 'Madonna, mia bisogna
Voi conoscete, e ciò ch' ad essa è buono.'
Ed ella a me: 'Da tema e da vergogna
Voglio che tu omai ti disviluppe,
Sì che non parli più com' uom che sogna.

ENGLISH

Deus, venerunt gentes [O God, the nations have come], now three, now four, in alternation, the ladies began, weeping, a sweet psalmody; and Beatrice, sighing and full of pity, listened to them, so altered that Mary at the cross was changed little more. But when the other virgins gave her room to speak, she rose upright on her feet and answered, colored like fire: "*Modicum, et non videbitis me* [A little while, and you will not see me], *Et iterum* [and again], my beloved sisters, *Modicum, et vos videbitis me* [a little while, and you will see me]."[225]

Then she set all seven in front of her, and behind her, merely with a nod, she moved me and the lady and the sage who had stayed. So she went on, and I do not think her tenth step had been set on the ground when with her eyes she struck my eyes; and with a tranquil look, "Come more quickly," she said to me, "so that if I speak with you, you will be well placed to listen to me."

As soon as I was with her, as I ought to be, she said to me, "Brother, why do you not venture to question me, now that you are coming with me?" As it happens to those who are too reverent when speaking before their superiors, so that they do not bring their voice out whole to their teeth, so it happened to me, and without full sound I began, "My lady, you know my need, and what is good for it." And she to me: "From fear and from shame I want you now to free yourself, so that you no longer speak like a man who is dreaming.

BEATRICE'S PROPHECY

Beatrice foretells a leader, "five hundred, ten and five," who will slay the prostitute and the giant.

ITALIAN

Purg. 33.34 Sappi che il vaso che il serpente ruppe,
Fu, e non è; ma chi n' ha colpa, creda
Che vendetta di Dio non teme suppe.
Non sarà tutto tempo senza ereda
L' aquila che lasciò le penne al carro.
Per che divenne mostro e poscia preda;

ENGLISH

Know that the vessel the serpent broke was, and is not; but let whoever bears the blame believe that God's vengeance fears no sops. The eagle that left its feathers on the chariot, by which it became a monster and then a prey, will not be without an heir for all time; for I see with certainty, and

225 Psalm 79 (78 in the Vulgate) laments the profanation of the Temple and Jerusalem; Beatrice answers with Christ's words to his disciples in John 16:16.

ITALIAN	ENGLISH
Ch' io veggio certamente, e però il narro, A darne tempo già stelle propinque, Sicure d' ogni intoppo e d' ogni sbarro; Nel quale un cinquecento diece e cinque, Messo da Dio, anciderà la fuia Con quel gigante che con lei delinque.	therefore I tell it, stars already near at hand, safe from every obstacle and every barrier, to bring us a time in which a five hundred, ten and five, sent by God, will slay the thief, along with that giant who sins with her.[226]
Purg. 33.46 E forse che la mia narrazion buia, Qual Temi e Sfinge, men ti persuade, Perch' a lor modo lo intelletto attuia; Ma tosto fien li fatti le Naiade, Che solveranno questo enigma forte, Senza danno di pecore o di biade. Tu nota; e sì come da me son porte, Così queste parole segna ai vivi Del viver ch' è un correre alla morte; Ed abbi a mente, quando tu le scrivi, Di non celar qual hai vista la pianta, Ch' è or due volte dirubata quivi.	And perhaps my dark telling, like Themis and the Sphinx, persuades you less, because in their manner it clouds the intellect; but soon events will be the Naiads that will solve this hard riddle, without loss of flocks or crops. Take note; and just as these words are delivered by me, so mark them down for those who live the life that is a race toward death; and bear in mind, when you write them, not to hide how you have seen the tree, which has now been twice despoiled here.[227]
Purg. 33.58 Qualunque ruba quella o quella schianta, Con bestemmia di fatto offende a Dio, Che solo all' uso suo la creò santa. Per morder quella, in pena ed in disio Cinquemili' anni e più l' anima prima Bramò Colui che il morso in sè punio. Dorme lo ingegno tuo, se non estima Per singular cagione essere eccelsa Lei tanto, e sì travolta nella cima.	Whoever robs it or breaks it offends God with blasphemy in deed, for he created it holy for his own use alone. For biting it, the first soul longed, in pain and desire, five thousand years and more, for him who punished that bite in himself. Your wit is asleep if it does not judge that it is for a singular reason that the tree is so tall and so inverted at its top.
Purg. 33.70 E se stati non fossero acqua d' Elsa Li pensier vani intorno alla tua mente, E il piacer loro un Piramo alla gelsa, Per tante circostanze solamente La giustizia di Dio nello interdetto Conosceresti all' arbor moralmente. Ma perch' io veggio te nello intelletto Fatto di pietra, ed, impietrato, tinto Sì che t' abbaglia il lume del mio detto, Voglio anco, e se non scritto, almen dipinto, Che il te ne porti dentro a te, per quello Che si reca il bordon di palma cinto.'	And if your vain thoughts had not been water of the Elsa around your mind, and your pleasure in them a Pyramus to the mulberry, by so many circumstances alone you would recognize, in the moral sense, God's justice in the prohibition placed on the tree. But since I see you in your intellect turned to stone, and, petrified, so darkened that the light of my words dazzles you, I also want you to carry it away within you—if not written, at least painted—for the same reason that the pilgrim's staff is brought back wreathed with palm."[228]
Purg. 33.82 Ed io: 'Sì come cera da suggello, Che la figura impressa non trasmuta, Segnato è or da voi lo mio cervello. Ma perchè tanto sopra mia veduta Vostra parola disiata vola,	And I: "As wax under a seal, which does not alter the figure stamped on it, so my brain is now marked by you. But why does your longed-for word fly so far above my sight that the more my

226 Medieval belief held that a murderer who ate a sop of bread in wine on the victim's grave within nine days was safe from vengeance. "Five hundred, ten and five" is DXV in Roman numerals, readable as DUX, "leader."
227 Themis gave obscure oracles; following a corrupt text of Ovid, Dante has the Naiads solve the Sphinx's riddle, after which Themis sent a beast to ravage the flocks and fields of Thebes.
228 The waters of the Elsa, a Tuscan river, coat objects dropped in them with lime; Pyramus's blood stained the mulberry's white fruit dark red (Ovid, *Metamorphoses* 4).

ITALIAN	ENGLISH
Che più la perde quanto più s' aiuta?' 'Perchè conoschi,' disse, 'quella scuola Ch' hai seguitata, e veggi sua dottrina Come può seguitar la mia parola; E veggi vostra via dalla divina Distar cotanto, quanto si discorda Da terra il ciel che più alto festina.'	sight strives, the more it loses it?" "So that you may know," she said, "that school which you have followed, and see how its teaching can follow my word; and see that your way is as distant from the divine way as the heaven that spins highest is from the earth."
Purg. 33.91 Ond' io risposi lei: 'Non mi ricorda Ch' io straniassi me giammai da voi, Nè honne coscienza che rimorda.' 'E se tu ricordar non te ne puoi,' Sorridendo rispose, 'or ti rammenta Come bevesti di Letè ancoi; E se dal fummo foco s' argomenta, Cotesta oblivion chiaro conchiude Colpa nella tua voglia altrove attenta. Veramente oramai saranno nude Le mie parole, quanto converrassi Quelle scoprire alla tua vista rude.'	So I answered her, "I do not remember that I ever estranged myself from you, nor have I any conscience that pricks me for it." "And if you cannot remember it," she answered, smiling, "recall now how you drank of Lethe this very day; and if fire is inferred from smoke, this forgetfulness of yours clearly proves a fault in your will, which was intent elsewhere. Truly, from now on my words will be bare, as far as it is fitting to lay them open to your untrained sight."

EUNOE

At noon they reach the source of the two rivers, and Matelda leads Dante to drink of Eunoe.

ITALIAN	ENGLISH
Purg. 33.103 E più corrusco, e con più lenti passi, Teneva il sole il cerchio di merigge, Che qua e là, come gli aspetti, fassi, Quando s' affisser, sì come s' affigge Chi va dinanzi a gente per iscorta, Se trova novitate a sue vestigge, Le sette donne al fin d' un' ombra smorta, Qual sotto foglie verdi e rami nigri Sopra suoi freddi rivi l' Alpe porta. Dinanzi ad esse Eufrates e Tigri Veder mi parve uscir d' una fontana, E quasi amici dipartirsi pigri.	And more blazing, and with slower steps, the sun was holding the circle of noon, which shifts here and there according to the point of view, when the seven ladies stopped—just as one who goes ahead of a company as their escort stops if he finds something strange in his path—at the edge of a pale shade, such as the mountains cast, beneath green leaves and dark branches, over their cold streams. In front of them I seemed to see the Euphrates and the Tigris flowing out from a single spring, and parting slowly, like friends.
Purg. 33.115 'O luce, o gloria della gente umana, Che acqua è questa che qui si dispiega Da un principio, e sè da sè lontana?' Per cotal prego detto mi fu: 'Prega Matelda che il ti dica;' e qui rispose, Come fa chi da colpa si dislega, La bella Donna: 'Questo, ed altre cose Dette gli son per me; e son sicura Che l' acqua di Letè non gliel nascose.'	"O light, O glory of the human race, what water is this that pours forth here from one source and draws away from itself?" In answer to this plea I was told, "Ask Matelda to tell you"; and here the beautiful lady answered, as anyone does who frees himself of blame: "This and other things have been told him by me, and I am sure that the water of Lethe did not hide that from him."[229]
Purg. 33.124 E Beatrice: 'Forse maggior cura, Che spesse volte la memoria priva, Fatta ha la mente sua negli occhi oscura.	And Beatrice: "Perhaps a greater care, which often robs the memory, has darkened his mind's eyes. But see Eunoe, flowing forth there: lead him to it,

229 This is the only place the poem names the lady, Matelda, whose identity remains uncertain.

ITALIAN

Ma vedi Eunoè che là deriva:
Menalo ad esso, e come tu sei usa,
La tramortita sua virtù ravviva.'
Com' anima gentil che non fa scusa,
Ma fa sua voglia della voglia altrui,
Tosto ch' ell' è per segno fuor dischiusa;
Così, poi che da essa preso fui,
La bella Donna mossesi, ed a Stazio
Donnescamente disse: 'Vien con lui.'

Purg. 33.136 S' io avessi, lettor, più lungo spazio
Da scrivere, io pur canterei in parte
Lo dolce ber che mai non m' avria sazio;
Ma perchè piene son tutte le carte
Ordite a questa Cantica seconda,
Non mi lascia più ir lo fren dell' arte.
Io ritornai dalla santissim' onda
Rifatto sì, come piante novelle
Rinnovellate di novella fronda,
Puro e disposto a salire alle stelle.

ENGLISH

and, as you are accustomed to do, revive his fainting power." Like a noble soul that makes no excuse, but makes another's will its own as soon as it is disclosed outwardly by a sign, so, once I had been taken by her, the beautiful lady moved on, and said to Statius with a lady's grace, "Come with him."

If, reader, I had more space to write, I would still sing, in part, of the sweet drink that would never have sated me; but since all the pages laid out for this second canticle are full, the curb of art lets me go no further. I came back from that most holy water remade, as new plants are renewed with new foliage, pure and ready to rise to the stars.

Paradiso

Paradise
Beatrice leads Dante up through the heavens to the Empyrean and the vision of God.

CANTO 1

ITALIAN	ENGLISH
Par. 1.1 La gloria di colui che tutto move Per l' universo penetra, e risplende In una parte più, e meno altrove. Nel ciel che più della sua luce prende Fu' io, e vidi cose che ridire Nè sa, nè può chi di lassù discende; Perchè, appressando sè al suo disire, Nostro intelletto si profonda tanto, Che retro la memoria non può ire.	The glory of him who moves all things penetrates the universe and shines in one part more, and less elsewhere. I was in the heaven that receives most of his light, and I saw things that one who comes down from up there neither knows how nor is able to tell again; because, as it draws near to its desire, our intellect sinks so deep that memory cannot follow behind it.[1]
Par. 1.10 Veramente quant' io del regno santo Nella mia mente potei far tesoro, Sarà ora materia del mio canto. O buono Apollo, all' ultimo lavoro Fammi del tuo valor sì fatto vaso, Come domandi a dar l' amato alloro. Infino a qui l' un giogo di Parnaso Assai mi fu, ma or con ambedue M' è uopo entrar nell' aringo rimaso. Entra nel petto mio, e spira tue Sì come quando Marsia traesti Della vagina delle membra sue.	Yet as much of the holy kingdom as I was able to store up as treasure in my mind will now be the matter of my song. O good Apollo, for this last labor make me such a vessel of your power as you require before you grant your beloved laurel. Until now one peak of Parnassus was enough for me, but now I need both as I enter the arena that remains. Enter into my breast, and breathe as you did when you drew Marsyas out of the sheath of his limbs.[2]
Par. 1.22 O divina virtù, se mi ti presti Tanto che l' ombra del beato regno Segnata nel mio capo io manifesti, Venir vedra'mi al tuo diletto legno, E coronarmi allor di quelle foglie Che la materia e tu mi farai degno. Sì rade volte, padre, se ne coglie, Per trionfare o Cesare o Poeta, (Colpa e vergogna delle umane voglie) Che partorir letizia in sulla lieta Delfica deità dovria la fronda Peneia, quando alcun di sè asseta. Poca favilla gran fiamma seconda:	O divine power, if you lend yourself to me so far that I may make manifest the shadow of the blessed kingdom imprinted in my head, you will see me come to your beloved tree and then crown myself with those leaves of which the matter and you will make me worthy. So seldom, father, are they gathered for the triumph of either Caesar or poet (the fault and shame of human wishes), that the Peneian frond should give birth to joy in the joyful Delphic deity whenever it makes anyone thirst for it. A great flame follows a small spark: perhaps after me prayer will be made with better voices, so that Cirrha may respond.[3]

1 The heaven that receives most of God's light is the Empyrean, the highest heaven beyond all the physical spheres.
2 Parnassus, the mountain of poetry, has two peaks, traditionally sacred to the Muses and to Apollo. The satyr Marsyas challenged Apollo to a musical contest and, defeated, was flayed alive.

ITALIAN	ENGLISH
Forse retro da me con miglior voci Si pregherà perchè Cirra risponda.	
Par. 1.37 Surge ai mortali per diverse foci La lucerna del mondo; ma da quella Che quattro cerchi giunge con tre croci, Con miglior corso e con migliore stella Esce congiunta, e la mondana cera Più a suo modo tempera e suggella. Fatto avea di là mane e di qua sera Tal foce quasi; e tutto era là bianco Quello emisperio, e l' altra parte nera, Quando Beatrice in sul sinistro fianco Vidi rivolta, e riguardar nel sole: Aquila sì non gli s' affisse unquanco.	The lamp of the world rises upon mortals through different outlets; but from the one that joins four circles with three crosses it comes forth on a better course and joined with a better star, and it tempers and seals the wax of the world more after its own fashion. That outlet, more or less, had made morning there and evening here; and all that hemisphere there was white, and the other part black, when I saw Beatrice turned toward her left side and gazing into the sun: never did an eagle fix its eyes on it so.[4]
Par. 1.49 E sì come 'l secondo raggio suole Uscir del primo, e risalire insuso, Pur come peregrin che tornar vuole; Così dell' atto suo, per gli occhi infuso Nell' imagine mia, il mio si fece, E fissi gli occhi al sole oltre a nostr' uso. Molto è licito là, che qui non lece Alle nostre virtù, mercè del loco Fatto per proprio dell' umana spece. Io nol soffersi molto, nè sì poco, Ch' io nol vedessi sfavillar dintorno, Qual ferro che bogliente esce del foco.	And just as a second ray usually issues from the first and rises up again, like a pilgrim who wants to return, so from her act, poured through my eyes into my imagination, mine was made, and I fixed my eyes on the sun beyond our custom. Much is permitted there that is not permitted here to our powers, thanks to the place made as the proper home of the human race. I did not endure it long, nor so little that I did not see it sparkle all around, like molten iron coming out of the fire.
Par. 1.61 E di subito parve giorno a giorno Essere aggiunto, come quei che puote Avesse il ciel d' un altro sole adorno. Beatrice tutta nell' eterne rote Fissa con gli occhi stava, ed io in lei Le luci fissi, di lassù remote; Nel suo aspetto tal dentro mi fei, Qual si fe' Glauco nel gustar dell' erba, Che il fe' consorte in mar degli altri Dei. Trasumanar significar *per verba* Non si poria; però l' esemplo basti A cui esperienza grazia serba.	And suddenly it seemed that day had been added to day, as if he who has the power had adorned the heaven with another sun. Beatrice was standing with her eyes wholly fixed on the eternal wheels, and I fixed on her my eyes, withdrawn from on high; gazing at her I became within me as Glaucus became on tasting the herb that made him a companion of the other gods in the sea. To pass beyond the human could not be signified *per verba* [in words]; so let the example suffice for those to whom grace reserves the experience.[5]
Par. 1.73 S' io era sol di me quel che creasti Novellamente, Amor che il ciel governi, Tu il sai, che col tuo lume mi levasti. Quando la rota, che tu sempiterni Desiderato, a sè mi fece atteso, Con l' armonia che temperi e discerni, Parvemi tanto allor del cielo acceso	Whether I was only that part of me which you created last, Love who governs the heavens, you know, who lifted me with your light. When the wheel that you make eternal by being desired drew my attention to itself with the harmony that you tune and measure out, so much of the sky then seemed to me kindled by the flame of the sun

3 The Peneian frond is the laurel, into which Daphne, daughter of the river-god Peneus, was changed as she fled Apollo, the Delphic deity. Cirrha was a town near Delphi sacred to Apollo.
4 The four circles (horizon, equator, ecliptic and equinoctial colure) meet in three crosses where the sun rises at the spring equinox, in Aries. It is morning in the hemisphere of Purgatory and evening in ours.
5 In Ovid, Glaucus was a fisherman who ate a magic herb and was changed into a sea-god.

ITALIAN	ENGLISH
Dalla fiamma del sol, che pioggia o fiume Lago non fece mai tanto disteso. La novità del suono e il grande lume Di lor cagion m' accesero un disio Mai non sentito di cotanto acume.	that rain or river never made a lake so wide. The newness of the sound and the great light kindled in me a desire to know their cause, never felt with such keenness.[6]
Par. 1.85 Ond' ella, che vedea me sì com' io, A quietarmi l' animo commosso, Pria ch' io a domandar, la bocca aprio, E cominciò: 'Tu stesso ti fai grosso Col falso immaginar, sì che non vedi Ciò che vedresti, se l' avessi scosso. Tu non se' in terra, sì come tu credi; Ma folgore, fuggendo il proprio sito, Non corse come tu ch' ad esso riedi.'	Then she, who saw me as well as I saw myself, to quiet my stirred mind, opened her mouth before I could open mine to ask, and began: "You make yourself dull with false imagining, so that you do not see what you would see if you had shaken it off. You are not on earth, as you believe; but lightning, fleeing its proper place, never ran as fast as you who are returning to yours."
Par. 1.94 S' io fui del primo dubbio disvestito Per le sorrise parolette brevi, Dentro ad un nuovo più fui irretito; E dissi: 'Già contento requievi Di grande ammirazion; ma ora ammiro Com' io trascenda questi corpi lievi.' Ond' ella, appresso d' un pio sospiro, Gli occhi drizzò ver me con quel sembiante Che madre fa sopra figliuol deliro; E cominciò: 'Le cose tutte quante Hann' ordine tra loro; e questo è forma Che l' universo a Dio fa simigliante.	If I was stripped of my first doubt by those brief little words, smiled out to me, I was caught all the more within a new one; and I said: "I was already content and at rest from a great wonder; but now I wonder how I rise beyond these light bodies." Then she, after a sigh of pity, turned her eyes toward me with the look a mother gives her delirious child, and began: "All things whatsoever have an order among themselves; and this is the form that makes the universe resemble God.[7]
Par. 1.106 Qui veggion l' alte creature l' orma Dell' eterno valore, il quale è fine Al quale è fatta la toccata norma. Nell' ordine ch' io dico sono accline Tutte nature, per diverse sorti, Più al principio loro e men vicine; Onde si movono a diversi porti Per lo gran mar dell' essere, e ciascuna Con istinto a lei dato che la porti. Questi ne porta il foco inver la luna, Questi nei cor mortali è permotore, Questi la terra in sè stringe ed aduna.	In this the high creatures see the imprint of the eternal Worth, which is the end for which the rule just mentioned is made. In the order I speak of all natures are inclined, by different lots, nearer to their source or less near; so they move to different ports over the great sea of being, each with an instinct given to it to carry it. This carries fire toward the moon; this is the moving force in mortal hearts; this binds the earth together and unites it in itself.
Par. 1.118 Nè pur le creature che son fuore D' intelligenza quest' arco saetta, Ma quelle ch' hanno intelletto ed amore. La provvidenza che cotanto assetta, Del suo lume fa il ciel sempre quieto, Nel qual si volge quel ch' ha maggior fretta: Ed ora lì, com' a sito decreto,	And this bow shoots not only the creatures that lack intelligence, but also those that have intellect and love. The providence that sets all this in order makes forever still with its light the heaven within which turns the one that has the greatest speed; and there now, as to an appointed site, the power of that bowstring carries us, which aims whatever it shoots at a joyful target.[8]

6 The part created last is the soul, which God creates directly once the body is formed; the doubt echoes Saint Paul's "whether in the body or out of the body" (2 Corinthians 12).
7 The light bodies are the elements of air and fire, which in medieval cosmology lie between the earth and the sphere of the moon.

ITALIAN	ENGLISH
Cen porta la virtù di quella corda, Che ciò che scocca drizza in segno lieto.	
Par. 1.127 Ver' è che, come forma non s' accorda Molte fiate alla intenzion dell' arte, Perch' a risponder la materia è sorda, Così da questo corso si diparte Talor la creatura, ch' ha potere Di piegar, così pinta, in altra parte, (E sì come veder si può cadere Foco di nube) se l' impeto primo L' atterra, torto da falso piacere.	It is true that, just as a form often does not accord with the intention of the art, because the material is deaf to respond, so the creature sometimes departs from this course, since it has the power, though so impelled, to swerve in another direction (just as fire can be seen to fall from a cloud), if the first impulse, twisted by false pleasure, brings it down to earth.
Par. 1.136 Non dei più ammirar, se bene estimo, Lo tuo salir, se non come d' un rivo Se d' alto monte scende giuso ad imo. Maraviglia sarebbe in te, se privo D' impedimento giù ti fossi assiso, Come a terra quiete in foco vivo.' Quinci rivolse inver lo cielo il viso.	You should no longer wonder, if I judge rightly, at your rising, any more than at a stream if it descends from a high mountain down to the bottom. It would be a marvel in you if, freed of hindrance, you had stayed seated below, as stillness on earth would be in living fire." Then she turned her face back toward heaven.

CANTO 2

ITALIAN	ENGLISH
Par. 2.1 O voi che siete in piccioletta barca, Desiderosi d' ascoltar, seguiti Retro al mio legno che cantando varca, Tornate a riveder li vostri liti, Non vi mettete in pelago; chè forse Perdendo me rimarreste smarriti. L' acqua ch' io prendo giammai non si corse: Minerva spira, e conducemi Apollo, E nove Muse mi dimostran l' Orse.	O you who are in a little boat, eager to listen, who have followed behind my ship that sails on singing, turn back to see your own shores again; do not put out onto the open sea, for perhaps, losing me, you would be left astray. The waters I take were never sailed before: Minerva breathes, and Apollo guides me, and nine Muses show me the Bears.[9]
Par. 2.10 Voi altri pochi, che drizzaste il collo Per tempo al pan degli Angeli, del quale Vivesi qui, ma non sen vien satollo, Metter potete ben per l' alto sale Vostro navigio, servando mio solco Dinanzi all' acqua che ritorna equale. Quei gloriosi che passaro a Colco, Non s' ammiraron, come voi farete, Quando Jason vider fatto bifolco. La concreata e perpetua sete Del deiforme regno cen portava Veloci, quasi come il ciel vedete.	You other few who lifted your necks in time toward the bread of angels, on which one lives here but never comes away from it filled, you may well put your vessel out upon the deep salt sea, keeping to my furrow ahead of the water that turns level again. Those glorious ones who crossed over to Colchis were not as amazed as you will be, when they saw Jason turned plowman. The thirst, inborn and perpetual, for the godlike kingdom carried us up almost as swiftly as you see the heavens move.[10]
Par. 2.22 Beatrice in suso, ed io in lei guardava; E forse in tanto, in quanto un quadrel posa,	Beatrice was looking upward, and I at her; and perhaps in as much time as a bolt strikes, and flies,

8 The still heaven is the Empyrean; the one turning within it with the greatest speed is the Primum Mobile, the outermost moving sphere.
9 Minerva is the goddess of wisdom; the Bears are the northern constellations by which sailors steered.
10 The Argonauts sailed with Jason to Colchis for the Golden Fleece and saw him yoke fire-breathing bulls to plow a field.

ITALIAN	ENGLISH
E vola, e dalla noce si dischiava, Giunto mi vidi ove mirabil cosa Mi torse il viso a sè; e però quella, Cui non potea mia opra essere ascosa, Volta ver me sì lieta come bella: 'Drizza la mente in Dio grata,' mi disse, 'Che n' ha congiunti con la prima stella.' Pareva a me che nube ne coprisse Lucida, spessa, solida e polita, Quasi adamante che lo sol ferisse.	and is released from the catch, I saw myself arrived where a wondrous thing drew my sight to itself; and so she from whom my doings could not be hidden turned toward me, as happy as she was beautiful, and said to me: "Direct your mind gratefully to God, who has joined us with the first star." It seemed to me that a cloud covered us, shining, dense, solid and polished, like a diamond struck by the sun.[11]
Par. 2.34 Per entro sè l' eterna margarita Ne ricevette, com' acqua recepe Raggio di luce, permanendo unita, S' io era corpo, e qui non si concepe Com' una dimension altra patio, Ch' esser convien se corpo in corpo repe, Accender ne dovria più il disio Di veder quella essenza, in che si vede Come nostra natura e Dio s' unio. Lì si vedrà ciò che tenem per fede, Non dimostrato, ma fia per sè noto, A guisa del ver primo che l' uom crede.	The eternal pearl received us within itself, as water receives a ray of light while remaining whole. If I was a body—and here one cannot conceive how one dimension admitted another, as must happen if body enters body—the desire should kindle us all the more to see that essence in which one sees how our nature and God were united. There what we hold by faith will be seen, not demonstrated, but known in itself, like the first truth that man believes.

THE SPOTS ON THE MOON

Dante asks what causes the moon's dark marks, and Beatrice refutes his explanation.

ITALIAN	ENGLISH
Par. 2.46 Io risposi: 'Madonna, sì devoto Com' esser posso più, ringrazio lui Lo qual dal mortal mondo m' ha remoto. Ma ditemi, che son li segni bui Di questo corpo, che laggiuso in terra Fan di Cain favoleggiare altrui?' Ella sorrise alquanto, e poi: 'S' egli erra L' opinion,' mi disse, 'dei mortali, Dove chiave di senso non disserra, Certo non ti dovrien punger gli strali D' ammirazione omai; poi retro ai sensi Vedi che la ragione ha corte l' ali.	I answered: "My lady, as devoutly as I possibly can, I thank him who has removed me from the mortal world. But tell me, what are the dark marks on this body, which down there on earth make people tell tales of Cain?" She smiled a little, and then: "If the opinion of mortals errs," she said to me, "where the key of the senses does not unlock, surely the arrows of wonder should not pierce you now, since you see that reason, following the senses, has short wings.[12]
Par. 2.58 Ma dimmi quel che tu da te ne pensi?' Ed io: 'Ciò che n' appar quassù diverso, Credo che il fanno i corpi rari e densi.' Ed ella: 'Certo assai vedrai sommerso Nel falso il creder tuo, se bene ascolti L' argomentar ch' io gli farò avverso. La spera ottava vi dimostra molti Lumi, li quali nel quale e nel quanto	But tell me what you yourself think of it." And I: "What appears varied to us up here I believe is caused by bodies rare and dense." And she: "Certainly you will see your belief deeply sunk in falsehood, if you listen well to the argument I will make against it. The eighth sphere shows you many lights, which in quality and in quantity can be seen to have different aspects. If rare and dense

11 The first star is the Moon, the lowest of the heavenly spheres.
12 Popular belief held that the spots on the moon showed Cain carrying a bundle of thorns.

ITALIAN	ENGLISH
Notar si posson di diversi volti. Se raro e denso ciò facesser tanto, Una sola virtù sarebbe in tutti, Più e men distributa, ed altrettanto.	alone did all this, one single power would be in them all, distributed more or less, or equally.
Par. 2.70 Virtù diverse esser convengon frutti Di principii formali, e quei, fuor ch' uno, Seguiterieno a tua ragion distrutti. Ancor, se raro fosse di quel bruno Cagion che tu domandi, od oltre in parte Fora di sua materia sì digiuno Esto pianeta, o sì come comparte Lo grasso e il magro un corpo, così questo Nel suo volume cangerebbe carte. Se il primo fosse, fora manifesto Nell' eclissi del sol, per trasparere Lo lume, come in altro raro ingesto.	Different powers must be the fruits of formal principles, and those, all but one, would by your reasoning be destroyed. Moreover, if rarity were the cause of that darkness you ask about, either this planet would be so starved of its matter right through in places, or else, just as a body apportions fat and lean, so this one would alternate the pages in its volume. If the first were so, it would be evident in the eclipse of the sun, from the light shining through, as it does through anything else rare into which it is poured.
Par. 2.82 Questo non è; però è da vedere Dell' altro, e s' egli avvien ch' io l' altro cassi, Falsificato fia lo tuo parere. S' egli è che questo raro non trapassi, Esser conviene un termine, da onde Lo suo contrario più passar non lassi; Ed indi l' altrui raggio si rifonde Così, come color torna per vetro, Lo qual diretro a sè piombo nasconde. Or dirai tu ch' ei si dimostra tetro Quivi lo raggio più che in altre parti, Per esser lì rifratto più a retro.	This is not so; therefore we must look at the other case, and if I happen to cancel the other, your opinion will be proved false. If it is so that this rarity does not pass right through, there must be a limit beyond which its contrary will not let it pass further; and from there the ray of another body is thrown back, just as color returns through glass that hides lead behind it. Now you will say that the ray shows itself dimmer there than in other parts, because it is reflected there from farther back.
Par. 2.94 Da questa instanzia può diliberarti Esperienza, se giammai la provi, Ch' esser suol fonte ai rivi di vostr' arti. Tre specchi prenderai, e due rimovi Da te d' un modo, e l' altro, più rimosso, Tr' ambo li primi gli occhi tuoi ritrovi. Rivolto ad essi fa che dopo il dosso Ti stea un lume che i tre specchi accenda, E torni a te da tutti ripercosso. Benchè nel quanto tanto non si stenda La vista più lontana, lì vedrai Come convien ch' egualmente risplenda.	From this objection experiment can free you, if you ever try it — experiment, which is usually the spring for the streams of your arts. You will take three mirrors, and set two at an equal distance from you, and let the other, set farther away, meet your eyes between the first two. Turning toward them, have a light placed behind your back that lights the three mirrors and comes back to you reflected from them all. Although the more distant image does not spread as far in size, there you will see that it must shine with equal brightness.

ITALIAN	ENGLISH
Par. 2.106 Or come ai colpi delli caldi rai Della neve riman nudo il suggetto E dal colore e dal freddo primai; Così rimaso te nello intelletto Voglio informar di luce sì vivace, Che ti tremolerà nel suo aspetto. Dentro dal ciel della divina pace Si gira un corpo, nella cui virtute L' esser di tutto suo contento giace. Lo ciel seguente, ch' ha tante vedute, Quell' esser parte per diverse essenze Da lui distinte e da lui contenute.	Now, just as under the blows of the warm rays the substance beneath the snow is left bare both of its former color and of its cold, so you, left thus in your intellect, I wish to inform with a light so living that it will twinkle as you look on it. Within the heaven of the divine peace a body turns, in whose power lies the being of all that it contains. The following heaven, which has so many sights, distributes that being among diverse essences, distinct from it and contained by it.[13]
Par. 2.118 Gli altri giron per varie differenze Le distinzion che dentro da sè hanno Dispongono a lor fini e lor semenze. Questi organi del mondo così vanno, Come tu vedi omai, di grado in grado, Che di su prendono, e di sotto fanno. Riguarda bene a me sì com' io vado Per questo loco al ver che tu disiri, Sì che poi sappi sol tener lo guado.	The other circling heavens, by various differences, dispose the distinctions they hold within themselves toward their ends and their seeds. These organs of the world proceed thus, as you now see, from grade to grade, for they take from above and act below. Watch well how I make my way through this place toward the truth you desire, so that afterward you may know how to keep to the ford alone.
Par. 2.127 Lo moto e la virtù dei santi giri, Come dal fabbro l' arte del martello, Dai beati motor convien che spiri; E il ciel, cui tanti lumi fanno bello, Dalla mente profonda che lui volve Prende l' image, e fassene suggello. E come l' alma dentro a vostra polve Per differenti membra, e conformate A diverse potenze, si risolve; Così l' intelligenza sua bontate Multiplicata per le stelle spiega, Girando sè sopra sua unitate.	The motion and the power of the holy circles must breathe forth from the blessed movers, as the art of the hammer from the smith; and the heaven that so many lights make beautiful takes the image from the deep mind that turns it, and makes itself the seal of it. And as the soul within your dust is diffused through different members, shaped for different powers, so the intelligence unfolds its goodness, multiplied through the stars, while revolving upon its own unity.[14]
Par. 2.139 Virtù diversa fa diversa lega Col prezioso corpo ch' ell' avviva, Nel qual, sì come vita in voi, si lega. Per la natura lieta onde deriva, La virtù mista per lo corpo luce, Come letizia per pupilla viva. Da essa vien ciò che da luce a luce Par differente, non da denso e raro: Essa è formal principio che produce, Conforme a sua bontà, lo turbo e il chiaro.'	Different power makes a different alloy with the precious body that it quickens, in which it is bound, just as life is in you. Because of the joyful nature from which it derives, the mingled power shines through the body as joy through a living pupil. From it comes what seems different from light to light, not from dense and rare: it is the formal principle that produces, according to its goodness, the dark and the bright."

13 The heaven of the divine peace is the motionless Empyrean; the body turning within it is the Primum Mobile, and the next heaven, with its many sights, is the sphere of the fixed stars.
14 The blessed movers are the angels, who in medieval cosmology turn the heavenly spheres.

CANTO 3

ITALIAN	ENGLISH
Par. 3.1 Quel sol, che pria d' amor mi scaldò il petto, Di bella verità m' avea scoperto, Provando e riprovando, il dolce aspetto; Ed io, per confessar corretto e certo Me stesso, tanto quanto si convenne, Levai lo capo a proferer più erto. Ma vision m' apparve, che ritenne A sè me tanto stretto per vedersi, Che di mia confession non mi sovvenne.	That sun which first warmed my breast with love had uncovered for me, by proof and refutation, the sweet face of a beautiful truth; and I, to confess myself corrected and certain, as far as was fitting, raised my head higher to speak. But a vision appeared to me that held me so close to itself, to look at it, that I did not remember my confession.
Par. 3.10 Quali per vetri trasparenti e tersi, O ver per acque nitide e tranquille, Non sì profonde che i fondi sien persi, Tornan dei nostri visi le postille Debili sì, che perla in bianca fronte Non vien men tosto alle nostre pupille; Tali vid' io più facce a parlar pronte, Perch' io dentro all' error contrario corsi A quel ch' accese amor tra l' uomo e il fonte.	As through clear and polished glass, or else through limpid and tranquil waters, not so deep that the bottom is lost, the outlines of our faces come back so faint that a pearl on a white forehead comes no more slowly to our pupils; so I saw many faces eager to speak, so that I ran into the error opposite to the one that kindled love between the man and the spring.[15]
Par. 3.19 Subito, sì com' io di lor m' accorsi, Quelle stimando specchiati sembianti, Per veder di cui fosser, gli occhi torsi; E nulla vidi, e ritorsili avanti Dritti nel lume della dolce guida, Che sorridendo ardea negli occhi santi. 'Non ti maravigliar perch' io sorrida,' Mi disse, 'appresso il tuo pueril coto, Poi sopra il vero ancor lo piè non fida, Ma ti rivolve, come suole, a voto. Vere sustanzie son ciò che tu vedi, Qui rilegate per manco di voto.	At once, as soon as I became aware of them, thinking them mirrored semblances, I turned my eyes to see whose they were; and I saw nothing, and turned them forward again, straight into the light of my sweet guide, who was smiling and glowing in her holy eyes. "Do not wonder that I smile," she said to me, "at your childish thought, since it does not yet trust its foot upon the truth, but turns you, as it usually does, toward emptiness. What you see are true substances, relegated here for failure in their vows.

PICCARDA

In the heaven of the Moon, Piccarda Donati tells Dante who she is and why she is here.

ITALIAN	ENGLISH
Par. 3.31 Però parla con esse, ed odi, e credi; Chè la verace luce che le appaga Da sè non lascia lor torcer li piedi.' Ed io all' ombra, che parea più vaga Di ragionar, drizza'mi, e cominciai, Quasi com' uom cui troppa voglia ismaga: 'O ben creato spirito, che a' rai Di vita eterna la dolcezza senti, Che non gustata non s' intende mai; Grazioso mi fia, se mi contenti	So speak with them, and listen, and believe; for the true light that satisfies them does not let them turn their feet away from it." And I turned to the shade that seemed most eager to talk, and began, almost like a man whom too much longing confounds: "O well-created spirit, who in the rays of eternal life feel the sweetness that, untasted, is never understood, it would be a kindness to me if you satisfied me with your name and with the lot

15 Narcissus fell in love with his reflection in a spring, taking an image for a real person; Dante makes the opposite mistake.

ITALIAN	ENGLISH
Del nome tuo e della vostra sorte.' Ond' ella pronta e con occhi ridenti:	you share." At which she, readily and with smiling eyes:
Par. 3.43 'La nostra carità non serra porte A giusta voglia, se non come quella Che vuol simile a sè tutta sua corte. Io fui nel mondo vergine sorella; E se la mente tua ben si riguarda, Non mi ti celerà l' esser più bella, Ma riconoscerai ch' io son Piccarda, Che posta qui con questi altri beati, Beata sono in la spera più tarda. Li nostri affetti, che solo infiammati Son nel piacer dello Spirito Santo, Letizian del suo ordine formati.	"Our charity does not shut its doors to a just wish, any more than does that charity which wills all its court to be like itself. In the world I was a virgin sister; and if your mind looks well into itself, my being more beautiful will not hide me from you, but you will recognize that I am Piccarda, who, placed here with these other blessed ones, am blessed in the slowest sphere. Our affections, which are kindled only in the pleasure of the Holy Spirit, rejoice in being formed according to his order.[16]
Par. 3.55 E questa sorte, che par giù cotanto, Però n' è data, perchè fur negletti Li nostri voti, e vòti in alcun canto.' Ond' io a lei: 'Ne' mirabili aspetti Vostri risplende non so che divino, Che vi trasmuta dai primi concetti. Però non fui a rimembrar festino, Ma or m' aiuta ciò che tu mi dici, Sì che raffigurar m' è più latino. Ma dimmi: voi che siete qui felici, Desiderate voi più alto loco Per più vedere, o per più farvi amici?'	And this lot, which seems so low, is given to us because our vows were neglected, and void in some respect." Then I to her: "In your marvelous aspects there shines I know not what divine, which transforms you from our first conceptions of you. So I was not quick to remember, but now what you tell me helps me, so that recognizing you is easier for me. But tell me: you who are happy here, do you desire a higher place, to see more, or to make yourselves more dear?"
Par. 3.67 Con quelle altr' ombre pria sorrise un poco; Da indi mi rispose tanto lieta, Ch' arder parea d' amor nel primo foco: 'Frate, la nostra volontà quieta Virtù di carità, che fa volerne Sol quel ch' avemo, e d' altro non ci asseta. Se disiassimo esser più superne, Foran discordi li nostri disiri Dal voler di colui che qui ne cerne, Che vedrai non capere in questi giri, S' essere in carità è qui *necesse*, E se la sua natura ben rimiri.	With those other shades she first smiled a little; then she answered me so gladly that she seemed to burn with love in the first fire: "Brother, the power of charity quiets our will, which makes us will only what we have, and gives us no thirst for anything else. If we desired to be higher up, our desires would be in discord with the will of him who assigns us here; which you will see has no place in these circles, if to be in charity is here *necesse* [necessary], and if you consider its nature well.
Par. 3.79 Anzi è formale ad esto beato *esse* Tenersi dentro alla divina voglia, Per ch' una fansi nostre voglie stesse. Sì che, come noi sem di soglia in soglia Per questo regno, a tutto il regno piace, Com' allo re ch' a suo voler ne invoglia: E la sua volontate è nostra pace; Ella è quel mare al qual tutto si move Ciò ch' ella crea, e che natura face.'	Indeed it is the very form of this blessed *esse* [being] to keep ourselves within the divine will, so that our wills themselves are made one. So the way we are placed, from threshold to threshold throughout this kingdom, pleases the whole kingdom, as it pleases the king who draws our wills to his will; and his will is our peace; it is that sea to which all things move, whatever it creates and nature makes."

16 Piccarda Donati, sister of Forese and of the Black leader Corso Donati, was a nun of the Poor Clares whom Corso took by force from her convent to be married.

ITALIAN	ENGLISH
Par. 3.88 Chiaro mi fu allor com' ogni dove In cielo è Paradiso, e sì la grazia Del sommo ben d' un modo non vi piove. Ma sì com' egli avvien, se un cibo sazia, E d' un altro rimane ancor la gola, Che quel si chiede, e di quel si ringrazia; Così fec' io con atto e con parola, Per apprender da lei qual fu la tela Onde non trasse infino a co la spola.	It was clear to me then how everywhere in heaven is Paradise, even though the grace of the highest good does not rain down there in one measure. But just as it happens, if one food satisfies us and the appetite for another still remains, that we ask for this and give thanks for that; so did I with gesture and with word, to learn from her what was the web through which she did not draw the shuttle to the end.
Par. 3.97 'Perfetta vita ed alto merto inciela Donna più su,' mi disse, 'alla cui norma Nel vostro mondo giù si veste e vela, Perchè in fino al morir si vegghi e dorma Con quello sposo ch' ogni voto accetta, Che caritate a suo piacer conforma. Dal mondo, per seguirla, giovinetta Fuggi'mi, e nel suo abito mi chiusi, E promisi la via della sua setta. Uomini poi, a mal più ch' al bene usi, Fuor mi rapiron della dolce chiostra; E Dio si sa qual poi mia vita fusi.	"A perfect life and high merit place in heaven, higher up, a lady," she said to me, "by whose rule in your world below women take the habit and the veil, so that until death they may wake and sleep with that bridegroom who accepts every vow that charity conforms to his pleasure. To follow her, I fled from the world as a young girl, and enclosed myself in her habit, and promised to keep the way of her order. Then men more used to evil than to good tore me out of the sweet cloister; and God knows what my life became after that.[17]
Par. 3.109 E quest' altro splendor, che ti si mostra Dalla mia destra parte, e che s' accende Di tutto il lume della spera nostra, Ciò ch' io dico di me di sè intende: Sorella fu, e così le fu tolta Di capo l' ombra delle sacre bende. Ma poi che pur al mondo fu rivolta Contra suo grato e contra buona usanza, Non fu dal vel del cor giammai disciolta.	And this other splendor that shows itself to you on my right side, and that kindles with all the light of our sphere, takes what I say of myself as said of herself: she was a sister, and in the same way the shadow of the sacred veils was taken from her head. But after she had been turned back to the world, against her will and against good custom, she was never released from the veil of the heart.
Par. 3.118 Quest' è la luce della gran Costanza, Che del secondo vento di Soave Generò il terzo, e l' ultima possanza.' Così parlommi, e poi cominciò: *Ave*, *Maria*, cantando; e cantando vanio, Come per acqua cupa cosa grave. La vista mia, che tanto la seguio Quanto possibil fu, poi che la perse, Volsesi al segno di maggior disio, Ed a Beatrice tutta si converse; Ma quella folgorò nello mio sguardo Sì che da prima il viso non sofferse; E ciò mi fece a domandar più tardo.	This is the light of the great Constance, who from the second gale of Swabia bore the third, and the last power." So she spoke to me, and then began to sing *Ave Maria* [Hail Mary], and singing she vanished, like a heavy thing through deep water. My sight, which followed her as far as was possible, after it lost her, turned to the mark of its greater desire and gave itself wholly to Beatrice; but she flashed so on my gaze that at first my sight could not endure it; and this made me slower to ask.[18]

17 The lady is Saint Clare of Assisi (c. 1194–1253), follower of Saint Francis and founder of the order of the Poor Clares.
18 Constance of Hauteville (1154–1198), queen of Sicily and, by legend, once a nun, married Emperor Henry VI, son of Frederick Barbarossa, and bore Frederick II, the last of the great Swabian emperors.

CANTO 4

ITALIAN	ENGLISH
Par. 4.1 Intra due cibi, distanti e moventi D' un modo, prima si morria di fame, Che liber' uomo l' un recasse ai denti. Sì si starebbe un agno intra due brame Di fieri lupi, egualmente temendo; Sì si starebbe un cane intra due dame. Per che, s' io mi tacea, me non riprendo, Dalli miei dubbi d' un modo sospinto, Poich' era necessario, nè commendo. Io mi tacea, ma il mio disir dipinto M' era nel viso, e il domandar con ello Più caldo assai, che per parlar distinto.	Between two foods, equally distant and equally tempting, a free man would die of hunger before he brought either one to his teeth. So a lamb would stand still between the cravings of two fierce wolves, fearing both alike; so a dog would stand still between two does. Therefore, if I kept silent, driven equally by my two doubts, I do not reproach myself, since it was necessary, nor do I commend myself. I kept silent, but my desire was painted on my face, and my question with it, far more ardently than if I had spoken it plainly.
Par. 4.13 Fe' sì Beatrice, qual fe' Daniello, Nabuccodonosor levando d' ira, Che l' avea fatto ingiustamente fello, E disse: 'Io veggio ben come ti tira Uno ed altro disio, sì che tua cura Sè stessa lega sì che fuor non spira. Tu argomenti: "Se il buon voler dura, La violenza altrui per qual ragione Di meritar mi scema la misura?" Ancor di dubitar ti dà cagione, Parer tornarsi l' anime alle stelle, Secondo la sentenza di Platone.	Beatrice did as Daniel did when he lifted Nebuchadnezzar out of the anger that had made him unjustly cruel, and said: "I see clearly how one desire and the other pull at you, so that your eagerness binds itself so tightly that it cannot breathe out. You argue: 'If the good will endures, by what reason does another's violence lessen the measure of my merit?' A further cause for doubt is given you by the souls' seeming to return to the stars, according to the teaching of Plato.[19]
Par. 4.25 Queste son le question che nel tuo *velle* Pontano egualemente; e però pria Tratterò quella che più ha di felle. Dei Serafin colui che più s' india, Moisè, Samuel, e quel Giovanni, Qual prender vuoli, io dico, non Maria, Non hanno in altro cielo i loro scanni, Che quegli spirti che mo t' appariro, Nè hanno all' esser lor più o meno anni. Ma tutti fanno bello il primo giro, E differentemente han dolce vita, Per sentir più e men l' eterno spiro.	These are the questions that press equally on your *velle* [will]; and so I will first deal with the one that has more gall in it. Of the Seraphim, the one who most enters into God, Moses, Samuel, and whichever John you choose to take—I say, not even Mary—have their seats in no other heaven than those spirits who appeared to you just now, nor do they have more or fewer years for their existence. But all of them make the first circle beautiful, and they have sweet life in differing measure, through feeling the eternal breath more and less.[20]
Par. 4.37 Qui si mostraron, non perchè sortita Sia questa spera lor; ma per far segno Della celestial ch' ha men salita. Così parlar conviensi al vostro ingegno, Perocchè solo da sensato apprende Ciò che fa poscia d' intelletto degno. Per questo la Scrittura condiscende	They showed themselves here not because this sphere is allotted to them, but to give a sign of the heavenly rank that is least exalted. It is fitting to speak in this way to your human understanding, since only from what is perceived by the senses does it grasp what it then makes worthy of the in-

19 Nebuchadnezzar had ordered his wise men killed for failing to recover and interpret a dream he had forgotten; Daniel did both and calmed his anger (Daniel 2).
20 Either John: the Baptist or the Evangelist. The "first circle" is the Empyrean, the highest heaven, where all the blessed actually dwell.

ITALIAN	ENGLISH
A vostra facultate, e piedi e mano Attribuisce a Dio, ed altro intende; E santa Chiesa con aspetto umano Gabriel e Michel vi rappresenta, E l' altro che Tobia rifece sano.	tellect. For this reason Scripture condescends to your capacity, and attributes feet and hands to God while meaning something else; and Holy Church represents to you in human form Gabriel and Michael, and the other who made Tobit whole again.[21]
Par. 4.49 Quel che Timeo dell' anime argomenta Non è simile a ciò che qui si vede, Però che, come dice, par che senta. Dice che l' alma alla sua stella riede, Credendo quella quindi esser decisa, Quando natura per forma la diede. E forse sua sentenza è d' altra guisa Che la voce non suona, ed esser puote Con intenzion da non esser derisa.	What Timaeus argues about souls is not like what is seen here, for he seems to mean it just as he says it. He says that the soul returns to its star, believing it was cut off from there when nature gave it to be a body's form. And perhaps his opinion is of another kind than his words sound, and may have a meaning not to be laughed at.[22]
Par. 4.58 S' egl' intende tornare a queste rote L' onor dell' influenza e il biasmo, forse In alcun vero suo arco percote. Questo principio male inteso torse Già tutto il mondo quasi, sì che Giove, Mercurio e Marte a nominar trascorse. L' altra dubitazion che ti commove Ha men velen, perocchè sua malizia Non ti poria menar da me altrove. Parere ingiusta la nostra giustizia Negli occhi dei mortali, è argomento Di fede, e non d' eretica nequizia.	If he means that the honor and the blame for their influence return to these wheels, perhaps his bow strikes some truth. This principle, badly understood, once misled almost the whole world, so that it went astray into naming Jove, Mercury and Mars. The other doubt that troubles you has less venom, because its malice could not lead you elsewhere, away from me. That our justice should seem unjust in the eyes of mortals is a ground for faith, and not for heretical wickedness.
Par. 4.70 Ma perchè puote vostro accorgimento Ben penetrare a questa veritate, Come disiri, ti farò contento. Se violenza è quando quel che pate Niente conferisce a quel che isforza, Non fur quest' alme per essa scusate; Chè volontà, se non vuol, non si ammorza, Ma fa come natura face in foco, Se mille volte violenza il torza; Perchè, s' ella si piega assai o poco, Segue la forza; e così queste fero, Possendo ritornare al santo loco.	But since your understanding can well penetrate this truth, I will satisfy you as you desire. If violence is when the one who suffers contributes nothing to what forces him, these souls were not excused by it; for the will, if it does not will, is not extinguished, but does as nature does in fire, even if violence twists it a thousand times. For if it bends, much or little, it goes along with the force; and so these did, when they could have returned to the holy place.
Par. 4.82 Se fosse stato lor volere intero, Come tenne Lorenzo in sulla grada, E fece Muzio alla sua man severo, Così le avria ripinte per la strada Ond' eran tratte, come furo sciolte; Ma così salda voglia è troppo rada. E per queste parole, se ricolte	If their will had been whole, like the will that held Lawrence on the gridiron and made Mucius severe to his own hand, it would have pushed them back along the road from which they had been dragged, as soon as they were free; but so firm a will is all too rare. And by these words, if you have gathered them as you should, the argument is cancelled

21 The archangel Raphael, who in the Book of Tobit cures the blindness of Tobit.
22 In Plato's dialogue *Timaeus*, named for its chief speaker, the Creator assigns each soul to a star, to which it returns after a good life.

ITALIAN	ENGLISH
L' hai come devi, è l' argomento casso, Che t' avria fatto noia ancor più volte. Ma or ti s' attraversa un altro passo Dinanzi agli occhi tal, che per te stesso Non usciresti, pria saresti lasso.	that would have troubled you many times more. But now another pass crosses before your eyes, such that you would never get out of it by yourself; you would grow weary first.[23]
Par. 4.94 Io t' ho per certo nella mente messo, Ch' alma beata non poria mentire, Perocch' è sempre al primo vero appresso: E poi potesti da Piccarda udire, Che l' affezion del vel Costanza tenne, Sì ch' ella par qui meco contradire. Molte fiate già, frate, addivenne Che per fuggir periglio, contro a grato Si fe' di quel che far non si convenne; Come Almeone, che di ciò pregato Dal padre suo, la propria madre spense; Per non perder pietà si fe' spietato.	I have set it firmly in your mind that a blessed soul could not lie, since it is always close to the first truth; and then you could hear from Piccarda that Constance kept her affection for the veil, so that she seems here to contradict me. Many times before now, brother, it has happened that to escape danger people did, against their will, what it was not right to do; like Alcmaeon, who, begged to do it by his father, killed his own mother: so as not to fail in piety, he became pitiless.[24]
Par. 4.106 A questo punto voglio che tu pense Che la forza al voler si mischia, e fanno Sì che scusar non si posson l' offense. Voglia assoluta non consente al danno, Ma consentevi in tanto in quanto teme, Se si ritrae, cadere in più affanno. Però, quando Piccarda quello espreme, Della voglia assoluta intende, ed io Dell' altra, sì che ver diciamo insieme.'	At this point I want you to consider that force mixes with the will, and together they act so that the offenses cannot be excused. The absolute will does not consent to the harm, but it consents to it insofar as it fears that, if it draws back, it will fall into greater trouble. So when Piccarda says this, she means the absolute will, and I mean the other, so that we both speak the truth together."
Par. 4.115 Cotal fu l' ondeggiar del santo rio, Ch' uscì del fonte ond' ogni ver deriva; Tal pose in pace uno ed altro disio. 'O amanza del primo amante, o diva,' Diss' io appresso, 'il cui parlar m' inonda, E scalda sì, che più e più m' avviva, Non è l' affezion mia tanto profonda, Che basti a render voi grazia per grazia; Ma quei che vede e puote, a ciò risponda.	Such was the rippling of the holy stream that issued from the spring from which every truth flows; such was what set both one desire and the other at peace. "O beloved of the first lover, O divine one," I said then, "whose speech floods me and warms me so that it quickens me more and more, my affection is not so deep that it can suffice to render you grace for grace; but may he who sees and can, respond to this.
Par. 4.124 Io veggio ben che giammai non si sazia Nostro intelletto, se il ver non lo illustra, Di fuor dal qual nessun vero si spazia. Posasi in esso, come fiera in lustra, Tosto che giunto l' ha: e giugner puollo; Se non, ciascun disio sarebbe *frustra*. Nasce per quello, a guisa di rampollo, Appiè del vero il dubbio: ed è natura, Ch' al sommo pinge noi di collo in collo.	I see well that our intellect is never satisfied unless the truth illuminates it, beyond which no truth extends. In that truth it rests, like a wild beast in its lair, as soon as it has reached it; and it can reach it—if not, every desire would be *frustra* [in vain]. Because of this, doubt springs up like a shoot at the foot of truth; and it is nature that drives us toward the summit, from ridge to ridge.
Par. 4.133 Questo m' invita, questo m' assicura, Con riverenza, donna, a domandarvi	This invites me, this gives me confidence, lady, to ask you with reverence about another truth that is obscure to me. I want to know whether a man can

23 Saint Lawrence was martyred on a gridiron in AD 258; the Roman Mucius Scaevola burned his own right hand in a fire before the Etruscan king Porsenna.

ITALIAN	ENGLISH
D' un' altra verità che m' è oscura. Io vo' saper se l' uom può satisfarvi Ai voti manchi sì con altri beni, Ch' alla vostra statera non sien parvi.' Beatrice mi guardò con gli occhi pieni Di faville d' amor, così divini, Che vinta mia virtù diede le reni, E quasi mi perdei con gli occhi chini.	make amends to you for broken vows with other goods, such that they would not weigh too little on your scales." Beatrice looked at me with eyes full of sparks of love, so divine that my power, overcome, turned its back, and I almost lost myself, with my eyes cast down.

CANTO 5

ITALIAN	ENGLISH
Par. 5.1 'S' io ti fiammeggio nel caldo d' amore Di là dal modo che in terra si vede, Sì che degli occhi tuoi vinco il valore, Non ti maravigliar; chè ciò procede Da perfetto veder, che come apprende, Così nel bene appreso move il piede. Io veggio ben sì come già risplende Nello intelletto tuo l' eterna luce, Che, vista sola, sempre amore accende; E s' altra cosa vostro amor seduce, Non è, se non di quella alcun vestigio Mal conosciuto, che quivi traluce.	"If I flame upon you in the heat of love beyond the measure that is seen on earth, so that I overcome the power of your eyes, do not marvel; for this comes from perfect sight, which, as it apprehends, so moves its foot toward the good it apprehends. I see clearly how the eternal light is already shining in your intellect, which, merely by being seen, always kindles love; and if anything else seduces your love, it is nothing but some trace of that light, poorly understood, that shines through there.
Par. 5.13 Tu vuoi saper, se con altro servigio, Per manco voto, si può render tanto, Che l' anima sicuri di litigio.' Sì cominciò Beatrice questo canto; E sì com' uom che suo parlar non spezza, Continuò così il processo santo: 'Lo maggior don che Dio per sua larghezza Fesse creando, ed alla sua bontate Più conformato, e quel ch' ei più apprezza, Fu della volontà la libertate, Di che le creature intelligenti, E tutte e sole furo e son dotate.	You want to know whether, for a broken vow, one can pay so much with some other service as to make the soul secure against any claim." So Beatrice began this canto; and like one who does not break off speaking, she continued her holy discourse thus: "The greatest gift that God in his bounty made in creating, the one most conformed to his goodness and the one he values most, was the freedom of the will, with which the intelligent creatures, all of them and they alone, were and are endowed.
Par. 5.25 Or ti parrà, se tu quinci argomenti, L' alto valor del voto, s' è sì fatto Che Dio consenta quando tu consenti; Chè nel fermar tra Dio e l' uomo il patto, Vittima fassi di questo tesoro, Tal qual io dico, e fassi col suo atto. Dunque che render puossi per ristoro? Se credi bene usar quel ch' hai offerto, Di mal tolletto vuoi far buon lavoro.	Now, if you reason from this, the high worth of the vow will be clear to you, if it is so made that God consents when you consent; for in sealing the pact between God and man, this treasure, such as I describe it, becomes the sacrifice, and it becomes so by its own act. What, then, can be given in compensation? If you think you can make good use of what you have offered, you want to do good work with stolen goods.
Par. 5.34 Tu se' omai del maggior punto certo; Ma perchè santa Chiesa in ciò dispensa,	You are now certain of the main point; but since Holy Church grants dispensations in this, which

24 Alcmaeon killed his mother Eriphyle at the bidding of his father Amphiaraus, whom she had betrayed to his death in the war against Thebes.

ITALIAN	ENGLISH
Che par contra lo ver ch' io t' ho scoperto, Convienti ancor sedere un poco a mensa, Perocchè il cibo rigido ch' hai preso Richiede ancora aiuto a tua dispensa. Apri la mente a quel ch' io ti paleso, E fermalvi entro; chè non fa scienza, Senza lo ritenere, avere inteso. Due cose si convengono all' essenza Di questo sacrificio: l' una è quella Di che si fa, l' altra è la convenenza.	seems contrary to the truth I have revealed to you, you must sit a little longer at table, because the tough food you have taken still needs help for your digestion. Open your mind to what I show you, and fix it there within; for to have understood without retaining does not make knowledge. Two things belong to the essence of this sacrifice: one is the thing of which it is made, the other is the agreement itself.
Par. 5.46 Quest' ultima giammai non si cancella, Se non servata, ed intorno di lei Sì preciso di sopra si favella; Però necessità fu agli Ebrei Pur l' offerere, ancor che alcuna offerta Si permutasse, come saper dei. L' altra, che per materia t' è aperta, Puote bene esser tal che non si falla Se con altra materia si converta. Ma non trasmuti carco alla sua spalla Per suo arbitrio alcun, senza la volta E della chiave bianca e della gialla; Ed ogni permutanza creda stolta, Se la cosa dimessa in la sorpresa, Come il quattro nel sei, non è raccolta.	This last is never cancelled unless it is kept, and it is about this that I spoke so precisely above; that is why the Hebrews were still required to make their offering, even though some offerings could be exchanged, as you must know. The other, which has been made clear to you as the matter, may well be such that there is no fault if it is exchanged for other matter. But let no one shift the load on his shoulder by his own choice, without the turning of both the white key and the yellow; and let him believe every exchange foolish if the thing laid down is not contained in the thing taken up, as four is in six.[25]
Par. 5.61 Però qualunque cosa tanto pesa Per suo valor, che tragga ogni bilancia, Satisfar non si può con altra spesa. Non prendan li mortali il voto a ciancia: Siate fedeli, ed a ciò far non bieci, Come Jeptè alla sua prima mancia; Cui più si convenia dicer: "Mal feci," Che servando far peggio; e così stolto Ritrovar puoi lo gran duca dei Greci, Onde pianse Ifigenia il suo bel volto, E fe' pianger di sè li folli e i savi, Ch' udir parlar di così fatto colto.	Therefore anything that weighs so much by its own worth that it tips every balance cannot be made good by any other outlay. Let mortals not take vows lightly: be faithful, but not crooked in doing so, as Jephthah was in his first offering; it would have been more fitting for him to say, 'I did wrong,' than to do worse by keeping his vow; and you can find the great leader of the Greeks just as foolish, for which Iphigenia wept for her lovely face, and made both the foolish and the wise weep for her, who heard tell of such a rite.[26]
Par. 5.73 Siate, Cristiani, a movervi più gravi, Non siate come penna ad ogni vento, E non crediate ch' ogni acqua vi lavi. Avete il vecchio e il nuovo Testamento, E il pastor della Chiesa che vi guida: Questo vi basti a vostro salvamento. Se mala cupidigia altro vi grida, Uomini siate, e non pecore matte, Sì che il Giudeo di voi tra voi non rida.	Christians, be more serious in your undertakings: do not be like a feather in every wind, and do not believe that every water will wash you. You have the Old and the New Testament, and the shepherd of the Church to guide you: let this be enough for your salvation. If wicked greed cries anything else to you, be men, and not mad sheep, so that the Jew among you does not laugh at you. Do not act like the lamb that leaves its mother's milk and, simple

25 The two keys of the Church's authority: in Purgatory 9 the gold key stands for the power to absolve and the silver for the discernment needed to use it.
26 Jephthah vowed to sacrifice whatever first came out of his house, and it was his daughter (Judges 11); Agamemnon sacrificed his daughter Iphigenia to gain a fair wind for Troy.

ITALIAN	ENGLISH
Non fate come agnel che lascia il latte Della sua madre, e semplice e lascivo Seco medesmo a suo piacer combatte.’	and frisky, fights with itself for its own amusement.”

THE HEAVEN OF MERCURY

Dante and Beatrice rise to Mercury, where more than a thousand splendors come to greet them.

ITALIAN	ENGLISH
Par. 5.85 Così Beatrice a me, com’ io scrivo; Poi si rivolse tutta disiante A quella parte ove il mondo è più vivo. Lo suo tacere e il trasmutar sembiante Poser silenzio al mio cupido ingegno, Che già nuove questioni avea davante. E sì come saetta, che nel segno Percote pria che sia la corda queta, Così corremmo nel secondo regno. Quivi la Donna mia vid’ io sì lieta, Come nel lume di quel ciel si mise, Che più lucente se ne fe’ il pianeta.	So Beatrice spoke to me, as I write it; then she turned, all longing, toward that part where the world is most alive. Her silence and her changed look imposed silence on my eager mind, which already had new questions before it. And like an arrow that strikes the target before the bowstring is still, so we sped into the second realm. There I saw my lady so joyful, as she entered the light of that heaven, that the planet itself grew brighter for it.[27]
Par. 5.97 E se la stella si cambiò e rise, Qual mi fec’ io, che pur di mia natura Trasmutabile son per tutte guise! Come in peschiera, ch’ è tranquilla e pura, Traggonsi i pesci a ciò che vien di fuori Per modo che lo stimin lor pastura; Sì vid’ io ben più di mille splendori Trarsi ver noi, ed in ciascun s’ udia: ‘Ecco chi crescerà li nostri amori.’ E sì come ciascuno a noi venia, Vedeasi l’ ombra piena di letizia Nel fulgor chiaro che da lei uscia.	And if the star changed and smiled, what did I become, who by my very nature am changeable in every way! As in a fishpond that is calm and clear the fish draw toward anything that comes from outside, in such a way that they take it for their food, so I saw well over a thousand splendors draw toward us, and from each one was heard: “Here is one who will increase our loves.” And as each one came to us, the shade could be seen full of joy in the bright radiance that issued from it.
Par. 5.109 Pensa, lettor, se quel che qui s’ inizia Non procedesse, come tu avresti Di più sapere angosciosa carizia; E per te vederai, come da questi M’ era in disio d’ udir lor condizioni, Sì come agli occhi mi fur manifesti. ‘O bene nato, a cui veder li troni Del trionfo eternal concede grazia, Prima che la milizia s’ abbandoni, Del lume che per tutto il ciel si spazia Noi semo accesi: e però, se disii Da noi chiarirti, a tuo piacer ti sazia.’	Think, reader, if what begins here did not go on, how anguished a craving you would have to know more; and you will see for yourself how I longed to hear from these of their condition, as soon as they were manifest to my eyes. “O you well born, to whom grace grants the sight of the thrones of the eternal triumph before you leave the warfare of life, we are kindled by the light that spreads through all heaven; and so, if you desire to be enlightened by us, satisfy yourself as you please.”
Par. 5.121 Così da un di quegli spirti pii Detto mi fu; e da Beatrice: ‘Di’ di’ Sicuramente, e credi come a Dii.’ ‘Io veggio ben sì come tu t’ annidi	So it was said to me by one of those devout spirits; and by Beatrice: “Speak, speak with confidence, and believe them as you would gods.” “I see well how you nest in your own light, and that you draw

27 The second realm is the heaven of the planet Mercury.

	ITALIAN	ENGLISH
	Nel proprio lume, e che dagli occhi il traggi, Perch' ei corruscan, sì come tu ridi; Ma non so chi tu sei, nè perchè aggi, Anima degna, il grado della spera, Che si vela ai mortal con altrui raggi.'	it from your eyes, because they sparkle when you smile; but I do not know who you are, nor why, worthy soul, you have the rank of this sphere, which is veiled to mortals by another's rays."[28]
Par. 5.130	Questo diss' io diritto alla lumiera Che pria m' avea parlato, ond' ella fessi Lucente più assai di quel ch' ell' era. Sì come il sol, che si cela egli stessi Per troppa luce, come il caldo ha rose Le temperanze dei vapori spessi; Per più letizia sì mi si nascose Dentro al suo raggio la figura santa, E così chiusa chiusa mi rispose Nel modo che il seguente canto canta.	This I said, turned straight toward the light that had first spoken to me, at which it made itself far brighter than it had been. Like the sun, which hides itself through excess of light when the heat has eaten away the tempering of the thick vapors, so, through greater joy, the holy figure hid itself from me within its own ray; and so, wholly enclosed, it answered me in the way that the following canto sings.

CANTO 6

	ITALIAN	ENGLISH
Par. 6.1	'Posciachè Constantin l' aquila volse Contra il corso del ciel, ch' ella seguio Dietro all' antico che Lavina tolse, Cento e cent' anni e più l' uccel di Dio Nell' estremo d' Europa si ritenne, Vicino ai monti de' quai prima uscìo; E sotto l' ombra delle sacre penne Governò il mondo lì di mano in mano, E sì cangiando in sulla mia pervenne.	"After Constantine turned the eagle against the course of heaven, which it had followed behind the ancient hero who took Lavinia, for a hundred and a hundred years and more the bird of God remained at the far edge of Europe, near the mountains from which it first came forth; and there, under the shadow of its sacred wings, it governed the world, passing from hand to hand, and, changing so, it came into mine.[29]
Par. 6.10	Cesare fui, e son Giustiniano, Che, per voler del primo amor ch' io sento, D' entro le leggi trassi il troppo e il vano; E prima ch' io all' opra fossi attento, Una natura in Cristo esser, non piùe, Credeva, e di tal fede era contento; Ma il benedetto Agapito, che fue Sommo pastore, alla fede sincera Mi dirizzò con le parole sue. Io gli credetti, e ciò che in sua fede era Veggio ora chiaro, sì come tu vedi Ogni contraddizion e falsa e vera.	I was Caesar, and I am Justinian, who, by the will of the first Love that I feel, removed from the laws what was excessive and useless; and before I set myself to that work, I believed that there was one nature in Christ, no more, and I was content with that faith; but the blessed Agapetus, who was supreme shepherd, directed me to the true faith with his words. I believed him, and what he held in his faith I now see clearly, as you see that in every contradiction one side is false and the other true.[30]
Par. 6.22	Tosto che con la chiesa mossi i piedi, A Dio per grazia piacque di spirarmi L' alto lavoro, e tutto a lui mi diedi. Ed al mio Bellisar commendai l' armi,	As soon as I walked in step with the Church, it pleased God, by grace, to inspire me with that high labor, and I gave myself wholly to it. And to my Belisarius I entrusted arms, and the right hand

28 Mercury, the planet nearest the sun, is usually hidden from view by the sun's light.
29 In AD 330 Constantine moved the seat of the empire east to Byzantium, reversing the westward course from Troy to Italy of Aeneas, who married Lavinia.
30 Justinian, emperor AD 527–565, had Roman law codified; Pope Agapetus I (535–536) was said to have turned him from the belief that Christ had only a divine nature.

ITALIAN	ENGLISH
Cui la destra del ciel fu sì congiunta, Che segno fu ch' io dovessi posarmi. Or qui alla question prima s' appunta La mia risposta; ma sua condizione Mi stringe a seguitare alcuna giunta; Perchè tu veggi con quanta ragione Si move contra il sacrosanto segno, E chi 'l s' appropria, e chi a lui s' oppone.	of heaven was so joined with him that it was a sign that I should rest from them. Now here my answer to your first question comes to its end; but its nature compels me to follow on with an addition, so that you may see with how much reason they move against the sacrosanct sign, both he who takes it for his own and he who opposes it.[31]
Par. 6.34 Vedi quanta virtù l' ha fatto degno Di riverenza.' E cominciò dall' ora Che Pallante morì per dargli regno. 'Tu sai che fece in Alba sua dimora Per trecent' anni ed oltre, infino al fine Che i tre ai tre pugnar per lui ancora. E sai ch' ei fe' dal mal delle Sabine Al dolor di Lucrezia in sette regi, Vincendo intorno le genti vicine.	See how much virtue has made it worthy of reverence." And he began from the hour when Pallas died to give it a kingdom. "You know that it made its dwelling in Alba for three hundred years and more, until the end, when the three fought the three for it once more. And you know what it did, from the wrong done to the Sabine women to the grief of Lucretia, under seven kings, conquering the neighboring peoples round about.[32]
Par. 6.43 Sai quel ch' ei fe', portato dagli egregi Romani incontro a Brenno, incontro a Pirro, E contra gli altri principi e collegi: Onde Torquato, e Quinzio che dal cirro Negletto fu nomato, i Deci, e' Fabi Ebber la fama che volontier mirro. Esso atterrò l' orgoglio degli Arabi, Che diretro ad Annibale passaro L' alpestre rocce di che, Po, tu labi. Sott' esso giovinetti trionfaro Scipione e Pompeo, ed a quel colle Sotto il qual tu nascesti, parve amaro.	You know what it did when carried by the outstanding Romans against Brennus, against Pyrrhus, and against the other princes and alliances; by which Torquatus, and Quinctius, who was named for his unkempt locks, the Decii and the Fabii won the fame that I gladly embalm with myrrh. It struck down the pride of the Arabs who, following Hannibal, crossed the Alpine rocks from which you, Po, glide down. Under it Scipio and Pompey triumphed as young men; and to that hill beneath which you were born it seemed bitter.[33]
Par. 6.55 Poi, presso al tempo che tutto il ciel volle Ridur lo mondo a suo modo sereno, Cesare per voler di Roma il tolle: E quel che fe' da Varo infino al Reno, Isara vide ed Era, e vide Senna, Ed ogni valle onde Rodano è pieno. Quel che fe' poi ch' egli uscì di Ravenna, E saltò Rubicon, fu di tal volo Che nol seguiteria lingua nè penna.	Then, near the time when all heaven willed to bring the world back to its own serene state, Caesar, by the will of Rome, takes it; and what it did from the Var to the Rhine, the Isère saw, and the Saône, and the Seine saw it, and every valley that fills the Rhône. What it did after it came out of Ravenna and leapt the Rubicon was of such flight that neither tongue nor pen could follow it.[34]
Par. 6.64 In ver la Spagna rivolse lo stuolo; Poi ver Durazzo, e Farsalia percosse Sì ch' al Nil caldo si sentì del duolo. Antandro e Simoenta, onde si mosse, Rivide, e là dov' Ettore si cuba,	Toward Spain it wheeled its host, then toward Durazzo, and struck Pharsalus so hard that the pain was felt as far as the hot Nile. Antandros and the Simois, from which it had set out, it saw again, and the place where Hector lies, and then roused

31 Belisarius was Justinian's general, who reconquered Africa and Italy. Those who take the eagle for their own and those who oppose it are the Ghibellines and the Guelfs.
32 Pallas died fighting for Aeneas in Virgil's *Aeneid*; the three Roman Horatii fought the three Curiatii of Alba. The abduction of the Sabine women under Romulus and the rape of Lucretia, which ended the monarchy, frame the age of Rome's seven kings.
33 Dante calls the Carthaginians "Arabs" because they came from North Africa; Quinctius is Cincinnatus, from Latin *cincinnus*, "curl." The hill is Fiesole, above Florence, destroyed by Rome according to legend.
34 The time near Christ's birth. The rivers mark the range of Julius Caesar's conquests in Gaul.

ITALIAN	ENGLISH
E mal per Tolommeo poi si riscosse: Da indi scese folgorando a Juba; Poscia si volse nel vostro occidente, Dove sentia la Pompeiana tuba. Di quel ch' ei fe' col baiulo seguente, Bruto con Cassio nello inferno latra, E Modena e Perugia fe' dolente.	itself again, to Ptolemy's harm. From there it swooped like lightning down on Juba; then it turned toward your west, where it heard the Pompeian trumpet. For what it did with the next bearer, Brutus and Cassius howl in Hell, and Modena and Perugia were made to grieve.[35]
Par. 6.76 Piangene ancor la trista Cleopatra, Che, fuggendogli innanzi, dal colubro La morte prese subitana ed atra, Con costui corse infino al lito rubro; Con costui pose il mondo in tanta pace, Che fu serrato a Jano il suo delubro. Ma ciò che il segno che parlar mi face Fatto avea prima, e poi era fatturo Per lo regno mortal, ch' a lui soggiace, Diventa in apparenza poco e scuro, Se in mano al terzo Cesare si mira Con occhio chiaro e con affetto puro;	Because of it the sorrowful Cleopatra still weeps, who, fleeing before it, took from the serpent a sudden and dark death. With him it raced as far as the shore of the Red Sea; with him it set the world in such peace that the temple of Janus was locked shut. But what the sign that makes me speak had done before, and was yet to do, throughout the mortal kingdom that is subject to it, becomes in appearance small and dim if one looks at it in the hand of the third Caesar with a clear eye and a pure affection;[36]
Par. 6.88 Chè la viva giustizia che mi spira Gli concedette, in mano a quel ch' io dico, Gloria di far vendetta alla sua ira. Or qui t' ammira in ciò ch' io ti replico: Poscia con Tito a far vendetta corse Della vendetta del peccato antico. E quando il dente Longobardo morse La santa Chiesa, sotto alle sue ali Carlo Magno, vincendo, la soccorse. Omai puoi giudicar di quei cotali Ch' io accusai di sopra, e di lor falli, Che son cagion di tutti vostri mali.	for the living justice that inspires me granted it, in the hand of him I speak of, the glory of taking vengeance for its wrath. Now marvel at what I tell you further: afterward it ran with Titus to take vengeance for the vengeance of the ancient sin. And when the Lombard tooth bit the holy Church, Charlemagne, conquering under its wings, came to her aid. Now you can judge those whom I accused above, and their faults, which are the cause of all your ills.[37]
Par. 6.100 L' uno al pubblico segno i gigli gialli Oppone, e l' altro appropria quello a parte, Sì che forte a veder è chi più falli. Faccian li Ghibellin, faccian lor arte Sott' altro segno; chè mal segue quello Sempre chi la giustizia e lui diparte: E non l' abbatta esto Carlo novello Coi Guelfi suoi, ma tema degli artigli Ch' a più alto leon trasser lo vello.	One sets the yellow lilies against the public sign, and the other claims it for a party, so that it is hard to see which errs more. Let the Ghibellines, let them ply their arts under some other sign, for he always follows this one badly who separates it from justice; and let this new Charles not strike it down with his Guelfs, but let him fear the claws that have stripped the hide from a loftier lion.[38]
Par. 6.109 Molte fiate già pianser li figli Per la colpa del padre, e non si creda	Many times before now have the sons wept for the father's fault, and let no one believe that God will

35 Antandros and the Simois are near Troy, where the eagle's journey began with Aeneas. The next bearer is Octavian (Augustus), who defeated Caesar's assassins Brutus and Cassius at Philippi in 42 BC and fought at Modena and Perugia.
36 "Him" is Augustus, the eagle's next bearer; the doors of Janus's temple in Rome were shut only when the whole empire was at peace. The third Caesar is Tiberius, under whom Christ was crucified.
37 Titus destroyed Jerusalem in AD 70; Dante sees this as punishing the Crucifixion, which had itself been the just punishment of Adam's sin. Charlemagne defeated the Lombards in 774 at the pope's call.
38 The yellow lilies are the arms of the French royal house, allies of the Guelfs against the imperial eagle; the Ghibellines claim the eagle for their own faction. The new Charles is Charles II of Anjou, king of Naples.

ITALIAN	ENGLISH
Che Dio trasmuti l' armi per suoi gigli. Questa picciola stella si correda Dei buoni spirti, che son stati attivi Perchè onore e fama li succeda; E quando li disiri poggian quivi Sì disviando, pur convien che i raggi Del vero amore in su poggin men vivi. Ma nel commensurar dei nostri gaggi Col merto, è parte di nostra letizia, Perchè non li vedem minor nè maggi.	exchange his own arms for those lilies. This little star is adorned with good spirits who were active so that honor and fame might follow them; and when desires mount toward that, straying in this way, the rays of true love must mount upward less alive. But in the measuring of our wages against our merit lies part of our joy, because we see them neither less nor greater.

ROMEO OF VILLENEUVE

Justinian points out Romeo, the faithful minister of Provence repaid with slander.

ITALIAN	ENGLISH
Par. 6.121 Quindi addolcisce la viva giustizia In noi l' affetto sì, che non si puote Torcer giammai ad alcuna nequizia. Diverse voci fan giù dolci note; Così diversi scanni in nostra vita Rendon dolce armonia tra queste rote. E dentro alla presente margarita Luce la luce di Romeo, di cui Fu l' opra bella e grande mal gradita. Ma i Provenzali che fer contra lui Non hanno riso, e però mal cammina Qual si fa danno del ben fare altrui.	Hence living justice so sweetens the affection in us that it can never be twisted toward any wickedness. Different voices make sweet notes down below; so the different seats in our life make sweet harmony among these wheels. And within this present pearl shines the light of Romeo, whose fine and great work was poorly rewarded. But the Provençals who worked against him have not had the last laugh; and so he takes a bad road who makes another's good deeds into his own harm.[39]
Par. 6.133 Quattro figlie ebbe, e ciascuna regina, Ramondo Beringhieri, e ciò gli fece Romeo persona umile e peregrina; E poi il mosser le parole biece A domandar ragione a questo giusto, Che gli assegnò sette e cinque per diece. Indi partissi povero e vetusto; E se il mondo sapesse il cor ch' egli ebbe Mendicando sua vita a frusto a frusto, Assai lo loda, e più lo loderebbe.'	Raymond Berengar had four daughters, and each of them a queen, and this was done for him by Romeo, a humble man and a pilgrim; and then crooked words moved him to call to account this just man, who had returned him seven and five for every ten. Then he departed, poor and old; and if the world knew the heart he had as he begged his living crust by crust, much as it praises him, it would praise him more."[40]

CANTO 7

ITALIAN	ENGLISH
Par. 7.1 *Osanna sanctus Deus Sabaoth,* *Superillustrans claritate tua* *Felices ignes horum malachoth*! Così, volgendosi alla nota sua,	"*Osanna sanctus Deus Sabaoth, superillustrans claritate tua felices ignes horum malachoth!* [Hosanna, holy God of hosts, who with your brightness illumine from above the happy fires of these king-

39 Romeo (Romieu de Villeneuve) was the trusted minister of the count of Provence; slandered by jealous courtiers, he is said to have left the court a beggar.

40 Raymond Berengar IV, count of Provence (died 1245), saw his daughters married to the kings of France, England, Germany and Sicily. "Seven and five for ten" means twelve for every ten entrusted to Romeo.

ITALIAN	ENGLISH
Fu viso a me cantare essa sustanza, Sopra la qual doppio lume s' addua: Ed essa e l' altre mossero a sua danza, E quasi velocissime faville, Mi si velar di subita distanza. Io dubitava, e dicea: 'Dille, dille,' Fra me, 'dille,' diceva, 'alla mia donna Che mi disseta con le dolci stille';	doms!]" So, turning to its own melody, that substance, upon which a double light is twinned, seemed to me to sing; and it and the others moved into their dance and, like the swiftest sparks, veiled themselves from me in sudden distance. I was in doubt, and was saying, "Tell her, tell her," to myself, "tell her," I was saying, "tell my lady, who quenches my thirst with sweet drops";[41]
Par. 7.13 Ma quella riverenza che s' indonna Di tutto me, pur per BE e per ICE, Mi richinava come l' uom ch' assonna. Poco sofferse me cotal Beatrice, E cominciò, raggiandomi d' un riso Tal, che nel foco faria l' uom felice: 'Secondo mio infallibile avviso, Come giusta vendetta giustamente Vengiata fosse, t' ha in pensier miso; Ma io ti solverò tosto la mente: E tu ascolta, chè le mie parole Di gran sentenza ti faran presente.	but that reverence which masters the whole of me, even at BE and at ICE, bowed me down again like a man falling asleep. Beatrice let me stay like this only a little while, and began, shining on me with a smile such as would make a man happy in the fire: "According to my infallible judgment, how just vengeance could justly be avenged has set you thinking; but I will quickly free your mind; and you listen, for my words will make you a gift of a great doctrine.[42]

WHY GOD BECAME MAN

Beatrice explains the Fall and why redemption came through Christ's death.

ITALIAN	ENGLISH
Par. 7.25 Per non soffrire alla virtù che vuole Freno a suo prode, quell' uom che non nacque, Dannando sè, dannò tutta sua prole; Onde l' umana specie inferma giacque Giù per secoli molti in grande errore, Fin ch' al Verbo di Dio di scender piacque, U' la natura, che dal suo Fattore S' era allungata, unio a sè in persona Con l' atto sol del suo eterno amore.	Because he would not endure a curb, for his own good, on the power that wills, that man who was not born, damning himself, damned all his offspring; and so the human race lay sick down there for many centuries in great error, until it pleased the Word of God to descend, where the nature that had strayed far from its Maker he united to himself in person, by the sole act of his eternal love.[43]
Par. 7.34 Or drizza il viso a quel ch' or si ragiona: Questa natura al suo Fattore unita, Qual fu creata, fu sincera e buona; Ma per sè stessa pur fu ella sbandita Di Paradiso, perocchè si torse Da via di verità e da sua vita. La pena dunque che la croce porse, S' alla natura assunta si misura, Nulla giammai sì giustamente morse; E così nulla fu di tanta ingiura, Guardando alla persona che sofferse, In che era contratta tal natura.	Now turn your sight to what is now being reasoned out. This nature, united to its Maker, was pure and good as it was created; but by its own doing it was banished from Paradise, because it turned aside from the way of truth and from its life. The punishment, then, that the cross inflicted, if measured by the nature assumed, never bit anyone so justly; and in the same way none was ever so great a wrong, considering the person who suffered it, in whom that nature was joined.

41 A Latin hymn mixed with Hebrew words: *sabaoth* means "hosts" and *malachoth* "kingdoms." The singer is Justinian.
42 BE and ICE: the syllables of Bice, the familiar short form of Beatrice's name.
43 The man "who was not born" is Adam, created directly by God.

ITALIAN	ENGLISH
Par. 7.46 Però d' un atto uscir cose diverse; Ch' a Dio ed ai Giudei piacque una morte: Per lei tremò la terra e il ciel s' aperse. Non ti dee oramai parer più forte, Quando si dice che giusta vendetta Poscia vengiata fu da giusta corte. Ma io veggi' or la tua mente ristretta Di pensier in pensier dentro ad un nodo, Del qual con gran disio solver s' aspetta.	So from one act came different things; for one death pleased both God and the Jews: because of it the earth trembled and heaven opened. It should no longer seem hard to you when it is said that just vengeance was afterward avenged by a just court. But now I see your mind bound up, from thought to thought, within a knot, from which it waits with great desire to be released.
Par. 7.55 Tu dici: "Ben discerno ciò ch' i' odo; Ma perchè Dio volesse, m' è occulto, A nostra redenzion pur questo modo." Questo decreto, frate, sta sepulto Agli occhi di ciascuno, il cui ingegno Nella fiamma d' amor non è adulto. Veramente, però ch' a questo segno Molto si mira, e poco si discerne, Dirò perchè tal modo fu più degno. La divina bontà, che da sè sperne Ogni livore, ardendo in sè sfavilla Sì, che dispiega le bellezze eterne.	You say: 'I clearly discern what I hear; but why God should have willed this way in particular for our redemption is hidden from me.' This decree, brother, lies buried from the eyes of everyone whose understanding has not matured in the flame of love. Yet, since many aim at this mark and few discern it, I will tell you why such a way was the more fitting. The divine goodness, which spurns all envy from itself, so sparkles as it burns within itself that it unfolds the eternal beauties.
Par. 7.67 Ciò che da lei senza mezzo distilla Non ha poi fine, perchè non si move La sua imprenta, quand' ella sigilla. Ciò che da essa senza mezzo piove Libero è tutto, perchè non soggiace Alla virtute delle cose nuove. Più l' è conforme, e però più le piace; Chè l' ardor santo, ch' ogni cosa raggia, Nella più simigliante è più vivace. Di tutte queste cose s' avvantaggia L' umana creatura, e s' una manca, Di sua nobilità convien che caggia.	What distills from it without intermediary has no end thereafter, because its imprint does not change when it seals. What rains from it without intermediary is wholly free, because it is not subject to the power of the new things. It is the more like it, and so it pleases it more; for the holy ardor that shines on everything is most alive in what most resembles it. The human creature has the advantage of all these things, and if one is lacking it must fall from its nobility.[44]
Par. 7.79 Solo il peccato è quel che la disfranca, E falla dissimile al Sommo Bene, Perchè del lume suo poco s' imbianca; Ed in sua dignità mai non riviene, Se non riempie dove colpa vota, Contra mal dilettar con giuste pene. Vostra natura, quando peccò *tota* Nel seme suo, da queste dignitadi, Come da Paradiso, fu remota; Nè ricovrar poteasi, se tu badi Ben sottilmente, per alcuna via, Senza passar per l' un di questi guadi: O che Dio solo per sua cortesia Dimesso avesse, o che l' uom per sè isso Avesse satisfatto a sua follia.	Sin alone is what robs it of its freedom and makes it unlike the Highest Good, so that it is little brightened by his light; and it never returns to its dignity unless it fills up where guilt empties, with just punishments against evil delight. Your nature, when it sinned *tota* [wholly] in its seed, was removed from these dignities, as it was from Paradise; nor could they be recovered, if you consider very carefully, by any way without passing through one of these fords: either that God alone, out of his courtesy, had pardoned, or that man by himself had made satisfaction for his folly.

44 "The new things" are secondary created causes, such as the heavens, whose influence governs what God does not make directly.

ITALIAN	ENGLISH
Par. 7.94 Ficca mo l' occhio per entro l' abisso Dell' eterno consiglio, quanto puoi Al mio parlar distrettamente fisso. Non potea l' uomo nei termini suoi Mai satisfar, per non poter ir giuso Con umiltate, ubbidiendo poi, Quanto disubbidiendo intese ir suso; E questa è la cagion per che l' uom fue Da poter satisfar per sè dischiuso. Dunque a Dio convenia con le vie sue Riparar l' uomo a sua intera vita, Dico con l' una, o ver con ambedue.	Now fix your eye within the abyss of the eternal counsel, fastened as closely as you can on my words. Man, within his own limits, could never make satisfaction, because he could not go as far down in humility, by obeying afterward, as he had meant to go up by disobeying; and this is the reason why man was shut out from being able to make satisfaction by himself. Therefore it was for God, with his own ways, to restore man to his whole life —I mean with one way, or else with both.
Par. 7.106 Ma perchè l' opra è tanto più gradita Dell' operante, quanto più appresenta Della bontà del core ond' è uscita; La divina bontà, che il mondo imprenta, Di proceder per tutte le sue vie A rilevarvi suso fu contenta; Nè tra l' ultima notte e il primo die Sì alto e sì magnifico processo, O per l' una o per l' altra fu o fie.	But because a work is the more prized by its doer the more it shows of the goodness of the heart from which it came, the divine goodness, which imprints the world, was content to proceed by all its ways to raise you up again; nor between the last night and the first day has there been, or will there be, so lofty and so magnificent a proceeding, by either the one or the other.
Par. 7.115 Chè più largo fu Dio a dar sè stesso, A far l' uom sufficiente a rilevarsi, Che s' egli avesse sol da sè dimesso. E tutti gli altri modi erano scarsi Alla giustizia, se il Figliuol di Dio Non fosse umiliato ad incarnarsi. Or, per empierti bene ogni disio, Ritorno a dichiarare in alcun loco, Perchè tu veggi lì così com' io.	For God was more generous in giving himself to make man able to raise himself up again than if he had simply pardoned of himself; and all the other ways fell short of justice, if the Son of God had not humbled himself to become flesh. Now, to fill your every desire completely, I go back to explain a certain point, so that you may see it there just as I do.
Par. 7.124 Tu dici: "Io veggio l' acqua, io veggio il foco, L' aer, e la terra, e tutte lor misture Venire a corruzione, e durar poco, E queste cose pur fur creature;" Perchè, se ciò ch' ho detto è stato vero, Esser dovrien da corruzion sicure. Gli Angeli, frate, e il paese sincero Nel qual tu sei, dir si posson creati, Sì come sono, in loro essere intero; Ma gli elementi che tu hai nomati, E quelle cose che di lor si fanno, Da creata virtù sono informati.	You say: 'I see water, I see fire, air and earth, and all their mixtures come to corruption and last only a little while; and yet these things were created'; so that, if what I have said was true, they ought to be safe from corruption. The angels, brother, and the pure country in which you are, may be called created just as they are, in their entire being; but the elements you have named, and the things that are made from them, are given their form by a created power.
Par. 7.136 Creata fu la materia ch' egli hanno, Creata fu la virtù informante In queste stelle, che intorno a lor vanno. L' anima d' ogni bruto e delle piante Da complession potenziata tira Lo raggio e il moto delle luci sante. Ma vostra vita senza mezzo spira La somma beninanza, e la innamora	Created was the matter that they have; created was the informing power in these stars that wheel around them. The soul of every beast and of the plants is drawn out of a compound endowed with potential by the ray and motion of the holy lights. But your life the highest Beneficence breathes forth without intermediary, and makes it so in love with itself that it desires it ever after. And

ITALIAN	ENGLISH
Di sè, sì che poi sempre la disira. E quinci puoi argomentare ancora Vostra resurrezion, se tu ripensi Come l' umana carne fessi allora, Che li primi parenti intrambo fensi.'	from this you can further infer your resurrection, if you reflect on how human flesh was made then, when the first parents were both made."

CANTO 8

ITALIAN	ENGLISH
Par. 8.1 Solea creder lo mondo in suo periclo Che la bella Ciprigna il folle amore Raggiasse, volta nel terzo epiciclo; Perchè non pure a lei facean onore Di sacrificio e di votivo grido Le genti antiche nell' antico errore; Ma Dione onoravano e Cupido, Questa per madre sua, questo per figlio, E dicean ch' ei sedette in grembo a Dido; E da costei, ond' io principio piglio, Pigliavano il vocabol della stella Che il sol vagheggia or da coppa or da ciglio.	The world used to believe, to its peril, that the fair Cyprian, turning in the third epicycle, rayed down mad love; so that the ancient peoples, in their an- cient error, did honor not to her alone with sacri- fice and votive cry, but they honored Dione and Cupid, the one as her mother, the other as her son, and they said that he had sat in Dido's lap; and from her with whom I take my beginning they took the name of the star that the sun woos, now from behind its neck, now from before its brow.[45]
Par. 8.13 Io non m' accorsi del salire in ella; Ma d' esservi entro mi fece assai fede La Donna mia, ch' io vidi far più bella. E come in fiamma favilla si vede, E come in voce voce si discerne, Quando una è ferma e l' altra va e riede; Vid' io in essa luce altre lucerne Moversi in giro più e men correnti, Al modo, credo, di lor viste eterne.	I was not aware of rising into it; but my lady, whom I saw become more beautiful, gave me full assurance that I was within it. And as a spark is seen within a flame, and as a voice is distin- guished within a voice when one holds steady and the other comes and goes, so I saw within that light other lamps moving in a circle, more and less swiftly, according, I believe, to their eternal vis- ion.
Par. 8.22 Di fredda nube non disceser venti, O visibili o no, tanto festini, Che non paressero impediti e lenti A chi avesse quei lumi divini Veduti a noi venir, lasciando il giro Pria cominciato in gli alti Serafini. E dentro a quei che più innanzi appariro, Sonava *Osanna* sì che unque poi Di riudir non fui senza disiro. Indi si fece l' un più presso a noi, E solo incominciò: 'Tutti sem presti Al tuo piacer, perchè di noi ti gioi.	No winds, visible or not, ever came down from a cold cloud so swiftly that they would not have seemed hindered and slow to anyone who had seen those divine lights coming toward us, leaving the circling first begun among the high Seraphim. And within those that appeared foremost *Osanna* [Hosanna] rang out so that never since have I been without the desire to hear it again. Then one came nearer to us and alone began: "We are all ready at your pleasure, so that you may rejoice in us.
Par. 8.34 Noi ci volgiam coi principi celesti D' un giro, e d' un girare, e d' una sete, Ai quali tu del mondo già dicesti: *Voi che intendendo il terzo ciel movete*; E sem sì pien d' amor che, per piacerti,	We revolve with the heavenly princes in one circle, with one circling and with one thirst—those to whom you once said in the world: *Voi che intend- endo il terzo ciel movete* [You who by understanding move the third heaven]; and we are so full of love

45 The "Cyprian" is Venus, born near Cyprus; Cupid, in Virgil, sat in Dido's lap disguised as Aeneas's son. The planet Venus is seen now after the sun as evening star, now before it as morning star.

ITALIAN	ENGLISH
Non fia men dolce un poco di quiete.' Poscia che gli occhi miei si furo offerti Alla mia Donna riverenti, ed essa Fatti gli avea di sè contenti e certi, Rivolsersi alla luce, che promessa Tanto s' avea, e: 'Di' chi siete,' fue La voce mia di grande affetto impressa.	that, to please you, a little quiet will be no less sweet." After my eyes had offered themselves reverently to my lady, and she had made them content and sure of her, they turned back to the light, which had promised so much of itself, and "Say who you are" was my voice, stamped with great affection.[46]

CHARLES MARTEL

Charles Martel of Anjou greets Dante, speaks of his lost realms and explains why sons differ from fathers.

ITALIAN	ENGLISH
Par. 8.46 E quanta e quale vid' io lei far piùe Per allegrezza nuova che s' accrebbe, Quand' io parlai, all' allegrezze sue! Così fatta, mi disse: 'Il mondo m' ebbe Giù poco tempo; e se più fosse stato, Molto sarà di mal, che non sarebbe. La mia letizia mi ti tien celato, Che mi raggia dintorno, e mi nasconde Quasi animal di sua seta fasciato.	And how much it grew, and how it changed, as I saw, through the new joy that was added to its joys when I spoke! Changed like this, it said to me: "The world held me below only a short time; and had it been longer, much evil that is to come would not have been. My joy keeps me hidden from you, shining around me and concealing me like a creature swathed in its own silk.[47]
Par. 8.55 Assai m' amasti, ed avesti bene onde; Chè, s' io fossi giù stato, io ti mostrava Di mio amor più oltre che le fronde. Quella sinistra riva che si lava Di Rodano, poi ch' è misto con Sorga, Per suo signore a tempo m' aspettava: E quel corno d' Ausonia, che s' imborga Di Bari, di Gaeta e di Catona, Da ove Tronto e Verde in mare sgorga.	You loved me much, and you had good reason; for had I remained below, I would have shown you more of my love than the leaves. That left bank which is washed by the Rhône after it has mingled with the Sorgue awaited me in due time as its lord, and so did that horn of Ausonia which has for its towns Bari, Gaeta and Catona, from where the Tronto and the Verde pour into the sea.[48]
Par. 8.64 Fulgeami già in fronte la corona Di quella terra che il Danubio riga Poi che le ripe tedesche abbandona; E la bella Trinacria, che caliga Tra Pachino e Peloro, sopra il golfo Che riceve da Euro maggior briga, Non per Tifeo, ma per nascente solfo, Attesi avrebbe li suoi regi ancora, Nati per me di Carlo e di Ridolfo, Se mala signoria, che sempre accora Li popoli suggetti, non avesse Mosso Palermo a gridar: "Mora, mora."	Already there shone on my brow the crown of that land which the Danube waters after it leaves its German banks; and fair Trinacria, which is darkened between Pachynus and Pelorus, above the gulf that suffers most from Eurus—not because of Typhoeus but because of the sulfur forming there—would still have awaited its kings, born through me from Charles and Rudolf, if bad lordship, which always embitters subject peoples, had not driven Palermo to cry: 'Let them die, let them die!'[49]
Par. 8.76 E se mio frate questo antivedesse, L' avara povertà di Catalogna	And if my brother foresaw this, he would already be fleeing the greedy poverty of Catalonia, so that

46 The quoted line opens one of Dante's own canzoni, which he discusses in the *Convivio*. The "heavenly princes" are the Principalities, the order of angels that moves the heaven of Venus.
47 The speaker is Charles Martel of Anjou (1271–1295), eldest son of Charles II of Naples, whom Dante had met in Florence in 1294.
48 The left bank of the Rhône below the Sorgue is Provence; the "horn of Ausonia" (Italy) is the kingdom of Naples, bounded by the rivers Tronto and Verde.

ITALIAN	ENGLISH
Già fuggiria, perchè non gli offendesse; Chè veramente provveder bisogna Per lui, o per altrui, sì ch' a sua barca Carcata più di carco non si pogna. La sua natura, che di larga parca Discese, avria mestier di tal milizia Che non curasse di mettere in arca.'	it might not harm him; for truly provision must be made, by him or by someone else, so that no further load is laid on his already loaded boat. His nature, which came down mean from a generous one, would need officers who did not care about filling the coffers."[50]
Par. 8.85 'Perocch' io credo che l' alta letizia Che il tuo parlar m' infonde, signor mio, Là 've ogni ben si termina e s' inizia, Per te si veggia, come la vegg' io, Grata m' è più, e anco questo ho caro, Perchè il discerni rimirando in Dio. Fatto m' hai lieto, e così mi fa chiaro, Poichè parlando a dubitar m' hai mosso, Come uscir può di dolce seme amaro.'	"Because I believe that the high joy your words pour into me, my lord, is seen by you, there where every good ends and begins, just as I see it, it is the more welcome to me; and this too I hold dear, that you discern it by gazing on God. You have made me glad, and so now make me clear, since by speaking you have stirred me to doubt, how bitter can come forth from sweet seed."
Par. 8.94 Questo io a lui; ed egli a me: 'S' io posso Mostrarti un vero, a quel che tu domandi Terrai il viso come tieni il dosso. Lo ben che tutto il regno che tu scandi Volge e contenta, fa esser virtute Sua provvidenza in questi corpi grandi; E non pur le nature provvedute Son nella mente ch' è da sè perfetta, Ma esse insieme con la lor salute. Perchè quantunque questo arco saetta, Disposto cade a provveduto fine, Sì come cosa in suo segno diretta.	This I said to him; and he to me: "If I can show you a truth, you will hold your face toward what you ask as you now hold your back. The Good that turns and contents the whole realm you are climbing makes its providence a power in these great bodies; and not only are the natures provided for in the mind that is perfect in itself, but they together with their well-being. For whatever this bow shoots falls disposed toward a foreseen end, just like a thing aimed at its mark.
Par. 8.106 Se ciò non fosse, il ciel che tu cammine Producerebbe sì li suoi effetti, Che non sarebbero arti, ma ruine; E ciò esser non può, se gl' intelletti Che movon queste stelle non son manchi, E manco il primo che non gli ha perfetti. Vuoi tu che questo ver più ti s' imbianchi?' Ed io: 'Non già, perchè impossibil veggio Che la natura, in quel ch' è uopo, stanchi.'	If this were not so, the heaven you are traveling through would produce its effects in such a way that they would be not works of art but ruins; and that cannot be, unless the intellects that move these stars are defective, and defective the first, which failed to make them perfect. Do you want this truth made clearer to you?" And I: "No indeed, for I see that it is impossible for nature to grow weary in what is needful."
Par. 8.115 Ond' egli ancora: 'Or di', sarebbe il peggio Per l' uomo in terra se non fosse cive?' 'Sì,' rispos' io, 'e qui ragion non cheggio.' 'E può egli esser, se giù non si vive Diversamente per diversi offici? No, se il maestro vostro ben vi scrive.' Sì venne deducendo infino a quici; Poscia conchiuse: 'Dunque esser diverse Convien dei vostri effetti le radici:	So he went on: "Now tell me, would it be worse for man on earth if he were not a citizen?" "Yes," I answered, "and here I ask for no proof." "And can that be, unless people below live in different ways for different tasks? No, if your master writes rightly for you." So he went on deducing as far as this; then he concluded: "Therefore the roots of your effects must be different: so that one is born Solon and another Xerxes, another Melchizedek,

49 The crown is that of Hungary. Trinacria is Sicily, lost to the Angevins when Palermo rose against them in 1282 (the Sicilian Vespers); Typhoeus is the giant said to lie beneath Etna.
50 His brother is Robert, later king of Naples, who brought Catalan officials back with him from his years as a hostage in Aragon.

ITALIAN	ENGLISH
Per che un nasce Solone, ed altro Xerse, Altro Melchisedech, ed altro quello Che volando per l' aere il figlio perse.	and another the one who lost his son flying through the air.[51]
Par. 8.127 La circular natura, ch' è suggello Alla cera mortal, fa ben sua arte, Ma non distingue l' un dall' altro ostello. Quinci addivien ch' Esaù si diparte Per seme da Jacob, e vien Quirino Da sì vil padre che si rende a Marte. Natura generata il suo cammino Simil farebbe sempre ai generanti, Se non vincesse il provveder divino. Or quel che t' era retro t' è davanti; Ma perchè sappi che di te mi giova, Un corollario voglio che t' ammanti.	Circling nature, which is the seal upon the mortal wax, practices its art well, but does not distinguish one house from another. Hence it happens that Esau differs in seed from Jacob, and Quirinus comes from so lowly a father that he is ascribed to Mars. Begotten nature would always take a course like that of its begetters, if divine providence did not prevail. Now what was behind you is before you; but so that you may know that I delight in you, I want to cloak you with a corollary.[52]
Par. 8.139 Sempre natura, se fortuna trova Discorde a sè, come ogni altra semente Fuor di sua region, fa mala prova. E se il mondo laggiù ponesse mente Al fondamento che natura pone, Seguendo lui, avria buona la gente. Ma voi torcete alla religione Tal che fia nato a cingersi la spada, E fate re di tal ch' è da sermone; Onde la traccia vostra è fuor di strada.'	Nature, if it finds fortune out of harmony with it, always fares badly, like any other seed out of its own region. And if the world down there paid attention to the foundation that nature lays, and followed it, it would have good people. But you twist toward religion one who was born to gird on the sword, and you make a king of one who is fit for sermons; so your track is off the road.""

CANTO 9

ITALIAN	ENGLISH
Par. 9.1 Dapoichè Carlo tuo, bella Clemenza, M' ebbe chiarito, mi narrò gl' inganni Che ricever dovea la sua semenza; Ma disse: 'Taci, e lascia volger gli anni;' Sì ch' io non posso dir, se non che pianto Giusto verrà diretro ai vostri danni. E già la vita di quel lume santo Rivolta s' era al sol che la riempie, Come quel ben ch' ad ogni cosa è tanto. Ahi, anime ingannate, e fatture empie, Che da sì fatto ben torcete i cori, Drizzando in vanità le vostre tempie!	After your Charles, fair Clemence, had enlightened me, he told me of the frauds that his descendants were to suffer; but he said, "Be silent, and let the years roll on," so that I can say nothing, except that just lament will follow upon the wrongs done to you. And already the life of that holy light had turned back to the sun that fills it, as to that good which suffices for all things. Ah, deluded souls and impious creatures, who twist your hearts away from such a good, turning your heads toward vanity![53]
Par. 9.13 Ed ecco un altro di quegli splendori Ver me si fece, e il suo voler piacermi Significava nel chiarir di fuori.	And now another of those splendors came toward me, and showed its wish to please me by growing brighter on the outside. Beatrice's eyes, which

51 The master is Aristotle, in the *Politics*. Solon stands for the lawgiver, Xerxes the warrior, Melchizedek the priest, and Daedalus, whose son Icarus fell in flight, the craftsman.
52 Esau and Jacob were twins, yet utterly unlike (Genesis 25). Quirinus is Romulus, whose humble father was replaced in legend by the god Mars.
53 Clemence is probably the daughter (some say the widow) of Charles Martel of Anjou, who spoke in Canto 8. His heirs were cheated of the throne of Naples by his brother Robert.

ITALIAN	ENGLISH
Gli occhi di Beatrice, ch' eran fermi Sopra me come pria, di caro assenso Al mio disio certificato fermi. 'Deh metti al mio voler tosto compenso, Beato spirto,' dissi, 'e fammi prova Ch' io possa in te rifletter quel ch' io penso.' Onde la luce che m' era ancor nuova, Del suo profondo, ond' ella pria cantava, Seguette, come a cui di ben far giova:	were fixed on me as before, made me sure of their dear assent to my desire. "Ah, quickly grant fulfillment to my wish, blessed spirit," I said, "and give me proof that I can reflect in you what I am thinking." At this the light that was still new to me, from its depths, where it had been singing before, went on, like one who delights in doing good:

CUNIZZA

Cunizza da Romano names herself and foretells bloodshed in the Veneto.

ITALIAN	ENGLISH
Par. 9.25 'In quella parte della terra prava Italica, che siede tra Rialto E le fontane di Brenta e di Piava, Si leva un colle, e non surge molt' alto, Là onde scese già una facella, Che fece alla contrada un grande assalto. D' una radice nacqui ed io ed ella; Cunizza fui chiamata, e qui refulgo, Perchè mi vinse il lume d' esta stella. Ma lietamente a me medesma indulgo La cagion di mia sorte, e non mi noia, Che parria forse forte al vostro vulgo.	"In that part of the depraved land of Italy that lies between Rialto and the springs of the Brenta and the Piave, there rises a hill, and it does not rise very high, from which there once came down a torch that made a great assault upon the region. From one root both that torch and I were born. I was called Cunizza, and I shine here because the light of this star overcame me. But I gladly pardon in myself the cause of my lot, and it does not trouble me, which might perhaps seem hard to your common folk.[54]
Par. 9.37 Di questa luculenta e cara gioia Del nostro cielo, che più m' è propinqua, Grande fama rimase, e pria che moia, Questo centesim' anno ancor s' incinqua. Vedi se far si dee l' uomo eccellente, Sì ch' altra vita la prima relinqua! E ciò non pensa la turba presente, Che Tagliamento ed Adice richiude, Nè per esser battuta ancor si pente. Ma tosto fia che Padova al palude Cangerà l' acqua che Vicenza bagna, Per esser al dover le genti crude.	Of this resplendent and precious jewel of our heaven, which is nearest to me, great fame has remained, and before it dies this hundredth year will yet be repeated five times. See whether a man should make himself excellent, so that his first life may leave another behind it! And the present crowd that the Tagliamento and the Adige enclose gives no thought to this, nor does it repent though it is beaten. But soon it will be that Padua at the marsh will change the color of the water that bathes Vicenza, because its people are stubborn against their duty.[55]
Par. 9.49 E dove Sile e Cagnan s' accompagna, Tal signoreggia e va con la testa alta, Che già per lui carpir si fa la ragna. Piangerà Feltro ancora la diffalta Dell' empio suo pastor, che sarà sconcia Sì che per simil non s' entrò in Malta. Troppo sarebbe larga la bigoncia	And where the Sile and the Cagnano join, one lords it and goes with his head high, for whose capture the net is already being woven. Feltre will weep, too, for the crime of its impious shepherd, which will be so foul that no one ever entered Malta for the like. Too wide would be the vat that held the blood of Ferrara, and weary the man who

54 Cunizza da Romano (c. 1198–after 1279), famous for her love affairs, was the sister of the tyrant Ezzelino III da Romano, the "torch" who ravaged the Veneto. The star is Venus.
55 The "jewel" is the troubadour Folco (Folquet de Marseille), who speaks next. The Paduans were routed near Vicenza by Cangrande della Scala in 1314.

ITALIAN	ENGLISH
Che ricevesse il sangue Ferrarese, E stanco chi il pesasse ad oncia ad oncia, Che donerà questo prete cortese Per mostrarsi di parte; e cotai doni Conformi fieno al viver del paese.	weighed it ounce by ounce, which this courteous priest will give away to show himself a good party man; and such gifts will suit the way of life of that country.[56]
Par. 9.61 Su sono specchi, voi dicete Troni, Onde rifulge a noi Dio giudicante, Sì che questi parlar ne paion buoni.' Qui si tacette, e fecemi sembiante Che fosse ad altro volta, per la rota In che si mise, com' era davante. L' altra letizia, che m' era già nota Preclara cosa, mi si fece in vista Qual fin balascio in che lo sol percota. Per letiziar lassù fulgor s' acquista, Sì come riso qui; ma giù s' abbuia L' ombra di fuor, come la mente è trista.	Above are mirrors—you call them Thrones—from which God in judgment shines upon us, so that these words seem good to us." Here she fell silent, and by the wheel in which she took her place again, as she had been before, she gave me the look of one whose mind had turned to something else. The other joy, already known to me as a precious thing, became in my sight like a fine balas ruby struck by the sun. Up there brightness is gained by rejoicing, as a smile is here; but down below the shade grows dark outwardly, as the mind is sad.
Par. 9.73 'Dio vede tutto, e tuo veder s' inluia,' Diss' io, 'beato spirto, sì che nulla Voglia di sè a te puote esser fuia. Dunque la voce tua, che il ciel trastulla Sempre col canto di quei fochi pii Che di sei ali facean la cuculla, Perchè non satisface ai miei disii? Già non attenderei io tua domanda, S' io m' intuassi, come tu t' immii.'	"God sees everything, and your sight in-Hims itself," I said, "blessed spirit, so that no wish can hide itself from you. Why then does your voice, which ever gladdens heaven together with the singing of those devout fires that make themselves a cowl of six wings, not satisfy my desires? I would not wait for your request if I could in-you myself as you in-me yourself."[57]

FOLCO AND RAHAB

The troubadour Folco names himself, points out Rahab and attacks the greed of Florence and the papacy.

ITALIAN	ENGLISH
Par. 9.82 'La maggior valle in che l' acqua si spanda,' Incominciaro allor le sue parole, 'Fuor di quel mar che la terra inghirlanda, Tra i discordanti liti, contra il sole Tanto sen va che fa meridiano Là dove l' orizzonte pria far suole. Di quella valle fu' io littorano, Tra Ebro e Macra, che per cammin corto Lo Genovese parte dal Toscano. Ad un occaso quasi e ad un orto Buggea siede e la terra ond' io fui, Che fe' del sangue suo già caldo il porto.	"The greatest valley in which the water spreads," his words then began, "apart from that sea that garlands the earth, stretches so far between discordant shores, against the sun, that it makes its meridian where it first used to make its horizon. I lived on the shore of that valley, between the Ebro and the Magra, which with its short course divides the Genoese from the Tuscan. Almost under the same sunset and the same sunrise lie Bougie and the city I came from, which once warmed its harbor with its own blood.[58]

56 Rizzardo da Camino, lord of Treviso (where the Sile and Cagnano meet), was murdered in 1312; in 1314 Alessandro Novello, bishop of Feltre, handed over refugees from Ferrara to be executed. Malta was a papal prison for clergy.
57 Dante coins three verbs here, "s'inluia" (in-Hims itself), "m'intuassi" (in-you myself) and "t'immii" (in-me yourself). The six-winged fires are the Seraphim.
58 The valley is the Mediterranean, believed to span 90 degrees of longitude. The speaker's city is Marseilles, whose harbor ran with blood when Caesar besieged it in 49 BC.

ITALIAN	ENGLISH
Par. 9.94 Folco mi disse quella gente a cui Fu noto il nome mio, e questo cielo Di me s' imprenta, com' io fei di lui; Chè più non arse la figlia di Belo, Noiando ed a Sicheo ed a Creusa, Di me, infin che si convenne al pelo; Nè quella Rodopeia, che delusa Fu da Demofoonte, nè Alcide Quando Iole nel cor ebbe richiusa.	Folco I was called by those people to whom my name was known; and this heaven is imprinted with me, as I was with it. For the daughter of Belus, wronging both Sychaeus and Creusa, did not burn more than I did, as long as it befitted my hair; nor did that woman of Rhodope who was deceived by Demophoön, nor Alcides when he had enclosed Iole in his heart.[59]
Par. 9.103 Non però qui si pente, ma si ride, Non della colpa, ch' a mente non torna, Ma del valore ch' ordinò e provide. Qui si rimira nell' arte che adorna Cotanto effetto, e discernesi il bene Per che il mondo di su quel di giù torna. Ma perchè le tue voglie tutte piene Ten porti, che son nate in questa spera, Procedere ancor oltre mi conviene.	Yet here there is no repenting, but smiling—not at the fault, which does not come back to mind, but at the Power that ordained and provided. Here we gaze upon the art that adorns so great an effect, and discern the good by which the world above turns the world below. But so that you may carry away all your wishes fulfilled that were born in this sphere, I must go on still further.
Par. 9.112 Tu vuoi saper chi è in questa lumiera, Che qui appresso me così scintilla Come raggio di sole in acqua mera. Or sappi che là entro si tranquilla Raab, ed a nostr' ordine congiunta, Di lei nel sommo grado si sigilla. Da questo cielo in cui l' ombra s' appunta Che il vostro mondo face, pria ch' altr' alma Del trionfo di Cristo fu assunta.	You want to know who is in this light that sparkles here beside me like a ray of sunlight in clear water. Now know that within it Rahab is at peace, and, being joined to our order, she seals it in its highest rank. By this heaven, where the shadow that your world casts comes to a point, she was taken up before any other soul of Christ's triumph.[60]
Par. 9.121 Ben si convenne lei lasciar per palma In alcun cielo dell' alta vittoria Che s' acquistò con l' una e l' altra palma; Perch' ella favorò la prima gloria Di Josuè in sulla Terra Santa, Che poco tocca al papa la memoria. La tua città, che di colui è pianta Che pria volse le spalle al suo fattore, E di cui è la invidia tanto pianta, Produce e spande il maledetto fiore Ch' ha disviate le pecore e gli agni, Perocchè fatto ha lupo del pastore.	It was indeed fitting to leave her in some heaven as a palm of the high victory that was won with the one palm and the other, because she favored Joshua's first glory in the Holy Land—which little touches the Pope's memory. Your city, which is a plant of him who first turned his back on his Maker, and whose envy has been so much lamented, produces and spreads the accursed flower that has led the sheep and the lambs astray, because it has made a wolf of the shepherd.[61]
Par. 9.133 Per questo l' Evangelio e i Dottor magni Son derelitti, e solo ai Decretali Si studia sì che pare ai lor vivagni. A questo intende il papa e i cardinali: Non vanno i lor pensieri a Nazzarette, Là dove Gabriello aperse l' ali.	For this the Gospel and the great Doctors are abandoned, and only the Decretals are studied, as their margins show. On this the Pope and the cardinals are intent; their thoughts do not go to Nazareth, where Gabriel spread his wings. But the Vatican

59 Dido, daughter of Belus, loved Aeneas, betraying her dead husband Sychaeus and Aeneas's dead wife Creusa. Phyllis of Rhodope was abandoned by Demophoön, and Alcides (Hercules) loved Iole.
60 Rahab was the woman of Jericho who sheltered Joshua's spies (Joshua 2). The earth's cone of shadow was thought to reach as far as Venus, and Christ's triumph is his freeing of souls from Limbo.
61 The two palms are Christ's hands nailed to the cross. The accursed flower is the florin, Florence's gold coin stamped with a lily.

ITALIAN	ENGLISH
Ma Vaticano e l' altre parti elette Di Roma, che son state cimiterio Alla milizia che Pietro seguette, Tosto libere fien dell' adulterio.'	and the other chosen parts of Rome that have been a burial ground for the soldiery that followed Peter will soon be free of this adultery."[62]

CANTO 10

ITALIAN	ENGLISH
Par. 10.1 Guardando nel suo figlio con l' amore Che l' uno e l' altro eternalmente spira, Lo primo ed ineffabile valore, Quanto per mente o per loco si gira Con tanto ordine fe', ch' esser non puote Senza gustar di lui chi ciò rimira. Leva dunque, lettor, all' alte rote Meco la vista dritto a quella parte Dove l' un moto e l' altro si percote; E lì comincia a vagheggiar nell' arte Di quel maestro, che dentro a sè l' ama Tanto che mai da lei l' occhio non parte.	Gazing upon his Son with the Love that the one and the other eternally breathe forth, the first and ineffable Power made all that revolves through mind or through space with such order that no one who contemplates it can be without tasting of him. Lift up your sight, then, reader, with me to the high wheels, straight to that part where the one motion strikes against the other; and there begin to gaze with delight upon the art of that master who loves it so much within himself that his eye never leaves it.[63]
Par. 10.13 Vedi come da indi si dirama L' obbliquo cerchio che i pianeti porta, Per satisfare al mondo che li chiama, E se la strada lor non fosse torta, Molta virtù nel ciel sarebbe in vano, E quasi ogni potenza quaggiù morta. E se dal dritto più o men lontano Fosse il partire, assai sarebbe manco E giù e su dell' ordine mondano. Or ti riman, lettor, sopra il tuo banco, Dietro pensando a ciò che si preliba, S' esser vuoi lieto assai prima che stanco.	See how from there the oblique circle that carries the planets branches off, to satisfy the world that calls on them; and if their road were not slanted, much power in the heavens would be in vain, and almost every potency here below would be dead; and if its departure from the straight were farther or less far, much would be lacking in the order of the world, both below and above. Now stay, reader, on your bench, thinking back over what is given here as a foretaste, if you wish to be glad long before you are weary.
Par. 10.25 Messo t' ho innanzi; omai per te ti ciba; Chè a sè torce tutta la mia cura Quella materia ond' io son fatto scriba. Lo ministro maggior della natura, Che del valor del cielo il mondo imprenta, E col suo lume il tempo ne misura, Con quella parte che su si rammenta Congiunto, si girava per le spire In che più tosto ognora s' appresenta: Ed io era con lui; ma del salire Non m' accors' io, se non com' uom s' accorge, Anzi il primo pensier, del suo venire.	I have set it before you; now feed yourself, for that matter of which I have been made the scribe wrests all my care to itself. The greatest minister of nature, who stamps the world with the power of heaven and with his light measures time for us, joined with that part recalled above, was circling through the spirals in which he shows himself earlier every day; and I was with him, but I was not aware of my ascent, except as a man is aware of his first thought before it comes.[64]
Par. 10.37 O Beatrice, quella che si scorge Di bene in meglio sì subitamente	O Beatrice, she who guides from good to better so suddenly that her action does not stretch out

62 The Decretals were collections of papal decrees, the basis of the canon law that led to profitable church careers.
63 The point where the two motions meet is where the celestial equator crosses the ecliptic, at the spring equinox, when the sun is in Aries.

ITALIAN

Che l' atto suo per tempo non si sporge,
Quant' esser convenia da sè lucente!
Quel ch' era dentro al sol dov' io entra'mi,
Non per color ma per lume parvente,
Perch' io lo ingegno, l' arte e l' uso chiami,
Sì nol direi che mai s' immaginasse,
Ma creder puossi, e di veder si brami.
E se le fantasie nostre son basse
A tanta altezza, non è maraviglia,
Chè sopra il sol non fu occhio ch' andasse.

Par. 10.49 Tal era quivi la quarta famiglia
Dell' alto padre che sempre la sazia,
Mostrando come spira e come figlia.
E Beatrice incominciò: 'Ringrazia,
Ringrazia il Sol degli Angeli, ch' a questo
Sensibil t' ha levato per sua grazia.'
Cor di mortal non fu mai sì digesto
A devozione, ed a rendersi a Dio
Con tutto il suo gradir cotanto presto,
Com' a quelle parole mi fec' io;
E sì tutto il mio amore in lui si mise,
Che Beatrice eclissò nell' obblio.

Par. 10.61 Non le dispiacque; ma sì se ne rise,
Che lo splendor degli occhi suoi ridenti
Mia mente unita in più cose divise.
Io vidi più fulgor vivi e vincenti
Far di noi centro e di sè far corona,
Più dolci in voce che in vista lucenti.
Così cinger la figlia di Latona
Vedem tal volta, quando l' aere è pregno
Sì che ritenga il fil che fa la zona.

Par. 10.70 Nella corte del ciel ond' io rivegno,
Si trovan molte gioie care e belle
Tanto che non si posson trar del regno,
E il canto di quei lumi era di quelle;
Chi non s' impenna sì che lassù voli,
Dal muto aspetti quindi le novelle.
Poi sì cantando quegli ardenti soli
Si fur girati intorno a noi tre volte,
Come stelle vicine ai fermi poli.
Donne mi parver non da ballo sciolte,
Ma che s' arrestin tacite, ascoltando
Fin che le nuove note hanno ricolte.

ENGLISH

through time, how shining in herself she must have been! What was inside the sun where I had entered, showing itself not by color but by light, though I should call on genius, art and practice, I could never tell so that it might be imagined; but it can be believed—and let us long to see it. And if our imaginings are too low for such a height, it is no wonder, for there was never an eye that went beyond the sun.

Such was the fourth family there of the high Father, who always satisfies it, showing how he breathes forth and how he begets. And Beatrice began: "Give thanks, give thanks to the Sun of the Angels, who by his grace has raised you to this sun of sense." Never was mortal heart so disposed to devotion, and so ready to give itself to God with all its goodwill, as I became at those words; and all my love was so set on him that it eclipsed Beatrice in forgetfulness.[65]

It did not displease her; but she smiled at it so, that the splendor of her smiling eyes divided my united mind among many things. I saw many living and overpowering brightnesses make of us a center and of themselves a crown, sweeter in voice than shining in appearance. So we sometimes see the daughter of Latona girdled, when the air is so laden with moisture that it holds the thread that makes her belt.[66]

In the court of heaven, from which I have returned, there are many jewels so precious and beautiful that they cannot be taken out of the kingdom; and the song of those lights was one of them. Whoever does not grow wings to fly up there, let him wait for news of it from the mute. Then, when, singing so, those burning suns had circled round us three times, like stars near the fixed poles, they seemed to me like women not yet released from the dance, who stop, silent, listening until they have caught the new notes.

64 The minister is the sun, which in spring, while in Aries, rises a little earlier each day.
65 The Sun is the fourth heaven, where the wise appear. The Father "breathes forth" the Holy Spirit and "begets" the Son.
66 The daughter of Latona is Diana, the moon, here seen ringed by a halo.

THOMAS AQUINAS AND THE WISE

Thomas Aquinas names the twelve wise spirits of the first garland.

ITALIAN	ENGLISH
Par. 10.82 E dentro all' un senti' cominciar: 'Quando Lo raggio della grazia, onde s' accende Verace amore, e che poi cresce amando Multiplicato, in te tanto risplende, Che ti conduce su per quella scala, U' senza risalir nessun discende, Qual ti negasse il vin della sua fiala Per la tua sete, in libertà non fora, Se non com' acqua ch' al mar non si cala. Tu vuoi saper di quai piante s' infiora Questa ghirlanda, che intorno vagheggia La bella donna ch' al ciel t' avvalora.	And within one of them I heard begin: "Since the ray of grace, by which true love is kindled and which then grows, multiplied, by loving, shines so brightly in you that it leads you up that stair which no one descends without climbing it again, whoever denied you the wine of his flask for your thirst would be no more free than water that does not flow down to the sea. You wish to know with what plants this garland is in flower, which gazes lovingly around the lovely lady who strengthens you for heaven.
Par. 10.94 Io fui degli agni della santa greggia Che Domenico mena per cammino, U' ben s' impingua se non si vaneggia. Questi che m' è a destra più vicino, Frate e maestro fummi, ed esso Alberto È di Cologna, ed io Thomas d' Aquino. Se sì di tutti gli altri esser vuoi certo, Diretro al mio parlar ten vien col viso Girando su per lo beato serto: Quell' altro fiammeggiare esce del riso Di Grazian, che l' uno e l' altro foro Aiutò sì che piace in Paradiso.	I was one of the lambs of the holy flock that Dominic leads along the road where one fattens well if one does not stray after vanities. This one nearest me on my right was my brother and my master, and he is Albert of Cologne, and I am Thomas Aquinas. If you wish to be certain in the same way of all the others, follow my words with your sight, circling round the blessed wreath. That next flaming comes from the smile of Gratian, who so aided the one court and the other that it pleases in Paradise.[67]
Par. 10.106 L' altro ch' appresso adorna il nostro coro, Quel Pietro fu, che con la poverella Offerse a Santa Chiesa suo tesoro. La quinta luce, ch' è tra noi più bella, Spira di tale amor, che tutto il mondo Laggiù ne gola di saper novella. Entro v' è l' alta mente u' sì profondo Saper fu messo, che se il vero è vero, A veder tanto non surse il secondo.	The next who adorns our choir was that Peter who, like the poor widow, offered his treasure to Holy Church. The fifth light, which is the most beautiful among us, breathes with such love that all the world down there is greedy for news of it. Within it is the lofty mind into which so deep a knowledge was put that, if the truth is true, no second ever arose to see so much.[68]
Par. 10.118 Appresso vedi il lume di quel cero Che giuso in carne più addentro vide L' angelica natura e il ministero. Nell' altra piccioletta luce ride Quell' avvocato dei tempi cristiani, Del cui latino Augustin si provvide. Or se tu l' occhio della mente trani Di luce in luce, dietro alle mie lode,	Next see the light of that candle which, below in the flesh, saw deepest into the angelic nature and its ministry. In the next little light smiles that advocate of the Christian times, whose Latin Augustine made use of. Now if you draw your mind's eye from light to light after my praises, you are already left thirsting for the eighth. Within it, through seeing every good, rejoices the holy soul

67 Albert the Great (d. 1280) was a Dominican philosopher and Aquinas's teacher. Gratian, a twelfth-century monk of Bologna, compiled the Decretum, which reconciled church law with civil law.
68 Peter Lombard (d. 1160) offered his Sentences to the Church as the poor widow offered her coins (Luke 21:1–4). The fifth light is Solomon, whose salvation was much debated.

ITALIAN	ENGLISH
Già dell' ottava con sete rimani. Per vedere ogni ben dentro vi gode L' anima santa, che il mondo fallace Fa manifesto a chi di lei ben ode.	that makes the deceitful world plain to whoever listens to it well.[69]
Par. 10.124 Lo corpo ond' ella fu cacciata giace Giuso in Cieldauro, ed essa da martiro E da esilio venne a questa pace. Vedi oltre fiammeggiar l' ardente spiro D' Isidoro, di Beda, e di Riccardo Che a considerar fu più che viro. Questi onde a me ritorna il tuo riguardo, È il lume d' uno spirto, che in pensieri Gravi a morir gli parve venir tardo. Essa è la luce eterna di Sigieri, Che, leggendo nel vico degli strami, Sillogizzò invidiosi veri.'	The body from which it was driven lies down below in Cieldauro, and it came from martyrdom and exile to this peace. See, beyond, the burning breath of Isidore, of Bede, and of Richard, who in contemplation was more than man. This one from whom your gaze returns to me is the light of a spirit to whom, in grave thoughts, death seemed slow in coming. It is the eternal light of Siger, who, lecturing in the Street of Straw, drew in syllogisms truths that brought him hatred."[70]
Par. 10.139 Indi come orologio, che ne chiami Nell' ora che la sposa di Dio surge A mattinar lo sposo perchè l' ami, Che l' una parte l' altra tira ed urge, Tin tin sonando con sì dolce nota, Che il ben disposto spirto d' amor turge; Così vid' io la gloriosa rota Moversi e render voce a voce in tempra Ed in dolcezza ch' esser non può nota, Se non colà dove gioir s' insempra.	Then, like a clock that calls us at the hour when the bride of God rises to sing matins to her bridegroom so that he may love her, in which one part pulls and pushes the other, sounding ting, ting with so sweet a note that the well-disposed spirit swells with love, so I saw the glorious wheel move and answer voice with voice in harmony and in sweetness that cannot be known except there where joy becomes everlasting.

CANTO 11

ITALIAN	ENGLISH
Par. 11.1 O insensata cura dei mortali, Quanto son difettivi sillogismi Quei che ti fanno in basso batter l' ali! Chi dietro a iura, e chi ad aforismi Sen giva, e chi seguendo sacerdozio, E chi regnar per forza o per sofismi, E chi rubare, e chi civil negozio, Chi nel diletto della carne involto, S' affaticava, e chi si dava all' ozio; Quando da tutte queste cose sciolto, Con Beatrice m' era suso in cielo Cotanto gloriosamente accolto. Poi che ciascuno fu tornato ne lo Punto del cerchio in che avanti s' era, Fermossi come a candellier candelo.	O senseless striving of mortals, how faulty are the syllogisms that make you beat your wings downward! One was going after law and one after aphorisms, one pursuing the priesthood, one ruling by force or by sophistry, one robbery and one civil business; one, wrapped in the pleasures of the flesh, was wearing himself out, and one was giving himself to idleness; while I, freed from all these things, was received up in heaven with Beatrice so gloriously. After each had returned to the point of the circle where it had been before, it stood still, like a candle in a candlestick.[71]

69 The candle is Dionysius the Areopagite, held to be the author of a treatise on the angelic hierarchies; the advocate is probably Orosius, who wrote a history defending Christianity. The eighth is Boethius, author of the Consolation of Philosophy.
70 Boethius, executed in AD 524, is buried in San Pietro in Ciel d'Oro at Pavia. Siger of Brabant taught philosophy in the Rue du Fouarre ("Street of Straw") in Paris.
71 The "aphorisms" stand for medicine, after the Aphorisms of Hippocrates.

ITALIAN	ENGLISH
Par. 11.16 Ed io senti' dentro a quella lumiera Che pria m' avea parlato, sorridendo Incominciar, facendosi più mera: 'Così com' io del suo raggio risplendo, Sì, riguardando nella luce eterna, Li tuoi pensieri, onde cagioni, apprendo. Tu dubbi, ed hai voler che si ricerna In sì aperta e in sì distesa lingua Lo dicer mio, ch' al tuo sentir si sterna, Ove dinanzi dissi: "U' ben s' impingua," E là u' dissi: "Non nacque il secondo;" E qui è uopo che ben si distingua.	And I heard, within that light which had spoken to me before, smiling, begin, as it grew brighter: "Just as I glow with its ray, so, gazing into the eternal light, I perceive your thoughts and the source from which you draw them. You are in doubt, and you wish my words to be sifted again in language so open and so plain that it may lie level with your understanding, where I said before, 'where one fattens well,' and where I said, 'no second was born'; and here there is need to distinguish carefully.
Par. 11.28 La provvidenza, che governa il mondo Con quel consiglio nel quale ogni aspetto Creato è vinto pria che vada al fondo, Perocchè andasse ver lo suo diletto La sposa di colui, ch' ad alte grida Disposò lei col sangue benedetto, In sè sicura ed anco a lui più fida, Due Principi ordinò in suo favore, Che quinci e quindi le fosser per guida. L' un fu tutto serafico in ardore, L' altro per sapienza in terra fue Di cherubica luce uno splendore.	The Providence that governs the world with that counsel in which every created gaze is defeated before it reaches the bottom, so that the bride of him who with loud cries wedded her with the blessed blood might go toward her delight, secure in herself and also more faithful to him, ordained two princes in her favor, to be her guides on this side and on that. The one was all seraphic in ardor; the other, for wisdom, was on earth a splendor of cherubic light.[72]

THE LIFE OF SAINT FRANCIS

Thomas tells how Francis married Poverty and founded his order.

ITALIAN	ENGLISH
Par. 11.40 Dell' un dirò, perocchè d' ambedue Si dice l' un pregiando, qual ch' uom prende, Perchè ad un fine fur l' opere sue. Intra Tupino e l' acqua che discende Del colle eletto del beato Ubaldo, Fertile costa d' alto monte pende, Onde Perugia sente freddo e caldo Da porta Sole, e diretro le piange Per grave giogo Nocera con Gualdo. Di questa costa là dov' ella frange Più sua rattezza, nacque al mondo un sole, Come fa questo tal volta di Gange.	Of one I will speak, because whichever one is praised, both are spoken of, since their works were directed to one end. Between the Tupino and the stream that comes down from the hill chosen by the blessed Ubaldo, a fertile slope hangs from a high mountain, from which Perugia feels cold and heat through Porta Sole, while behind it Nocera and Gualdo weep under a heavy yoke. From this slope, where it most breaks its steepness, a sun was born into the world, as this sun sometimes rises from the Ganges.[73]
Par. 11.52 Però chi d' esso loco fa parole Non dica Ascesi, che direbbe corto, Ma Oriente, se proprio dir vuole. Non era ancor molto lontan dall' orto, Ch' ei cominciò a far sentir la terra	Therefore whoever speaks of that place, let him not say Ascesi, which would be saying too little, but Orient, if he wishes to speak properly. He was not yet very far from his rising when he began to make the earth feel some comfort from his great

72 The bride is the Church; the two princes are Saint Francis and Saint Dominic.
73 The slope is that of Monte Subasio, on which Assisi stands; the stream is the Chiascio, which flows from the hill near Gubbio where Saint Ubaldo lived as a hermit.

ITALIAN	ENGLISH
Della sua gran virtute alcun conforto; Chè per tal donna giovinetto in guerra Del padre corse, a cui, com' alla morte, La porta del piacer nessun disserra; Ed innanzi alla sua spirital corte, *Et coram patre* le si fece unito; Poscia di dì in dì l' amò più forte.	power; for while still a youth he ran into war with his father for the sake of such a lady, to whom, as to death, no one gladly unlocks the door; and before his spiritual court, *Et coram patre* [and in his father's presence], he was united to her; and after that he loved her more strongly from day to day.[74]
Par. 11.64 Questa, privata del primo marito, Mille cent' anni e più dispetta e scura Fino a costui si stette senza invito; Nè valse udir che la trovò sicura Con Amiclate, al suon della sua voce, Colui ch' a tutto il mondo fe' paura; Nè valse esser costante, nè feroce, Sì che, dove Maria rimase giuso, Ella con Cristo salse in sulla croce.	She, bereft of her first husband, had stood for eleven hundred years and more, despised and obscure, without any suitor until he came. Nor did it help her that men had heard how he who struck fear into the whole world found her untroubled, with Amyclas, at the sound of his voice. Nor did it help her to be constant and dauntless, so that, where Mary stayed below, she climbed with Christ upon the cross.[75]
Par. 11.73 Ma perch' io non proceda troppo chiuso, Francesco e Povertà per questi amanti Prendi oramai nel mio parlar diffuso. La lor concordia e i lor lieti sembianti, Amore e maraviglia e dolce sguardo Facean esser cagion di pensier santi; Tanto che il venerabile Bernardo Si scalzò prima, e dietro a tanta pace Corse, e correndo gli parv' esser tardo. O ignota ricchezza, o ben ferace! Scalzasi Egidio, scalzasi Silvestro, Dietro allo sposo; sì la sposa piace.	But so that I may not go on too obscurely, take Francis and Poverty from now on as these lovers in my full account. Their harmony and their joyful looks made love and wonder and tender gazing the cause of holy thoughts, so much so that the venerable Bernard was the first to bare his feet, and he ran after such peace, and as he ran he thought himself slow. O unknown wealth, O fruitful good! Giles bares his feet, Sylvester bares his feet, following the bridegroom, so greatly does the bride please.[76]
Par. 11.85 Indi sen va quel padre e quel maestro Con la sua donna, e con quella famiglia Che già legava l' umile capestro; Nè gli gravò viltà di cor le ciglia, Per esser fi' di Pietro Bernardone, Nè per parer dispetto a maraviglia. Ma regalmente sua dura intenzione Ad Innocenzio aperse, e da lui ebbe Primo sigillo a sua religione.	Then that father and that master goes on his way with his lady and with that household already bound by the humble cord. Nor did baseness of heart weigh his brow down because he was the son of Pietro Bernardone, nor because he seemed marvelously despised. But royally he laid open his hard resolve to Innocent, and received from him the first seal upon his order.[77]
Par. 11.94 Poi che la gente poverella crebbe Dietro a costui, la cui mirabil vita Meglio in gloria del ciel si canterebbe, Di seconda corona redimita Fu per Onorio dall' eterno spiro La santa voglia d' esto archimandrita: E poi che, per la sete del martiro,	After the poor people grew in number behind him, whose wondrous life would be better sung in the glory of heaven, the holy purpose of this chief shepherd was wreathed with a second crown by the eternal Spirit through Honorius. And after he had preached Christ and those who followed him,

74 "Ascesi," an old form of Assisi, also means "I rose," hence "Orient." The lady is Poverty; Francis renounced his inheritance before the bishop of Assisi and his father.
75 Her first husband is Christ. In Lucan, the poor fisherman Amyclas lay unafraid when Julius Caesar knocked at his hut.
76 Bernard of Quintavalle was Francis's first follower (not Saint Bernard of Clairvaux); Giles and Sylvester were also among his first companions.
77 Francis's father was a wealthy cloth merchant of Assisi. Pope Innocent III gave first approval to the Franciscan rule around 1209.

ITALIAN	ENGLISH
Nella presenza del Soldan superba Predicò Cristo e gli altri che il seguiro; E per trovare a conversione acerba Troppo la gente, per non stare indarno, Reddissi al frutto dell' italica erba; Nel crudo sasso intra Tevero ed Arno Da Cristo prese l' ultimo sigillo, Che le sue membra due anni portarno.	in his thirst for martyrdom, in the proud presence of the Sultan, and, finding the people too unripe for conversion, had returned, so as not to stay there in vain, to the fruit of the Italian grass, on the harsh rock between the Tiber and the Arno he received from Christ the final seal, which his limbs bore for two years.[78]
Par. 11.100 Quando a colui ch' a tanto ben sortillo, Piacque di trarlo suso alla mercede, Ch' ei meritò nel suo farsi pusillo, Ai frati suoi, sì com' a giuste erede, Raccomandò la sua donna più cara, E comandò che l' amassero a fede; E del suo grembo l' anima preclara Mover si volle, tornando al suo regno, Ed al suo corpo non volle altra bara.	When it pleased the one who had chosen him for so much good to draw him up to the reward he had earned by making himself little, he commended his dearest lady to his brothers, as to his rightful heirs, and commanded them to love her faithfully. And from her bosom his radiant soul chose to depart, returning to its own kingdom, and for its body it wanted no other bier.
Par. 11.109 Pensa oramai qual fu colui che degno Collega fu a mantener la barca Di Pietro in alto mar per dritto segno! E questi fu il nostro patriarca; Per che qual segue lui com' ei comanda, Discerner puoi che buone merce carca. Ma il suo peculio di nuova vivanda È fatto ghiotto sì ch' esser non puote Che per diversi salti non si spanda; E quanto le sue pecore remote E vagabonde più da esso vanno, Più tornano all' ovil di latte vote.	Think now what kind of man he was who was a worthy colleague in keeping Peter's ship on its true course on the high sea! And this man was our patriarch; so that whoever follows him as he commands, you can see, takes on good cargo. But his flock has grown so greedy for new fare that it cannot help but scatter through different pastures; and the farther his sheep wander from him, remote and straying, the emptier of milk they come back to the fold.[79]
Par. 11.133 Ben son di quelle che temono il danno, E stringonsi al pastor; ma son sì poche, Che le cappe fornisce poco panno. Or se le mie parole non son fioche, Se la tua audienza è stata attenta, Se ciò ch' ho detto alla mente rivoche, In parte fia la tua voglia contenta, Perchè vedrai la pianta onde si scheggia, E vedrai il coreggier che argomenta, "U' ben s' impingua, se non si vaneggia."'	There are indeed some of them who fear the harm and keep close to the shepherd; but they are so few that little cloth will supply their cowls. Now, if my words have not been faint, if your hearing has been attentive, if you call back to mind what I have said, your wish will be partly satisfied, because you will see the plant from which they are chipping, and you will see the wearer of the leather belt who argues, 'Where one fattens well if one does not stray after vanities.'"[80]

CANTO 12

ITALIAN	ENGLISH
Par. 12.1 Sì tosto come l' ultima parola La benedetta fiamma per dir tolse,	As soon as the blessed flame had taken up its last word to speak it, the holy millstone began to turn;

78 Pope Honorius III formally confirmed the rule in 1223; in 1219 Francis preached before the Sultan of Egypt. On Mount La Verna he received the stigmata in 1224, two years before his death.
79 Thomas, a Dominican, now means Saint Dominic, founder of his order.
80 Dominican friars wore a leather belt; Thomas means himself and his own words in Par. 10.96.

ITALIAN	ENGLISH
A rotar cominciò la santa mola; E nel suo giro tutta non si volse Prima ch' un' altra di cerchio la chiuse, E moto a moto, e canto a canto colse; Canto, che tanto vince nostre Muse, Nostre Sirene, in quelle dolci tube, Quanto primo splendor quel ch' ei refuse.	and it had not yet turned full circle before another enclosed it in a ring and matched motion with motion and song with song: a song that, in those sweet pipes, surpasses our Muses, our Sirens, as much as a first splendor surpasses the one it casts back.
Par. 12.10 Come si volgon per tenera nube Due archi paralleli e concolori, Quando Junone a sua ancella iube, Nascendo di quel d' entro quel di fuori, A guisa del parlar di quella vaga, Ch' amor consunse come sol vapori; E fanno qui la gente esser presaga, Per lo patto che Dio con Noè pose, Del mondo che giammai più non si allaga: Così di quelle sempiterne rose Volgeansi circa noi le due ghirlande, E sì l' estrema all' ultima rispose.	As two arcs, parallel and of the same colors, curve across a thin cloud when Juno gives the command to her handmaid, the outer one born from the inner, like the speech of that wandering nymph whom love consumed as the sun consumes vapors, and they make people here foreknow, by the covenant God made with Noah, that the world will never again be flooded: so the two garlands of those eternal roses circled around us, and so the outer answered the inner.[81]
Par. 12.22 Poichè il tripudio e l' alta festa grande, Sì del cantare e sì del fiammeggiarsi, Luce con luce gaudiose e blande, Insieme a punto ed a voler quetarsi, Pur come gli occhi ch' al piacer che i move Conviene insieme chiudere e levarsi, Del cor dell' una delle luci nuove Si mosse voce, che l' ago alla stella Parer mi fece in volgermi al suo dove; E cominciò: 'L' amor che mi fa bella Mi tragge a ragionar dell' altro duca, Per cui del mio sì ben ci si favella.	When the dance and the high, great festival, both of singing and of flaming, light with light, joyful and gentle, had come to rest together at the same moment and with one will, just as the eyes, at the pleasure that moves them, must close and open together, from the heart of one of the new lights there came a voice that made me seem like the needle to the star as I turned toward where it was; and it began: "The love that makes me beautiful draws me to speak of the other guide, on whose account such fair things are said here of mine.
Par. 12.34 Degno è che dove l' un, l' altro s' induca, Sì che com' elli ad una militaro, Così la gloria loro insieme luca. L' esercito di Cristo, che sì caro Costò a riarmar, dietro all' insegna Si movea tardo, suspiccioso e raro; Quando lo imperador che sempre regna, Provvide alla milizia ch' era in forse, Per sola grazia, non per esser degna; E com' è detto, a sua sposa soccorse Con due campioni, al cui fare, al cui dire Lo popol disviato si raccorse.	It is fitting that where one is brought in, the other should be too, so that, as they fought for one end, so their glory may shine together. The army of Christ, which cost so dear to rearm, was moving behind the standard slow, fearful, and few, when the Emperor who reigns forever provided for his soldiery, which was in peril, out of grace alone, not because it was worthy; and, as has been said, he came to the aid of his bride with two champions, at whose doing and whose saying the people that had strayed gathered themselves again.

81 Iris, the rainbow, was Juno's messenger; the nymph Echo pined for love of Narcissus until only her voice remained.

THE LIFE OF SAINT DOMINIC

Bonaventure tells of Dominic's birth, his learning and his fight against heresy.

ITALIAN	ENGLISH
Par. 12.46 In quella parte ove surge ad aprire Zeffiro dolce le novelle fronde, Di che si vede Europa rivestire, Non molto lungi al percoter dell' onde, Dietro alle quali, per la lunga foga, Lo sol tal volta ad ogni uom si nasconde, Siede la fortunata Calaroga, Sotto la protezion del grande scudo, In che soggiace il leone e soggioga. Dentro vi nacque l' amoroso drudo Della fede cristiana, il santo atleta, Benigno ai suoi, ed ai nemici crudo;	In that region where sweet Zephyr rises to open the new leaves with which Europe is seen to clothe herself again, not far from the beating of the waves behind which, after its long course, the sun at times hides itself from everyone, lies fortunate Calaroga, under the protection of the great shield on which the lion is subject and subdues. Within it was born the ardent lover of the Christian faith, the holy athlete, kind to his own and harsh to his enemies;[82]
Par. 12.58 E come fu creata, fu repleta Sì la sua mente di viva virtute, Che nella madre lei fece profeta. Poichè le sponsalizie fur compiute Al sacro fonte intra lui e la fede, U' si dotar di mutua salute; La donna che per lui l' assenso diede, Vide nel sonno il mirabile frutto Ch' uscir dovea di lui e delle erede; E perchè fosse quale era in costrutto, Quinci si mosse spirito a nomarlo Del possessivo di cui era tutto.	and as soon as his mind was created, it was so filled with living power that, while he was still in his mother, it made her a prophet. When the espousals between him and the faith had been completed at the sacred font, where they dowered each other with mutual salvation, the lady who gave the assent for him saw in her sleep the wondrous fruit that was to come from him and from his heirs. And so that he might be in the very form of his name what he was, a spirit went forth from here to name him with the possessive of the one to whom he wholly belonged.[83]
Par. 12.70 Dominico fu detto; ed io ne parlo Sì come dell' agricola che Cristo Elesse all' orto suo per aiutarlo. Ben parve messo e famigliar di Cristo; Chè il primo amor che in lui fu manifesto Fu al primo consiglio che diè Cristo. Spesse fiate fu tacito e desto Trovato in terra dalla sua nutrice, Come dicesse: "Io son venuto a questo."	He was called Dominic; and I speak of him as of the husbandman whom Christ chose for his garden to help him. He truly seemed a messenger and an intimate of Christ, for the first love that showed itself in him was for the first counsel that Christ gave. Many times his nurse found him silent and awake on the ground, as if he were saying, 'I have come for this.'[84]
Par. 12.79 O padre suo veramente Felice! O madre sua veramente Giovanna, Se interpretata val come si dice! Non per lo mondo, per cui mo s' affanna Diretro ad Ostiense ed a Taddeo, Ma per amor della verace manna, In picciol tempo gran dottor si feo,	O his father, truly Felice! O his mother, truly Giovanna, if the name, interpreted, means what is said! Not for the world, for whose sake men now toil after the Ostian and Taddeo, but for love of the true manna, in a short time he became a great teacher, such that he set himself to go round the vineyard, which soon turns white if the vinedresser is bad;[85]

82 Calaroga is Caleruega in Old Castile, in Spain; the royal arms of Castile and León show a lion both below and above a castle.
83 Dominic's mother was said to have dreamed she bore a dog with a torch in its mouth; his godmother dreamed of a star on his forehead.
84 Dominicus is Latin for "the Lord's." Christ's "first counsel" is commonly taken to be poverty (Matthew 19:21).

ITALIAN	ENGLISH
Tal che si mise a circuir la vigna, Che tosto imbianca, se il vignaio è reo;	
Par. 12.88 Ed alla sedia che già fu benigna Più ai poveri giusti (non per lei, Ma per colui che siede, che traligna), Non dispensare o due o tre per sei, Non la fortuna di prima vacante, Non *decimas quae sunt pauperum Dei*, Addomandò; ma contro al mondo errante Licenza di combatter per lo seme, Del qual ti fascian ventiquattro piante. Poi con dottrina e con volere insieme Con l' offizio apostolico si mosse, Quasi torrente ch' alta vena preme, E negli sterpi eretici percosse L' impeto suo, più vivamente quivi Dove le resistenze eran più grosse.	and of the see that was once kinder to the righteous poor—not through its own fault, but through his who sits there and degenerates—he asked, not to dispense two or three for six, not the fortune of the first vacancy, not *decimas quae sunt pauperum Dei* [the tithes that belong to God's poor], but leave to fight against the erring world for the seed from which the twenty-four plants that encircle you have sprung. Then, with doctrine and with will together, he went forth with the apostolic office, like a torrent driven by a high spring, and his onrush struck the thickets of heresy, most vigorously there where the resistance was most stubborn.[86]
Par. 12.106 Di lui si fecer poi diversi rivi, Onde l' orto cattolico si riga, Sì che i suoi arbuscelli stan più vivi. Se tal fu l' una rota della biga, In che la Santa Chiesa si difese, E vinse in campo la sua civil briga, Ben ti dovrebbe assai esser palese L' eccellenza dell' altra, di cui Tomma Dinanzi al mio venir fu sì cortese.	From him there then sprang various streams by which the catholic garden is watered, so that its saplings stand more alive. If such was the one wheel of the chariot in which Holy Church defended herself and won her civil strife in the field, the excellence of the other should surely be very plain to you, of whom Thomas, before I came, spoke so courteously.
Par. 12.118 Ma l' orbita che fe' la parte somma Di sua circonferenza, è derelitta, Sì ch' è la muffa dov' era la gromma. La sua famiglia, che si mosse dritta Coi piedi alle sue orme, è tanto volta, Che quel dinanzi a quel diretro gitta; E tosto si vedrà della ricolta Della mala cultura, quando il loglio Si lagnerà che l' arca gli sia tolta.	But the track made by the topmost part of its rim is abandoned, so that there is mold where the tartar used to be. His household, which set out straight, with their feet in his footprints, is so turned around that it sets the front foot where the back one was; and soon the harvest of the bad tillage will be seen, when the tares will complain that the granary is taken from them.[87]
Par. 12.124 Ben dico, chi cercasse a foglio a foglio Nostro volume, ancor troveria carta U' leggerebbe: "Io mi son quel ch' io soglio." Ma non fia da Casal, nè d' Acquasparta, Là onde vegnon tali alla scrittura, Che l' un la fugge, e l' altro la coarta. Io son la vita di Bonaventura Da Bagnoregio, che nei grandi offici Sempre posposi la sinistra cura. Illuminato ed Augustin son quici,	I do indeed say that whoever searched our volume leaf by leaf would still find a page where he would read, 'I am what I always was'; but it will not be from Casale or from Acquasparta, from where men come to the rule in such a way that one evades it and the other tightens it. I am the life of Bonaventure of Bagnoregio, who in great offices always put last the cares of the left hand. Illuminato and Augustine are here, who were among

85 Felice means "happy," and Giovanna was interpreted as "grace of the Lord." The Ostian is Henry of Susa, cardinal of Ostia, a canon lawyer; Taddeo is probably the Bolognese physician Taddeo d'Alderotto.
86 The see is the papacy. Dominic did not seek leave to give the poor only part of what was owed them, nor the first vacant benefice; the twenty-four plants are the spirits of the two garlands.
87 Good wine leaves a crust of tartar in the cask, bad wine leaves mold. Bonaventure, a Franciscan, is lamenting his own order.

ITALIAN	ENGLISH
Che fur dei primi scalzi poverelli, Che nel capestro a Dio si fero amici.	the first barefoot poor ones who made themselves friends to God in the cord.[88]
Par. 12.133 Ugo da San Vittore è qui con elli, E Pietro Mangiadore, e Pietro Ispano Lo qual giù luce in dodici libelli; Natan profeta, e il metropolitano Crisostomo, ed Anselmo, e quel Donato Ch' alla prim' arte degnò por la mano; Rabano è qui, e lucemi da lato Il Calabrese abate Gioacchino, Di spirito profetico dotato. Ad inveggiar cotanto paladino Mi mosse la infiammata cortesia Di fra Tommaso, e il discreto latino; E mosse meco questa compagnia.'	Hugh of Saint Victor is here with them, and Peter Comestor, and Peter of Spain, who shines down below in twelve little books; Nathan the prophet, and the metropolitan Chrysostom, and Anselm, and that Donatus who deigned to set his hand to the first art. Rabanus is here, and shining at my side is the Calabrian abbot Joachim, endowed with the spirit of prophecy. I was moved to celebrate so great a paladin by the glowing courtesy and the discerning speech of Brother Thomas; and with me it moved this company."[89]

CANTO 13

ITALIAN	ENGLISH
Par. 13.1 Immagini chi bene intender cupe Quel ch' io or vidi (e ritenga l' image, Mentre ch' io dico, come ferma rupe) Quindici stelle che in diverse plage Lo cielo avvivan di tanto sereno, Che soperchia dell' aere ogni compage; Immagini quel Carro a cui il seno Basta del nostro cielo e notte e giorno, Sì ch' al volger del temo non vien meno; Immagini la bocca di quel corno, Che si comincia in punta dello stelo A cui la prima rota va dintorno,	Let whoever wishes to understand well what I now saw imagine—and let him hold the image firm as a rock while I speak—fifteen stars that in different regions quicken the sky with such brightness that it overcomes every thickness of the air; let him imagine that Wain for which the bosom of our sky suffices night and day, so that it does not vanish as its pole turns; let him imagine the mouth of that horn which begins at the tip of the axle around which the first wheel turns,[90]

88 Ubertino da Casale and Matteo d'Acquasparta led the strict and the lax factions of the Franciscans. This Augustine was an early follower of Francis, not the Church Father.
89 Peter of Spain's twelve-part logic textbook was famous (he became Pope John XXI). Donatus wrote the standard Latin grammar, grammar being the first of the liberal arts.
90 The fifteen brightest stars, the seven of the Wain (the Big Dipper), and the two at the mouth of the Little Dipper's "horn" make twenty-four, the number of the spirits in the two garlands.

ITALIAN	ENGLISH
Par. 13.13 Aver fatto di sè due segni in cielo (Qual fece la figliuola di Minoi Allora che sentì di morte il gielo), E l' un nell' altro aver li raggi suoi, Ed ambedue girarsi per maniera, Che l' uno andasse al prima e l' altro al poi, Ed avrà quasi l' ombra della vera Costellazion, e della doppia danza, Che circulava il punto dov' io era; Poi ch' è tanto di là da nostra usanza, Quanto di là dal mover della Chiana Si move il ciel che tutti gli altri avanza.	forming of themselves two signs in the heavens (like the one the daughter of Minos made when she felt the chill of death), and having their rays one within the other, and both turning in such a way that one went first and the other after; and he will have something like the shadow of the true constellation and of the double dance that was circling the point where I was; for it is as far beyond our experience as the heaven that outruns all the others moves beyond the motion of the Chiana.[91]
Par. 13.25 Lì si cantò non Bacco, non Peana, Ma tre Persone in divina natura, Ed in una persona essa e l' umana. Compiè il cantare e il volger sua misura, Ed attesersi a noi quei santi lumi, Felicitando sè di cura in cura. Ruppe il silenzio nei concordi numi Poscia la luce, in cui mirabil vita Del poverel di Dio narrata fumi, E disse: 'Quando l' una paglia è trita, Quando la sua semenza è già riposta, A batter l' altra dolce amor m' invita.	There they sang not Bacchus, not Paean, but three Persons in the divine nature, and in one person that nature and the human. The singing and the turning completed their measure, and those holy lights gave their attention to us, rejoicing as they passed from one care to the next. Then, among those concordant divine beings, the silence was broken by the light in which the wondrous life of God's little poor man had been told to me, and it said: "Since one sheaf is threshed, since its grain is already stored, sweet love invites me to beat the other.[92]

SOLOMON'S WISDOM

Thomas explains in what sense Solomon's wisdom had no equal.

ITALIAN	ENGLISH
Par. 13.37 Tu credi che nel petto, onde la costa Si trasse per formar la bella guancia, Il cui palato a tutto il mondo costa, Ed in quel che, forato dalla lancia, E poscia e prima tanto satisfece, Che d' ogni colpa vince la bilancia, Quantunque alla natura umana lece Aver di lume, tutto fosse infuso Da quel valor che l' uno e l' altro fece: E però ammiri ciò ch' io dissi suso, Quando narrai che non ebbe il secondo Lo ben che nella quinta luce è chiuso.	You believe that into the breast from which the rib was drawn to form the lovely cheek whose palate costs the whole world dear, and into that breast which, pierced by the lance, made such satisfaction, both after and before, that it outweighs every fault on the scale, whatever light it is lawful for human nature to have was all infused by that Power which made the one and the other; and so you wonder at what I said above, when I told you that the good enclosed in the fifth light had no second.[93]
Par. 13.49 Ora apri gli occhi a quel ch' io ti rispondo, E vedrai il tuo credere e il mio dire Nel vero farsi come centro in tondo. Ciò che non more, e ciò che può morire,	Now open your eyes to what I answer you, and you will see your belief and my words become one in the truth, as the center in a circle. All that does not die and all that can die is nothing but the splendor

91 Ariadne, daughter of Minos, was turned at her death into the constellation of the Crown. The Chiana was a sluggish, marshy river in Tuscany.
92 Bacchus and Paean (a name of Apollo) were hymned in pagan rites.
93 Thomas means Adam and Christ. The "fifth light" is Solomon, whom Thomas said had no equal in wisdom (Par. 10.109–114).

ITALIAN	ENGLISH
Non è se non splendor di quella idea Che partorisce, amando, il nostro Sire; Chè quella viva luce che sì mea Dal suo lucente, che non si disuna Da lui, nè dall' amor che a lor s' intrea, Per sua bontate il suo raggiare aduna, Quasi specchiato, in nove sussistenze, Eternalmente rimanendosi una.	of that Idea which our Lord, in loving, brings forth; for that living Light which so streams from its shining Source that it is not parted from it, nor from the Love that makes a trinity with them, of its goodness gathers its radiance, as though mirrored, in nine subsistences, eternally remaining one.[94]
Par. 13.61 Quindi discende all' ultime potenze Giù d' atto in atto tanto divenendo, Che più non fa che brevi contingenze; E queste contingenze essere intendo Le cose generate, che produce Con seme, e senza seme il ciel movendo. La cera di costoro, e chi la duce, Non sta d' un modo, e però sotto il segno Ideale poi più e men traluce: Ond' egli avvien ch' un medesimo legno, Secondo specie, meglio e peggio frutta; E voi nascete con diverso ingegno.	From there it descends to the lowest potencies, down from act to act, becoming such that it makes nothing more than brief contingencies; and by these contingencies I mean the generated things which the moving heaven produces with seed and without seed. The wax of these things, and what shapes it, are not always in the same state, and so under the ideal stamp it shines through more and less. Hence it comes about that one and the same tree, in the same species, bears better and worse fruit, and you are born with differing talents.
Par. 13.73 Se fosse a punto la cera dedutta, E fosse il cielo in sua virtù suprema, La luce del suggel parrebbe tutta; Ma la natura la dà sempre scema, Similemente operando all' artista, Ch' ha l' abito dell' arte, e man che trema. Però se il caldo amor la chiara vista Della prima virtù dispone e segna, Tutta la perfezion quivi s' acquista.	If the wax were perfectly prepared, and the heaven were at its supreme power, the light of the seal would appear in full; but nature always gives it deficient, working like the artist who has the skill of the art and a hand that trembles. Therefore, if the fervent Love disposes and imprints the clear Vision of the first Power, all perfection is acquired there.
Par. 13.82 Così fu fatta già la terra degna Di tutta l' animal perfezione; Così fu fatta la Vergine pregna. Sì ch' io commendo tua opinione: Che l' umana natura mai non fue, Nè fia, qual fu in quelle due persone. Or s' io non procedessi avanti piùe, "Dunque come costui fu senza pare?" Comincerebber le parole tue. Ma perchè paia ben ciò che non pare, Pensa chi era, e la cagion che il mosse, Quando fu detto, "Chiedi," a domandare.	Thus the earth was once made worthy of all the perfection of a living being; thus the Virgin was made to conceive. So I approve your opinion that human nature never was, nor will be, what it was in those two persons. Now if I went no further, 'Then how was this man without equal?' your words would begin. But so that what does not appear may appear clearly, think who he was, and the reason that moved him to ask, when he was told, 'Ask.'[95]
Par. 13.94 Non ho parlato sì che tu non posse Ben veder ch' ei fu re, che chiese senno, Acciocchè re sufficiente fosse; Non per saper lo numero in che enno Li motor di quassù, o se *necesse*	I have not spoken in such a way that you cannot see clearly that he was a king, who asked for wisdom so that he might be a king equal to his task; not to know the number of the movers up here, or

94 The Light is the Son, the Word or Idea, issuing from the Father, with the Holy Spirit as Love; the nine subsistences are the nine orders of angels that move the nine heavens.
95 God said to Solomon in a dream, "Ask what I shall give you," and Solomon asked for an understanding heart to judge his people (1 Kings 3:5–9).

ITALIAN	ENGLISH
Con contingente mai *necesse* fenno; Non *si est dare primum motum esse*, O se del mezzo cerchio far si puote Triangol sì ch' un retto non avesse.	whether *necesse* [necessary] with a contingent ever made *necesse*; not *si est dare primum motum esse* [whether one must grant that there is a first motion], or whether a triangle can be made in a semicircle that has no right angle.[96]
Par. 13.106 Onde, se ciò ch' io dissi e questo note, Regal prudenza è quel vedere impari, In che lo stral di mia intenzion percote. E, se al *Surse* drizzi gli occhi chiari, Vedrai aver solamente rispetto Ai regi, che son molti, e i buon son rari. Con questa distinzion prendi il mio detto, E così puote star con quel che credi Del primo padre e del nostro diletto.	So, if you note what I said and this, kingly prudence is that matchless vision at which the arrow of my intention strikes. And if you turn clear eyes to *Surse* [rose], you will see that it refers only to kings, who are many, and the good ones are rare. Take my words with this distinction, and so they can stand with what you believe of the first father and of our Beloved.[97]
Par. 13.111 E questo ti sia sempre piombo ai piedi, Per farti mover lento, com' uom lasso, Ed al sì ed al no, che tu non vedi; Chè quegli è tra gli stolti bene abbasso, Che senza distinzion afferma o nega, Nell' un così come nell' altro passo; Perch' egl' incontra che più volte piega L' opinion corrente in falsa parte, E poi l' affetto lo intelletto lega.	And let this always be lead on your feet, to make you move slowly, like a weary man, both to the yes and to the no that you do not see; for he is very low among the fools who affirms or denies without distinction, in the one case as in the other; because it happens that hasty opinion often bends to the false side, and then affection binds the intellect.
Par. 13.124 Vie più che indarno da riva si parte, Perchè non torna tal qual ei si move, Chi pesca per lo vero e non ha l' arte: E di ciò sono al mondo aperte prove Parmenide, Melisso, Brisso e molti I quali andavano, e non sapean dove. Sì fe' Sabellio ed Arrio, e quegli stolti Che furon come spade alle scritture In render torti li diritti volti.	He who fishes for the truth and lacks the art leaves the shore worse than in vain, because he does not return as he set out; and of this Parmenides, Melissus, Bryson, and many others who went on without knowing where are open proofs to the world. So did Sabellius and Arius, and those fools who were like swords to the Scriptures, in rendering straight faces crooked.[98]
Par. 13.133 Non sien le genti ancor troppo sicure A giudicar, sì come quei che stima Le biade in campo pria che sien mature; Ch' io ho veduto tutto il verno prima Il prun mostrarsi rigido e feroce, Poscia portar la rosa in sulla cima; E legno vidi già dritto e veloce Correr lo mar per tutto suo cammino, Perire al fine all' entrar della foce. Non creda donna Berta o ser Martino Per vedere un furare, altro offerere,	Let people not yet be too sure in judging, like one who reckons up the grain in the field before it is ripe; for I have seen the briar show itself stiff and fierce all winter long, and afterward bear the rose upon its top; and I once saw a ship, straight and swift, run across the sea through its whole course, and perish at last as it entered the harbor. Let not Dame Bertha or Master Martin think, because they see one man steal and another make offerings, that they see them as they are within the divine

96 These are questions of angelology, logic, natural philosophy, and geometry (a triangle drawn in a semicircle on its diameter always has a right angle).

97 *Surse* echoes Thomas's words about Solomon in Par. 10.114: "there never rose a second." The first father is Adam; "our Beloved" is Christ.

98 Parmenides and Melissus were Greek philosophers, and Bryson tried to square the circle; Aristotle criticized all three. Sabellius and Arius were heretics who erred about the Trinity.

ITALIAN	ENGLISH
Vedergli dentro al consiglio divino; Chè quel può surgere, e quel può cadere.’	counsel; for the one may rise, and the other may fall.”[99]

CANTO 14

ITALIAN	ENGLISH
Par. 14.1 Dal centro al cerchio, e sì dal cerchio al centro, Movesi l’ acqua in un ritondo vaso, Secondo ch’ è percossa fuori o dentro. Nella mia mente fe’ subito caso Questo ch’ io dico, sì come si tacque La gloriosa vita di Tommaso, Per la similitudine che nacque Del suo parlare e di quel di Beatrice, A cui sì cominciar dopo lui piacque: ‘A costui fa mestieri, e nol vi dice Nè con la voce, nè pensando ancora, D’ un altro vero andare alla radice.	From the center to the rim, and so from the rim to the center, the water in a round vessel moves, according as it is struck from outside or from within. What I am saying fell suddenly into my mind as soon as the glorious life of Thomas fell silent, because of the likeness that arose between his speech and that of Beatrice, who was pleased to begin thus after him: “This man needs, though he does not tell you so, either with his voice or even yet in thought, to go to the root of another truth.
Par. 14.13 Ditegli se la luce, onde s’ infiora Vostra sustanzia, rimarrà con voi Eternalmente sì com’ ella è ora; E se rimane, dite come, poi Che sarete visibili rifatti, Esser potrà ch’ al veder non vi noi.’ Come da più letizia pinti e tratti Alla fiata quei che vanno a rota Levan la voce, e rallegrano gli atti; Così all’ orazion pronta e devota Li santi cerchi mostrar nuova gioia Nel tornear e nella mira nota. Qual si lamenta perchè qui si moia, Per viver colassù, non vide quive Lo refrigerio dell’ eterna ploia.	Tell him whether the light with which your substance blossoms will remain with you eternally just as it is now; and if it remains, tell how, after you are made visible again, it can be that it will not harm your sight.” As, when spurred and drawn on by greater gladness, those who go dancing in a ring at times raise their voices and quicken their movements with joy, so at that prompt and devout prayer the holy circles showed new joy in their wheeling and in their wondrous song. Whoever laments that we die here in order to live up there has not seen there the refreshment of the eternal rain.
Par. 14.28 Quell’ uno e due e tre che sempre vive, E regna sempre in tre e due ed uno, Non circonscritto, e tutto circonscrive, Tre volte era cantato da ciascuno Di quegli spirti con tal melodia, Ch’ ad ogni merto saria giusto muno. Ed io udi’ nella luce più dia Del minor cerchio una voce modesta, Forse qual fu dall’ Angelo a Maria, Risponder: ‘Quanto fia lunga la festa Di Paradiso, tanto il nostro amore Si raggerà dintorno cotal vesta.	That One and Two and Three which ever lives, and ever reigns in Three and Two and One, not circumscribed and circumscribing all, was sung three times by each of those spirits with such melody that it would be a just reward for any merit. And I heard, in the most divine light of the smaller circle, a modest voice, perhaps such as was the Angel’s to Mary, answer: “As long as the feast of Paradise shall last, so long will our love radiate such a garment around us.[100]
Par. 14.40 La sua chiarezza seguirà l’ ardore, L’ ardor la visione, e quella è tanta,	Its brightness will follow our ardor, the ardor our vision, and that vision is as great as the grace it

99 Bertha and Martin are stock names for ordinary people, like “any Tom, Dick, or Harry.”
100 The speaker is Solomon, the brightest light of the inner circle of the wise.

ITALIAN	ENGLISH
Quanta ha di grazia sopra il suo valore. Come la carne gloriosa e santa Fia rivestita, la nostra persona Più grata fia per esser tutta quanta. Per che s' accrescerà ciò che ne dona Di gratuito lume il Sommo Bene; Lume ch' a lui veder ne condiziona: Onde la vision crescer conviene, Crescer l' ardor che di quella s' accende, Crescer lo raggio che da esso viene.	has over and above its own merit. When the glorious and holy flesh is put on again, our person will be more pleasing for being complete. Therefore the gratuitous light that the Supreme Good grants us will increase, the light that makes us fit to see him; so the vision must increase, the ardor that is kindled by it must increase, and the radiance that comes from that ardor must increase.
Par. 14.52 Ma sì come carbon che fiamma rende, E per vivo candor quella soperchia Sì, che la sua parvenza si difende, Così questo fulgor, che già ne cerchia, Fia vinto in apparenza dalla carne Che tutto dì la terra ricoperchia; Nè potrà tanta luce affaticarne, Chè gli organi del corpo saran forti A tutto ciò che potrà dilettarne.' Tanto mi parver subiti ed accorti E l' uno e l' altro coro a dicer: 'Amme,' Che ben mostrar disio dei corpi morti;	But just as a coal that gives off flame, and with its living glow outshines it, so that its own form holds its ground, so this brightness that already encircles us will be surpassed in appearance by the flesh that the earth still covers over; nor will so much light be able to tire us, for the organs of the body will be strong enough for everything that can delight us." So quick and eager did both the one choir and the other seem to me in saying "Amen" that they clearly showed their desire for their dead bodies;
Par. 14.64 Forse non pur per lor, ma per le mamme, Per li padri, e per gli altri che fur cari Anzi che fosser sempiterne fiamme. Ed ecco intorno di chiarezza pari Nascere un lustro sopra quel che v' era, Per guisa d' orizzonte che rischiari. E sì come al salir di prima sera Comincian per lo ciel nuove parvenze, Sì che la vista pare e non par vera; Parvemi lì novelle sussistenze Cominciar a vedere, e fare un giro Di fuor dall' altre due circonferenze.	perhaps not only for themselves, but for their mothers, for their fathers, and for the others who were dear to them before they became eternal flames. And suddenly, all around, of equal brightness, a luster arose above the one that was there, like a horizon that grows bright. And as at the coming on of early evening new appearances begin to show across the sky, so that the sight seems real and does not seem real, it seemed to me that there I began to see new beings, forming a ring outside the other two circumferences.

THE CROSS OF MARS

Rising to Mars, Dante sees the souls of warriors form a cross in which Christ flashes.

ITALIAN	ENGLISH
Par. 14.76 O vero isfavillar del santo spiro, Come si fece subito e candente Agli occhi miei che vinti non soffriro! Ma Beatrice sì bella e ridente Mi si mostrò, che tra quelle vedute Si vuol lasciar che non seguir la mente. Quindi ripreser gli occhi miei virtute A rilevarsi, e vidimi translato Sol con mia Donna in più alta salute. Ben m' accors' io ch' io era più levato, Per l' affocato riso della stella, Che mi parea più roggio che l' usato.	O true sparkling of the Holy Spirit! How sudden and glowing it became to my eyes, which, overcome, could not bear it! But Beatrice showed herself to me so beautiful and smiling that she must be left among those sights that the mind did not follow. From this my eyes regained the power to lift themselves, and I saw myself carried, alone with my lady, to a higher blessedness. I clearly perceived that I had risen higher by the fiery smile of the star, which seemed to me redder than usual.[101]
Par. 14.88 Con tutto il core, e con quella favella Ch' è una in tutti, a Dio feci olocausto, Qual conveniasi alla grazia novella; E non er' anco del mio petto esausto L' ardor del sacrificio, ch' io conobbi Esso litare stato accetto e fausto; Chè con tanto lucore e tanto robbi M' apparvero splendor dentro a due raggi Ch' io dissi: 'O Elios che sì gli addobbi!'	With all my heart, and with that language which is the same in all people, I made a burnt offering to God, such as befitted the new grace; and the ardor of the sacrifice was not yet spent in my breast when I knew that the offering had been accepted and favorable; for splendors appeared to me within two rays, with such brilliance and so red, that I said: "O Helios, who adorn them so!"[102]
Par. 14.97 Come distinta da minori e maggi Lumi biancheggia tra i poli del mondo Galassia sì, che fa dubbiar ben saggi, Sì costellati facean nel profondo Marte quei rai il venerabil segno, Che fan giunture di quadranti in tondo. Qui vince la memoria mia lo ingegno; Chè quella croce lampeggiava Cristo, Sì ch' io non so trovare esemplo degno. Ma chi prende sua croce e segue Cristo, Ancor mi scuserà di quel ch' io lasso, Vedendo in quell' albor balenar Cristo.	As the Milky Way, picked out with lesser and greater lights, gleams white between the poles of the world, so that it leaves even the very wise in doubt, so those rays, thus starred, made in the depth of Mars the venerable sign that quadrants make where they join within a circle. Here my memory overcomes my skill; for that cross flashed forth Christ, so that I cannot find a worthy comparison. But whoever takes up his cross and follows Christ will yet forgive me for what I leave unsaid, when he sees Christ flashing in that whiteness.
Par. 14.109 Di corno in corno, e tra la cima e il basso, Si movean lumi, scintillando forte Nel congiungersi insieme e nel trapasso. Così si veggion qui diritte e torte, Veloci e tarde, rinnovando vista, Le minuzie dei corpi lunghe e corte Moversi per lo raggio, onde si lista Tal volta l' ombra, che per sua difesa La gente con ingegno ed arte acquista.	From arm to arm, and between the top and the bottom, lights were moving, sparkling brightly as they met and as they passed one another. So we see here, straight and slanting, swift and slow, ever changing in appearance, the motes of bodies, long and short, moving through the ray that sometimes streaks the shade that people contrive with skill and art for their protection.
Par. 14.118	

101 They have risen to the fifth heaven, the planet Mars.
102 Helios is Greek for the sun; Dante uses it here for God.

ITALIAN	ENGLISH
E come giga ed arpa, in tempra tesa Di molte corde, fa dolce tintinno A tal da cui la nota non è intesa, Così dai lumi che lì m' apparinno S' accogliea per la croce una melode, Che mi rapiva senza intender l' inno. Ben m' accors' io ch' ell' era d' alte lode, Perocchè a me venia: 'Risurgi e vinci,' Com' a colui che non intende ed ode. Io m' innamorava tanto quinci, Che infino a lì non fu alcuna cosa Che mi legasse con sì dolci vinci.	And as viol and harp, tuned in harmony with many strings, make a sweet tinkling for one who cannot make out the tune, so from the lights that appeared to me there a melody gathered along the cross that enraptured me, though I did not follow the hymn. I clearly perceived that it was of high praise, because there came to me "Rise again and conquer," as to one who hears but does not understand. I fell so deeply in love with it that until then there had been nothing that bound me with such sweet bonds.
Par. 14.13 Forse la mia parola par tropp' osa, Posponendo il piacer degli occhi belli, Ne' quai mirando mio disio ha posa. Ma chi s' avvede che i vivi suggelli D' ogni bellezza più fanno più suso, E ch' io non m' era lì rivolto a quelli, Escusar puommi di quel ch' io m' accuso Per escusarmi, e vedermi dir vero: Chè il piacer santo non è qui dischiuso, Perchè si fa, montando, più sincero.	Perhaps my word seems too bold, putting second the pleasure of the lovely eyes, gazing into which my desire finds rest. But whoever considers that the living seals of every beauty have more effect the higher they are, and that I had not yet turned there to those eyes, can excuse me for what I accuse myself of in order to excuse myself, and see that I speak the truth: for the holy pleasure is not excluded here, because it becomes purer as it ascends.

CANTO 15

ITALIAN	ENGLISH
Par. 15.1 Benigna volontade, in cui si liqua Sempre l' amor che drittamente spira, Come cupidità fa nell' iniqua, Silenzio pose a quella dolce lira, E fece quietar le sante corde, Che la destra del cielo allenta e tira. Come saranno ai giusti preghi sorde Quelle sustanzie, che per darmi voglia Ch' io le pregassi, a tacer fur concorde? Ben è che senza termine si doglia Chi per amor di cosa che non duri Eternalmente quell' amor si spoglia.	A kindly will, in which the love that breathes rightly is always made manifest, as greed is in a wicked will, imposed silence on that sweet lyre and stilled the holy strings that the right hand of heaven slackens and tightens. How shall those beings be deaf to just prayers who, to give me the wish to pray to them, fell silent in accord? It is right that he should grieve without end who, for love of a thing that does not last, strips himself of that love forever.

CACCIAGUIDA

A spirit runs down the cross to greet Dante: his great-great-grandfather Cacciaguida.

ITALIAN	ENGLISH
Par. 15.13 Quale per li seren tranquilli e puri Discorre ad ora ad or subito foco, Movendo gli occhi che stavan sicuri, E pare stella che tramuti loco, Se non che dalla parte ond' ei s' accende Nulla sen perde, ed esso dura poco;	As through the clear, tranquil and pure night skies a sudden fire shoots from time to time, moving eyes that were at rest, and seems a star changing its place, except that from the part where it flares up no star is lost, and it lasts only a moment: so, from the arm that extends to the right, to the foot

ITALIAN	ENGLISH
Tale, dal corno che in destro si stende, Al piè di quella croce corse un astro Della costellazion che lì risplende; Nè si partì la gemma dal suo nastro, Ma per la lista radial trascorse, Che parve foco retro ad alabastro.	of that cross there ran a star of the constellation that shines there; nor did the gem leave its ribbon, but ran along the radial strip, and it looked like fire behind alabaster.
Par. 15.25 Sì pia l' ombra d' Anchise si porse, Se fede merta nostra maggior Musa, Quando in Elisio del figlio s' accorse. *O sanguis meus, o superinfusa* *Gratia Dei! sicut tibi, cui* *Bis unquam coeli ianua reclusa?* Così quel lume; ond' io m' attesi a lui. Poscia rivolsi alla mia Donna il viso, E quinci e quindi stupefatto fui; Chè dentro agli occhi suoi ardeva un riso Tal, ch' io pensai co' miei toccar lo fondo Della mia grazia e del mio Paradiso.	With such tenderness did the shade of Anchises reach forward, if our greatest Muse deserves belief, when in Elysium he caught sight of his son. *O sanguis meus, o superinfusa gratia Dei! sicut tibi, cui bis unquam coeli ianua reclusa?* [O my blood, O grace of God poured down from above! To whom, as to you, was the gate of heaven ever opened twice?] So spoke that light; and at this I gave it my attention. Then I turned my face back to my lady, and on this side and on that I was struck with amazement; for within her eyes there blazed such a smile that I thought that with mine I had touched the depth of my grace and of my Paradise.[103]
Par. 15.37 Indi ad udire ed a veder giocondo, Giunse lo spirto al suo principio cose Ch' io non intesi, sì parlò profondo: Nè per elezion mi si nascose, Ma per necessità, chè il suo concetto Al segno dei mortal si soprappose. E quando l' arco dell' ardente affetto Fu sì sfocato che il parlar discese Inver lo segno del nostro intelletto; La prima cosa che per me s' intese, 'Benedetto sie tu,' fu, 'Trino ed Uno, Che nel mio seme sei tanto cortese.'	Then, a joy to hear and to see, the spirit added to his beginning things that I did not understand, so deeply did he speak; nor did he hide himself from me by choice, but by necessity, for his conception rose above the mark of mortals. And when the bow of his burning affection had so spent its fire that his speech came down toward the mark of our intellect, the first thing I understood was: "Blessed be you, Three and One, who are so gracious toward my seed."
Par. 15.49 E seguitò: 'Grato e lontan digiuno, Tratto leggendo nel magno volume U' non si muta mai bianco nè bruno, Soluto hai, figlio, dentro a questo lume In ch' io ti parlo, mercè di colei Ch' all' alto volo ti vestì le piume. Tu credi che a me tuo pensier mei Da quel ch' è primo, così come raia Dall' un, se si conosce, il cinque e il sei. E però chi io mi sia, e perch' io paia Più gaudioso a te, non mi domandi, Che alcun altro in questa turba gaia.	And he went on: "A welcome and long-felt hunger, drawn from reading in the great volume where white and dark are never changed, you have satisfied, son, within this light in which I speak to you, thanks to her who clothed you with feathers for the lofty flight. You believe that your thought flows to me from him who is First, just as five and six radiate from one, if one is understood; and therefore you do not ask me who I am, and why I seem to you more joyful than any other in this happy throng.
Par. 15.61 Tu credi il vero; chè minori e grandi Di questa vita miran nello speglio, In che, prima che pensi, il pensier pandi. Ma perchè il sacro amore, in che io veglio	You believe the truth; for the lesser and the great of this life gaze into the mirror in which, before you think, you display your thought. But so that the sacred love in which I keep watch with per-

103 Virgil, "our greatest Muse," tells in *Aeneid* 6 how Anchises reached out to his son Aeneas in Elysium.

ITALIAN

Con perpetua vista, e che m' asseta
Di dolce disiar, s' adempia meglio,
La voce tua sicura, balda e lieta
Suoni la volontà, suoni il disio,
A che la mia risposta è già decreta.'
Io mi volsi a Beatrice, e quella udio
Pria ch' io parlassi, ed arrosemi un cenno
Che fece crescer l' ali al voler mio.

Par. 15.73 Poi cominciai così: 'L' affetto e il senno,
Come la prima Equalità v' apparse,
D' un peso per ciascun di voi si fenno;
Perocchè il Sol, che v' allumò ed arse
Col caldo e con la luce, è sì iguali,
Che tutte simiglianze sono scarse.
Ma voglia ed argomento nei mortali,
Per la cagion ch' a voi è manifesta,
Diversamente son pennuti in ali.
Ond' io che son mortal, mi sento in questa
Disagguaglianza, e però non ringrazio,
Se non col core, alla paterna festa.

Par. 15.85 Ben supplico io a te, vivo topazio,
Che questa gioia preziosa ingemmi,
Perchè mi facci del tuo nome sazio.'
'O fronda mia, in che io compiacemmi
Pure aspettando, io fui la tua radice:'
Cotal principio, rispondendo, femmi.
Poscia mi disse: 'Quel da cui si dice
Tua cognazion, e che cent' anni e piùe
Girato ha il monte in la prima cornice,
Mio figlio fu, e tuo bisavo fue:
Ben si convien che la lunga fatica
Tu gli raccorci con l' opere tue.

ENGLISH

petual sight, and which makes me thirst with sweet desire, may be better fulfilled, let your voice, confident, bold and glad, sound out your will, sound out your desire, to which my answer is already decreed." I turned to Beatrice, and she heard before I spoke, and smiled to me a sign that made the wings of my will grow.

Then I began thus: "Affection and wisdom, as soon as the first Equality appeared to you, became of equal weight in each of you; for the Sun that lit you and set you burning with its heat and its light is so equal that all comparisons fall short. But in mortals will and the means to express it, for the reason that is plain to you, are unequally feathered in their wings. So I, who am mortal, feel myself in this inequality, and therefore I give thanks only with my heart for your fatherly welcome.

Truly I beseech you, living topaz, who are set as a gem in this precious jewel, to satisfy me with your name." "O my branch, in whom I took delight even while only waiting for you, I was your root": such was the beginning he made in answering me. Then he said to me: "He from whom your family takes its name, and who for a hundred years and more has circled the mountain on the first terrace, was my son and was your great-grandfather; it is truly fitting that you should shorten his long labor with your works.[104]

FLORENCE OF OLD

Cacciaguida describes the sober, peaceful Florence of his own day.

ITALIAN

Par. 15.97 Fiorenza dentro dalla cerchia antica
Ond' ella toglie ancora e terza e nona,
Si stava in pace, sobria e pudica.
Non avea catenella, non corona,
Non donne contigiate, non cintura
Che fosse a veder più che la persona.
Non faceva nascendo ancor paura
La figlia al padre, chè il tempo e la dote
Non fuggían quinci e quindi la misura.
Non avea case di famiglia vote;

ENGLISH

Florence, within the ancient circle of walls from which she still takes tierce and nones, lived in peace, sober and chaste. She had no necklace, no crown, no women in embroidered shoes, no girdle that was more to look at than the person wearing it. Not yet did a daughter, by being born, make her father afraid, for the marrying age and the dowry did not yet go beyond due measure, the one on this side, the other on that. She had no houses empty of families; Sardanapalus had not yet come

104 Alighiero, from whom the Alighieri take their name, is being purged on the first terrace of Purgatory, that of pride; the living can shorten such pains by prayer and good works.

ITALIAN	ENGLISH
Non v' era giunto ancor Sardanapalo A mostrar ciò che in camera si puote.	there to show what can be done in the bedchamber.[105]
Par. 15.109 Non era vinto ancora Montemalo Dal vostro Uccellatoio, che, com' è vinto Nel montar su, così sarà nel calo. Bellincion Berti vid' io andar cinto Di cuoio e d' osso, e venir dallo specchio La donna sua senza il viso dipinto; E vidi quel de' Nerli e quel del Vecchio Esser contenti alla pelle scoperta, E le sue donne al fuso ed al pennecchio. O fortunate! Ciascuna era certa Della sua sepoltura, ed ancor nulla Era per Francia nel letto deserta.	Montemalo had not yet been surpassed by your Uccellatoio, which, as it has been surpassed in its rise, so will it be in its fall. I saw Bellincion Berti go about girt with leather and bone, and his wife come from her mirror without her face painted; and I saw the head of the Nerli and the head of the Vecchio content with bare leather, and their women content with the spindle and the flax. O fortunate women! Each was certain of her burial place, and none yet lay deserted in her bed for the sake of France.[106]
Par. 15.121 L' una vegghiava a studio della culla, E consolando usava l' idioma Che prima i padri e le madri trastulla; L' altra, traendo alla rocca la chioma, Favoleggiava con la sua famiglia De' Troiani, di Fiesole, e di Roma. Saria tenuta allor tal maraviglia Una Cianghella, un Lapo Salterello, Qual or saria Cincinnato e Corniglia. A così riposato, a così bello Viver di cittadini, a così fida Cittadinanza, a così dolce ostello, Maria mi die', chiamata in alte grida, E nell' antico vostro Batisteo Insieme fui cristiano e Cacciaguida.	One kept careful watch over the cradle and, comforting the child, used the baby talk that first delights fathers and mothers; another, drawing the flax from the distaff, would tell her household tales of the Trojans, of Fiesole, and of Rome. A Cianghella or a Lapo Salterello would then have been thought as great a marvel as a Cincinnatus or a Cornelia would be now. To so restful, so lovely a life of citizens, to so trustworthy a citizenry, to so sweet a dwelling, Mary gave me, called upon with loud cries; and in your ancient Baptistery I became at once a Christian and Cacciaguida.[107]
Par. 15.133 Moronto fu mio frate ed Eliseo; Mia donna venne a me di val dì Pado, E quindi il soprannome tuo si feo. Poi seguitai lo imperador Corrado, Ed ei mi cinse della sua milizia, Tanto per bene oprar gli venni in grado. Dietro gli andai incontro alla nequizia Di quella legge, il cui popolo usurpa, Per colpa dei pastor, vostra giustizia. Quivi fu' io da quella gente turpa Disviluppato dal mondo fallace, Il cui amor molte anime deturpa, E venni dal martiro a questa pace.'	Moronto and Eliseo were my brothers; my wife came to me from the valley of the Po, and from her your surname came. Then I followed the Emperor Conrad, and he girded me as one of his knights, so much did I win his favor by my good deeds. I went with him against the iniquity of that law whose people, through the fault of the shepherds, usurp what is rightfully yours. There, by that foul people, I was freed from the deceitful world, the love of which defiles many souls, and I came from martyrdom to this peace."[108]

105 The bells of the Badia, a church on the old city wall, still rang the canonical hours of tierce and nones; Sardanapalus was an Assyrian king proverbial for luxury.
106 Monte Mario (Montemalo) is the first view of Rome and the Uccellatoio of Florence, so Florence's splendor had not yet outdone Rome's. Bellincion Berti was a respected twelfth-century Florentine.
107 Cianghella and Lapo Salterello were notoriously dissolute Florentines of Dante's day; Cincinnatus and Cornelia, mother of the Gracchi, were models of Roman virtue.
108 Conrad III led the Second Crusade (1147–1149); the "law" is Islam, and what is "rightfully yours" is the Holy Land.

CANTO 16

ITALIAN	ENGLISH
Par. 16.1 O poca nostra nobiltà di sangue! Se gloriar di te la gente fai Quaggiù, dove l' affetto nostro langue, Mirabil cosa non mi sarà mai; Chè là, dove appetito non si torce, Dico nel cielo, io me ne gloriai. Ben sei tu manto che tosto raccorce, Sì che, se non s' appon di dìe in dìe, Lo tempo va dintorno con le force. Dal *Voi*, che prima Roma sofferie, In che la sua famiglia men persevra, Ricominciaron le parole mie, Onde Beatrice, ch' era un poco scevra, Ridendo, parve quella che tossio Al primo fallo scritto di Ginevra.	O our petty nobility of blood! If you make people glory in you down here, where our affections languish, it will never be a wonder to me; for there, where desire is not bent awry—I mean in heaven—I gloried in it. Truly you are a cloak that quickly shrinks, so that unless something is added day by day, time goes round it with its shears. With the *voi* [you, the respectful plural] that Rome first allowed, and in which her people least persevere, my words began again; at which Beatrice, who was a little apart, smiling, seemed like the lady who coughed at the first recorded fault of Guinevere.[109]
Par. 16.16 Io cominciai: 'Voi siete il padre mio, Voi mi date a parlar tutta baldezza, Voi mi levate sì ch' io son più ch' io. Per tanti rivi s' empie d' allegrezza La mente mia, che di sè fa letizia, Perchè può sostener che non si spezza. Ditemi dunque, cara mia primizia, Quai fur li vostri antichi, e quai fur gli anni Che si segnaro in vostra puerizia. Ditemi dell' ovil di San Giovanni Quanto era allora, e chi eran le genti Tra esso degne di più alti scanni.'	I began: "You are my father, you give me all boldness to speak, you lift me so that I am more than myself. By so many streams is my mind filled with gladness that it makes a joy of itself, because it can bear this and not burst. Tell me, then, my dear source, who your ancestors were, and what years were recorded in your boyhood; tell me of the sheepfold of Saint John, how great it was then, and who among its people were worthy of the highest seats."[110]
Par. 16.28 Come s' avviva allo spirar dei venti Carbone in fiamma, così vidi quella Luce risplendere a' miei blandimenti: E come agli occhi miei si fe' più bella, Così con voce più dolce e soave, Ma non con questa moderna favella, Dissemi: 'Da quel dì che fu detto Ave, Al parto in che mia madre, ch' è or santa, S' alleviò di me ond' era grave, Al suo Leon cinquecento cinquanta E trenta fiate venne questo foco A rinfiammarsi sotto la sua pianta.	As a coal quickens into flame at the breathing of the winds, so I saw that light grow resplendent at my endearments; and as it became more beautiful to my eyes, so, with a voice sweeter and gentler, but not in this modern speech, it said to me: "From the day on which *Ave* [Hail] was spoken to the birth in which my mother, who is now a saint, was relieved of me, whom she was heavy with, this fire came to its Lion five hundred and fifty and thirty times, to rekindle itself beneath its paw.[111]

109 Romans were said to have first used the plural voi in addressing Caesar. In the French romance of Lancelot, the Lady of Malehaut coughed on witnessing Guinevere's first kiss with Lancelot.
110 The sheepfold of Saint John is Florence, whose patron is John the Baptist.
111 From the Annunciation to his birth, Mars returned to the constellation Leo 580 times, placing Cacciaguida's birth around AD 1091.

THE OLD FAMILIES OF FLORENCE

Cacciaguida recalls the great families of his time and the causes of the city's decline.

ITALIAN	ENGLISH
Par. 16.40 Gli antichi miei ed io nacqui nel loco Dove si trova pria l' ultimo sesto Da quel che corre il vostro annual gioco. Basti de' miei maggiori udirne questo; Chi ei si furo, ed onde venner quivi, Più è tacer che ragionare onesto. Tutti color ch' a quel tempo eran ivi Da poter arme tra Marte e il Batista, Erano il quinto di quei che son vivi. Ma la cittadinanza, ch' è or mista Di Campi, di Certaldo e di Fighine, Pura vedeasi nell' ultimo artista.	My ancestors and I were born in the place where the last district is first reached by the one who runs in your annual race. Let it suffice to hear this of my forebears; who they were, and from where they came there, it is more fitting to keep silent than to speak. All those who at that time were there, able to bear arms, between Mars and the Baptist, were a fifth of those who are living now. But the citizenry, which is now mixed with Campi, with Certaldo and with Figline, was seen pure down to the humblest artisan.[112]
Par. 16.52 O quanto fora meglio esser vicine Quelle genti ch' io dico, ed al Galluzzo Ed a Trespiano aver vostro confine, Che averle dentro, e sostener lo puzzo Del villan d' Aguglion, di quel da Signa, Che già per barattar ha l' occhio aguzzo! Se la gente ch' al mondo più traligna, Non fosse stata a Cesare noverca, Ma come madre a suo figliuol, benigna, Tal fatto è Fiorentino, e cambia e merca, Che si sarebbe volto a Simifonti, Là dove andava l' avolo alla cerca.	Oh, how much better it would be for those people I speak of to be neighbors, and to have your boundary at Galluzzo and at Trespiano, than to have them inside and endure the stench of the peasant of Aguglione and of the one from Signa, who already has a sharp eye for graft! If the people who stray furthest in the world had not been a stepmother to Caesar, but kind, like a mother to her son, there is one who has become a Florentine and changes money and trades who would have gone back to Simifonti, where his grandfather used to go about begging.[113]
Par. 16.64 Sariasi Montemurlo ancor dei Conti; Sariansi i Cerchi nel pivier d' Acone, E forse in Valdigreve i Buondelmonti. Sempre la confusion delle persone Principio fu del mal della cittade, Come del corpo il cibo che s' appone. E cieco toro più avaccio cade Che 'l cieco agnello, e molte volte taglia Più e meglio una che le cinque spade. Se tu riguardi Luni ed Urbisaglia Come son ite, e come se ne vanno Diretro ad esse Chiusi e Sinigaglia: Udir come le schiatte si disfanno, Non ti parrà nuova cosa nè forte, Poscia che le cittadi termine hanno.	Montemurlo would still belong to the Counts; the Cerchi would still be in the parish of Acone, and perhaps the Buondelmonti in Valdigreve. The mingling of peoples has always been the beginning of the city's ills, as food heaped on food is of the body's; and a blind bull falls sooner than a blind lamb, and many times one sword cuts more and better than five. If you consider Luni and Urbisaglia, how they have gone, and how Chiusi and Senigallia are going after them, to hear how families come undone will not seem a strange or hard thing to you, since cities have their end.[114]

112 Florence was divided into six districts, and the course of the yearly Saint John's Day horse race entered the last at the old Cacciaguida houses. "Between Mars and the Baptist" means between the statue of Mars on the Ponte Vecchio and the Baptistery; Campi, Certaldo and Figline are nearby country towns.
113 The two men are probably Baldo d'Aguglione and Fazio of Signa, officials of Dante's time; those who "stray furthest" are the clergy, who opposed the emperor.
114 The Counts are the Guidi; the Cerchi, later leaders of the Whites, and the Buondelmonti came from the countryside. Luni, Urbisaglia, Chiusi and Senigallia were once-flourishing towns fallen into decline.

ITALIAN	ENGLISH
Par. 16.79 Le vostre cose tutte hanno lor morte Sì come voi; ma celasi in alcuna Che dura molto, e le vite son corte. E come il volger del ciel della luna Copre e discopre i liti senza posa, Così fa di Fiorenza la fortuna; Perchè non dee parer mirabil cosa Ciò ch' io dirò degli alti Fiorentini, Onde la fama nel tempo è nascosa.	All your things have their death, just as you do; but in some that last a long time it is hidden, and lives are short. And as the turning of the moon's heaven covers and uncovers the shores without rest, so Fortune does with Florence; and so what I shall tell of the great Florentines, whose fame lies hidden by time, should not seem a thing to marvel at.
Par. 16.88 Io vidi gli Ughi, e vidi i Catellini, Filippi, Greci, Ormanni ed Alberichi, Già nel calare, illustri cittadini; E vidi così grandi come antichi, Con quel della Sannella, quel dell' Arca, E Soldanieri, ed Ardinghi, e Bostichi. Sopra la porta, che al presente è carca Di nuova fellonia di tanto peso Che tosto fia jattura della barca, Erano i Ravignani, ond' è disceso Il conte Guido, e qualunque del nome Dell' alto Bellincion ha poscia preso.	I saw the Ughi, and I saw the Catellini, the Filippi, Greci, Ormanni and Alberichi, illustrious citizens already in their decline; and I saw, as great as they were ancient, the Della Sannella together with the Dell'Arca, and the Soldanieri, and the Ardinghi, and the Bostichi. Over the gate that is now laden with new treachery of such weight that it will soon be the ruin of the boat lived the Ravignani, from whom Count Guido is descended, and whoever has since taken the name of the noble Bellincione.[115]
Par. 16.100 Quel della Pressa sapeva già come Regger si vuole, ed avea Galigaio Dorata in casa sua già l' elsa e il pome. Grande era già la colonna del vaio, Sacchetti, Giuochi, Fifanti e Barucci, E Galli, e quei che arrossan per lo staio. Lo ceppo di che nacquero i Calfucci Era già grande, e già erano tratti Alle curule Sizii ed Arrigucci. O quali io vidi quei che son disfatti Per lor superbia! e le palle dell' oro Fiorian Fiorenza in tutti suoi gran fatti.	The Della Pressa already knew how one ought to govern, and Galigaio already had the gilded hilt and pommel in his house. Great already was the column of vair, and the Sacchetti, Giuochi, Fifanti and Barucci, and the Galli, and those who blush for the bushel. The stock from which the Calfucci sprang was already great, and the Sizii and Arrigucci had already been raised to the curule chairs. Oh, how great I saw those who have been undone by their pride! And the balls of gold made Florence flourish in all her great deeds.[116]
Par. 16.112 Così facean li padri di coloro Che, sempre che la vostra chiesa vaca, Si fanno grassi stando a consistoro. L' oltracotata schiatta, che s' indraca Retro a chi fugge, ed a chi mostra il dente, O ver la borsa, com' agnel si placa, Già venia su, ma di picciola gente, Sì che non piacque ad Ubertin Donato Che poi il suocero il fe' lor parente.	So did the fathers of those who, whenever your church is vacant, grow fat by sitting in consistory. The arrogant clan that turns dragon behind whoever flees, and to whoever shows his teeth, or else his purse, grows meek as a lamb, was already rising, but from humble people, so that it did not please Ubertin Donato that his father-in-law afterward made him their kinsman.[117]
Par. 16.124 Già era il Caponsacco nel mercato Disceso giù da Fiesole, e già era	Already Caponsacco had come down from Fiesole into the market, and already Giuda and Infangato

115 The Ravignani houses by the Porta San Piero later passed to the Cerchi, leaders of the Whites. Bellincione Berti dei Ravignani was a contemporary of Cacciaguida.

116 A gilded sword hilt was a mark of knighthood; the "column of vair" was the arms of the Pigli, and "those who blush for the bushel" are the Chiaramontesi, one of whom cheated with the salt measure. Those "undone by their pride" are the Uberti, and the golden balls were the arms of the Lamberti.

ITALIAN	ENGLISH
Buon cittadino Giuda ed Infangato. Io dirò cosa incredibile e vera: Nel picciol cerchio s' entrava per porta, Che si nomava da quei della Pera. Ciascun che della bella insegna porta Del gran barone, il cui nome e il cui pregio La festa di Tommaso riconforta, Da esso ebbe milizia e privilegio; Avvenga che col popol si raduni Oggi colui che la fascia col fregio.	were good citizens. I will tell a thing incredible and true: one entered the small circle by a gate that was named after the Della Pera. Everyone who bears the fair arms of the great baron whose name and worth the feast of Thomas keeps alive received knighthood and privilege from him; although the one who binds those arms with a border sides with the people today.[118]
Par. 16.13 Già eran Gualterotti ed Importuni; Ed ancor saria Borgo più quieto, Se di nuovi vicin fosser digiuni. La casa di che nacque il vostro fleto, Per lo giusto disdegno che v' ha morti, E pose fine al vostro viver lieto, Era onorata ed essa e suoi consorti. O Buondelmonte, quanto mal fuggisti Le nozze sue per gli altrui conforti! Molti sarebbon lieti che son tristi, Se Dio t' avesse conceduto ad Ema La prima volta che a città venisti.	The Gualterotti and the Importuni were already there; and the Borgo would still be quieter if it had gone without new neighbors. The house from which your weeping was born, through the just indignation that has brought death among you and put an end to your happy life, was honored, both it and its allies. O Buondelmonte, how wrongly you fled its wedding at the urging of others! Many who are sad would be happy if God had given you to the Ema the first time you came to the city.[119]
Par. 16.14 Ma conveniasi a quella pietra scema Che guarda il ponte, che Fiorenza fesse Vittima nella sua pace postrema. Con queste genti, e con altre con esse, Vid' io Fiorenza in sì fatto riposo, Che non avea cagion onde piangesse. Con queste genti vid' io glorioso E giusto il popol suo tanto, che il giglio Non era ad asta mai posto a ritroso, Nè per division fatto vermiglio.'	But it was fitting that Florence, in her last peace, should offer a victim to that broken stone that guards the bridge. With these people, and with others along with them, I saw Florence in such repose that she had no cause to weep. With these people I saw her citizens so glorious and so just that the lily was never set reversed upon the spear, nor made red by division."[120]

CANTO 17

ITALIAN	ENGLISH
Par. 17.1 Qual venne a Climenè, per accertarsi Di ciò ch' avea incontro a sè udito, Quei ch' ancor fa li padri a' figli scarsi; Tale era io, e tale era sentito E da Beatrice, e dalla santa lampa Che pria per me avea mutato sito.	As was he who came to Clymene to make certain of what he had heard said against himself—he who still makes fathers sparing toward their sons—so was I, and so was I perceived both by Beatrice and by the holy lamp that had earlier changed its place

117 The Visdomini and Tosinghi administered the bishop's revenues while the see was vacant. The "arrogant clan" is the Adimari, into which Bellincione Berti, Ubertino Donati's father-in-law, married another daughter.
118 The "small circle" is the city's old walls. The "great baron" is Hugh, margrave of Tuscany (d. AD 1001), commemorated on Saint Thomas's Day, who knighted several families; Giano della Bella, who bore his arms with a gold border, led the popular party.
119 The Amidei, whose daughter Buondelmonte dei Buondelmonti jilted, murdered him in AD 1216, a killing traditionally said to have begun Florence's feud of Guelfs and Ghibellines. The Ema is a stream he would have crossed coming to Florence from his family's castle.
120 The "broken stone" is the battered statue of Mars at the Ponte Vecchio, where Buondelmonte was killed. Victors trailed a defeated enemy's banner reversed; after the factional strife the Guelfs changed Florence's white lily on red to a red lily on white.

ITALIAN	ENGLISH
Per che mia donna: 'Manda fuor la vampa Del tuo disio,' mi disse, 'sì ch' ella esca Segnata bene della interna stampa; Non perchè nostra conoscenza cresca Per tuo parlare, ma perchè t' ausi A dir la sete, sì che l' uom ti mesca.'	for my sake. And so my lady said to me: "Send out the flame of your desire, so that it comes forth well marked with the inner stamp; not that our knowledge may grow through your speaking, but so that you may learn to tell your thirst, so that someone may pour for you."[121]
Par. 17.13 'O cara piota mia, che sì t' insusi Che, come veggion le terrene menti Non capere in triangolo due ottusi, Così vedi le cose contingenti Anzi che sieno in sè, mirando il punto A cui tutti li tempi son presenti; Mentre ch' io era a Virgilio congiunto Su per lo monte che l' anime cura, E discendendo nel mondo defunto, Dette mi fur di mia vita futura Parole gravi; avvenga ch' io mi senta Ben tetragono ai colpi di ventura.	"O my dear root, who are raised so high that, as earthly minds see that a triangle cannot contain two obtuse angles, so you see contingent things before they exist in themselves, gazing at the point to which all times are present: while I was in Virgil's company up the mountain that heals souls, and while descending into the dead world, grave words were spoken to me about my future life; though I feel myself truly four-square against the blows of chance.
Par. 17.25 Per che la voglia mia saria contenta D' intender qual fortuna mi s' appressa; Chè saetta previsa vien più lenta.' Così diss' io a quella luce stessa Che pria m' avea parlato, e come volle Beatrice, fu la mia voglia confessa. Nè per ambage, in che la gente folle Già s' inviscava, pria che fosse anciso L' Agnel di Dio che le peccata tolle, Ma per chiare parole, e con preciso Latin, rispose quell' amor paterno, Chiuso e parvente del suo proprio riso:	So my wish would be content to know what fortune is drawing near me; for an arrow foreseen comes more slowly." So I said to that same light that had spoken to me before, and, as Beatrice wished, my wish was confessed. Not in riddles, in which foolish people once used to be snared, before the Lamb of God who takes away sins was slain, but in clear words and in precise speech, that fatherly love answered, hidden and revealed by his own smile:

THE PROPHECY OF EXILE

Cacciaguida foretells Dante's exile from Florence and his refuge with the lords of Verona.

ITALIAN	ENGLISH
Par. 17.37 'La contingenza, che fuor del quaderno Della vostra materia non si stende, Tutta è dipinta nel cospetto eterno. Necessità però quindi non prende, Se non come dal viso in che si specchia Nave che per corrente giù discende. Da indi, sì come viene ad orecchia Dolce armonia da organo, mi viene A vista il tempo che ti s' apparecchia. Qual si partì Ippolito d' Atene Per la spietata e perfida noverca, Tal di Fiorenza partir ti conviene.	"Contingency, which does not extend beyond the pages of your material world, is all depicted in the eternal sight. Yet it takes no necessity from this, any more than a ship that goes down with the current takes it from the eye in which it is mirrored. From there, as sweet harmony comes to the ear from an organ, there comes to my sight the time that is being prepared for you. As Hippolytus departed from Athens because of his pitiless and treacherous stepmother, so you must depart from Florence.[122]

121 Phaethon, taunted that he was not the Sun's son, asked his mother Clymene for the truth; his father's granting of his wish to drive the sun's chariot led to his death.

ITALIAN	ENGLISH
Par. 17.49 Questo si vuole, questo già si cerca, E tosto verrà fatto, a chi ciò pensa Là dove Cristo tutto dì si merca. La colpa seguirà la parte offensa In grido, come suol; ma la vendetta Fia testimonio al ver che la dispensa. Tu lascerai ogni cosa diletta Più caramente, e questo è quello strale Che l' arco dello esilio pria saetta. Tu proverai sì come sa di sale Lo pane altrui, e com' è duro calle Lo scendere e il salir per l' altrui scale.	This is willed, this is already being sought, and soon it will be done by him who plans it there where Christ is bought and sold all day long. The blame will follow the injured side in the outcry, as it usually does; but vengeance will bear witness to the truth that dispenses it. You will leave everything you love most dearly, and this is the arrow that the bow of exile shoots first. You will learn how salty another's bread tastes, and how hard a path it is to go down and go up another's stairs.[123]
Par. 17.61 E quel che più ti graverà le spalle Sarà la compagnia malvagia e scempia Con la qual tu cadrai in questa valle, Che tutta ingrata, tutta matta ed empia Si farà contro a te; ma poco appresso Ella, non tu, n' avrà rossa la tempia. Di sua bestialitate il suo processo Farà la prova, sì che a te fia bello Averti fatta parte per te stesso.	And what will weigh most heavily on your shoulders will be the wicked and senseless company with which you will fall into this valley, which, all ungrateful, all mad and impious, will turn against you; but shortly after, it, not you, will have its brow red for it. Its own conduct will prove its brutishness, so that it will be to your honor to have made a party by yourself.[124]
Par. 17.70 Lo primo tuo rifugio e il primo ostello Sarà la cortesia del gran Lombardo, Che in sulla Scala porta il santo uccello, Che in te avrà sì benigno riguardo Che del fare e del chieder, tra voi due, Fia prima quel che tra gli altri è più tardo. Con lui vedrai colui che impresso fue Nascendo sì da questa stella forte, Che notabili fien l' opere sue.	Your first refuge and your first lodging will be the courtesy of the great Lombard who bears the holy bird upon the ladder; who will have such kindly regard for you that, between you two, of doing and asking, that will come first which among others comes later. With him you will see the one who was so stamped at his birth by this strong star that his deeds will be notable.[125]
Par. 17.79 Non se ne son le genti ancora accorte Per la novella età; chè pur nove anni Son queste rote intorno di lui torte. Ma pria che il Guasco l' alto Arrigo inganni, Parran faville della sua virtute In non curar d' argento nè d' affanni. Le sue magnificenze conosciute Saranno ancora sì, che i suoi nimici Non ne potran tener le lingue mute. A lui t' aspetta ed ai suoi benefici; Per lui fia trasmutata molta gente, Cambiando condizion ricchi e mendici.	People have not yet taken notice of him because of his young age; for these wheels have turned around him only nine years. But before the Gascon deceives the noble Henry, sparks of his virtue will appear in his caring for neither silver nor toil. His acts of magnificence will yet be so well known that his enemies will not be able to keep their tongues silent about them. Look to him and to his benefits; through him many people will be transformed, rich and beggars exchanging their condition.[126]
Par. 17.91 E porteraine scritto nella mente Di lui, ma nol dirai:' e disse cose	And you will carry this written in your mind about him, but you will not tell it"; and he told

122 Hippolytus, falsely accused by his stepmother Phaedra after rejecting her advances, was banished from Athens by his father Theseus.
123 Dante was exiled from Florence in AD 1302; the plotter is Pope Boniface VIII, in Rome.
124 The company is the other exiled Whites, whose attack on Florence in AD 1304 ended in a bloody defeat.
125 The great Lombard is Bartolomeo della Scala, lord of Verona, whose arms showed the imperial eagle on a ladder (scala); "the one" is his younger brother Cangrande, born under Mars.

ITALIAN	ENGLISH
Incredibili a quei che fien presente. Poi giunse: 'Figlio, queste son le chiose Di quel che ti fu detto; ecco le insidie Che dietro a pochi giri son nascose. Non vo' però ch' a' tuoi vicini invidie, Poscia che s' infutura la tua vita Vie più là che il punir di lor perfidie.'	things incredible even to those who will see them. Then he added: "Son, these are the glosses on what was told you; here are the snares that are hidden behind a few revolutions. Yet I do not want you to envy your neighbors, since your life will reach into the future far beyond the punishment of their treachery."

DANTE'S MISSION

Dante asks whether to tell all he has seen, and Cacciaguida urges him to speak out.

ITALIAN	ENGLISH
Par. 17.106 Poi che tacendo si mostrò spedita L' anima santa di metter la trama In quella tela ch' io le porsi ordita, Io cominciai, come colui che brama, Dubitando, consiglio da persona Che vede, e vuol dirittamente, ed ama: 'Ben veggio, padre mio, sì come sprona Lo tempo verso me, per colpo darmi Tal ch' è più grave a chi più s' abbandona; Per che di provedenza è buon ch' io m' armi, Sì che se loco m' è tolto più caro, Io non perdessi gli altri per miei carmi.	After the holy soul, by its silence, showed that it had finished putting the weft into the web I had held out to it warped, I began, like one who in doubt longs for counsel from a person who sees, and wills rightly, and loves: "I see well, my father, how time spurs toward me to deal me such a blow as is heaviest for whoever most gives way; so it is good that I arm myself with foresight, so that if the place dearest to me is taken from me, I may not lose the others through my poems.
Par. 17.112 Giù per lo mondo senza fine amaro, E per lo monte, del cui bel cacume Gli occhi della mia Donna mi levaro, E poscia per lo ciel di lume in lume, Ho io appreso quel che, s' io ridico, A molti fia sapor di forte agrume; E s' io al vero son timido amico, Temo di perder viver tra coloro Che questo tempo chiameranno antico.'	Down through the world that is endlessly bitter, and through the mountain from whose fair summit my lady's eyes lifted me, and afterward through heaven from light to light, I have learned what, if I tell it again, will have for many a sharp and sour taste; and if I am a timid friend to truth, I fear to lose life among those who will call this time ancient."
Par. 17.121 La luce in che rideva il mio tesoro Ch' io trovai lì, si fe' prima corrusca, Quale a raggio di sole specchio d' oro; Indi rispose: 'Coscienza fusca O della propria o dell' altrui vergogna, Pur sentirà la tua parola brusca. Ma nondimen, rimossa ogni menzogna, Tutta tua vision fa manifesta, E lascia pur grattar dov' è la rogna; Chè se la voce tua sarà molesta Nel primo gusto, vital nutrimento Lascerà poi quando sarà digesta.	The light in which my treasure, whom I had found there, was smiling first flashed, as a golden mirror does in a ray of sun; then it answered: "A conscience darkened by its own shame or by another's will indeed feel your words as harsh. But nonetheless, setting aside every lie, make your whole vision plain, and just let them scratch where the itch is; for if your voice is unpleasant at the first taste, it will leave vital nourishment afterward, once it is digested.
Par. 17.133 Questo tuo grido farà come vento, Che le più alte cime più percote; E ciò non fa d' onor poco argomento.	This cry of yours will do as the wind does, which strikes the highest summits hardest; and that is no

126 The Gascon is Pope Clement V, who first supported and then worked against the emperor Henry VII (AD 1312).

ITALIAN	ENGLISH
Però ti son mostrate in queste rote, Nel monte, e nella valle dolorosa, Pur l' anime che son di fama note; Chè l' animo di quel ch' ode non posa, Nè ferma fede per esempio ch' haia La sua radice incognita e nascosa, Nè per altro argomento che non paia.'	small proof of honor. Therefore only the souls known to fame have been shown to you in these wheels, on the mountain, and in the sorrowful valley; for the mind of one who hears does not rest, nor does it settle its faith on an example that has its root unknown and hidden, nor on any other argument that is not evident."

CANTO 18

ITALIAN	ENGLISH
Par. 18.1 Già si godeva solo del suo verbo Quello specchio beato, ed io gustava Lo mio, temprando col dolce l' acerbo; E quella Donna ch' a Dio mi menava, Disse: 'Muta pensier, pensa ch' io sono Presso a colui ch' ogni torto disgrava.' Io mi rivolsi all' amoroso suono Del mio conforto, e quale io allor vidi Negli occhi santi amor, qui l' abbandono; Non perch' io pur del mio parlar diffidi, Ma per la mente che non può reddire Sopra sè tanto, s' altri non la guidi.	Already that blessed mirror was rejoicing alone in its own word, and I was tasting mine, tempering the bitter with the sweet; and that lady who was leading me to God said: "Change your thought; think that I am near him who lightens the weight of every wrong." I turned to the loving sound of my comfort; and what love I then saw in the holy eyes, I leave untold here; not only because I distrust my speech, but because of the mind, which cannot return so far above itself unless another guides it.
Par. 18.13 Tanto poss' io di quel punto ridire, Che, rimirando lei, lo mio affetto Libero fu da ogni altro disire. Fin che il piacere eterno, che diretto Raggiava in Beatrice, dal bel viso Mi contentava col secondo aspetto, Vincendo me col lume d' un sorriso, Ella mi disse: 'Volgiti ed ascolta, Che non pur ne' miei occhi è Paradiso.'	This much of that moment I can tell again: that, as I gazed at her, my affection was free of every other desire, so long as the eternal delight, which shone directly on Beatrice, contented me from her fair face with its second aspect. Overcoming me with the light of a smile, she said to me: "Turn and listen; for Paradise is not only in my eyes."
Par. 18.22 Come si vede qui alcuna volta L' affetto nella vista, s' ello è tanto Che da lui sia tutta l' anima tolta, Così nel fiammeggiar del fulgor santo, A ch' io mi volsi, conobbi la voglia In lui di ragionarmi ancora alquanto. Ei cominciò: 'In questa quinta soglia Dell' arbore che vive della cima, E frutta sempre, e mai non perde foglia, Spiriti son beati, che giù, prima Che venissero al ciel, fur di gran voce, Sì ch' ogni Musa ne sarebbe opima.	As here on earth one sometimes sees affection in the face, if it is so great that the whole soul is taken up by it, so in the flaming of the holy splendor to which I turned I recognized its wish to speak with me a little more. It began: "In this fifth tier of the tree that lives from its top, and always bears fruit, and never loses a leaf, are blessed spirits who, below, before they came to heaven, were of such great renown that every Muse would be enriched by them.
Par. 18.34 Però mira nei corni della croce; Quel ch' io or nomerò, lì farà l' atto Che fa in nube il suo foco veloce.' Io vidi per la croce un lume tratto Dal nomar Josuè, com' ei si feo, Nè mi fu noto il dir prima che il fatto.	So look at the arms of the cross: the one I now name will do there what its swift fire does in a cloud." I saw a light drawn along the cross at the naming of Joshua, the moment it was spoken, nor did I hear the word before I saw the deed. And at

ITALIAN

Ed al nome dell' alto Maccabeo
Vidi moversi un altro roteando,
E letizia era ferza del paleo.
Così per Carlo magno e per Orlando
Due ne seguì lo mio attento sguardo,
Com' occhio segue suo falcon volando.

Par. 18.46 Poscia trasse Guglielmo, e Rinoardo,
E il duca Gottifredi la mia vista
Per quella croce, e Roberto Guiscardo.
Indi tra l' altre luci mota e mista,
Mostrommi l' alma che m' avea parlato,
Qual era trai cantor del cielo artista.
Io mi rivolsi dal mio destro lato
Per vedere in Beatrice il mio dovere,
O per parlare o per atto segnato,
E vidi le sue luci tanto mere,
Tanto gioconde, che la sua sembianza
Vinceva gli altri e l' ultimo solere.

ENGLISH

the name of the great Maccabeus I saw another move, wheeling, and gladness was the whip of that top. So for Charlemagne and for Roland my attentive gaze followed two of them, as the eye follows its falcon in flight.[127]

Then William, and Renouard, and Duke Godfrey drew my sight along that cross, and Robert Guiscard. Then, moving and mingling among the other lights, the soul that had spoken to me showed me what an artist it was among the singers of that heaven. I turned to my right side to see in Beatrice what I ought to do, signified either by speech or by gesture, and I saw her eyes so clear, so joyful, that her looks surpassed both her former and her latest wont.[128]

THE HEAVEN OF JUPITER

In Jupiter the souls of just rulers spell out "Love justice" and form an eagle.

ITALIAN

Par. 18.58 E come per sentir più dilettanza
Bene operando l' uom di giorno in giorno
S' accorge che la sua virtute avanza;
Sì m' accors' io che il mio girare intorno
Col cielo insieme avea cresciuto l' arco,
Veggendo quel miracol più adorno.
E quale è il trasmutare in picciol varco
Di tempo in bianca donna, quando il volto
Suo si discarchi di vergogna il carco;
Tal fu negli occhi miei, quando fui volto,
Per lo candor della temprata stella
Sesta, che dentro a sè m' avea ricolto.

Par. 18.70 Io vidi in quella giovial facella
Lo sfavillar dell' amor che lì era,
Segnare agli occhi miei nostra favella.
E come augelli surti di riviera,
Quasi congratulando a lor pasture,
Fanno di sè or tonda or altra schiera,
Sì dentro ai lumi sante creature
Volitando cantavano, e faciensi
Or D, or I, or L, in sue figure.
Prima cantando a sua nota moviensi;

ENGLISH

And as a man, by feeling greater delight in doing good, becomes aware from day to day that his virtue is advancing, so I became aware that my circling round together with the heaven had widened its arc, seeing that miracle more adorned. And such as is the change, in a brief span of time, in a fair-skinned woman, when her face throws off the burden of shame, such was it in my eyes, when I had turned, because of the whiteness of the temperate sixth star, which had received me within itself.[129]

I saw in that torch of Jove the sparkling of the love that was there trace out our speech to my eyes. And as birds risen from a riverbank, as if rejoicing together over their pastures, make of themselves now a round flock, now another shape, so within the lights holy creatures, flying about, were singing, and in their figures made themselves now D, now I, now L. At first, singing, they moved to

127 Joshua and Judas Maccabeus were warrior heroes of the Hebrew Bible; Charlemagne and his paladin Roland, of medieval epic, fought the Saracens in Spain.
128 William of Orange and Renouard were heroes of French epic against the Saracens; Godfrey of Bouillon led the First Crusade; Robert Guiscard was the Norman conqueror of southern Italy.
129 The sixth star is Jupiter, thought temperate between hot Mars and cold Saturn; its white light replaces the red of Mars.

ITALIAN	ENGLISH
Poi, diventando l' un di questi segni, Un poco s' arrestavano e taciensi.	their own note; then, becoming one of these signs, they would stop a little and fall silent.
Par. 18.82 O diva Pegasea, che gl' ingegni Fai gloriosi, e rendili longevi, Ed essi teco le cittadi e i regni, Illustrami di te, sì ch' io rilevi Le lor figure com' io l' ho concette; Paia tua possa in questi versi brevi. Mostrarsi dunque in cinque volte sette Vocali e consonanti; ed io notai Le parti sì come mi parver dette. *Diligite iustitiam*, primai Fur verbo e nome di tutto il dipinto; *Qui iudicatis terram*, fur sezzai. Poscia nell' M del vocabol quinto Rimasero ordinate, sì che Giove Pareva argento lì d' oro distinto.	O divine Pegasean, who make minds glorious and render them long-lived, as they, with you, make cities and kingdoms, illumine me with yourself, so that I may set forth their figures as I have conceived them; let your power appear in these brief verses. They showed themselves, then, in five times seven vowels and consonants; and I noted the parts as they seemed spoken to me. *Diligite iustitiam* [Love justice] were the first verb and noun of the whole design; *Qui iudicatis terram* [you who judge the earth] were the last. Then, in the M of the fifth word, they stayed in order, so that Jupiter seemed silver there, picked out with gold.[130]
Par. 18.97 E vidi scendere altre luci dove Era il colmo dell' M, e lì quetarsi Cantando, credo, il ben ch' a sè le move. Poi, come nel percoter dei ciocchi arsi Surgono innumerabili faville, Onde gli stolti sogliono augurarsi, Risurger parver quindi più di mille Luci, e salir quali assai e quai poco, Sì come il Sol, che l' accende, sortille; E quietata ciascuna in suo loco, La testa e il collo d' un' aquila vidi Rappresentare a quel distinto foco.	And I saw other lights descend where the peak of the M was, and come to rest there, singing, I believe, the good that moves them to itself. Then, as when burning logs are struck, countless sparks rise up, from which foolish people are accustomed to take omens, so more than a thousand lights seemed to rise again from there, and to climb, some a great deal and some a little, as the Sun that kindles them allotted them; and when each had settled in its place, I saw the head and neck of an eagle represented by that patterned fire.
Par. 18.109 Quei che dipinge lì non ha chi il guidi, Ma esso guida, e da lui si rammenta Quella virtù ch' è forma per li nidi. L' altra beatitudo, che contenta Pareva prima d' ingigliarsi all' emme, Con poco moto seguitò la imprenta. O dolce stella, quali e quante gemme Mi dimostraro che nostra giustizia Effetto sia del ciel che tu ingemme!	He who paints there has no one to guide him, but he himself guides, and from him derives that power which is the form of nests. The other blessedness, which at first seemed content to form a lily on the M, with a slight movement completed the imprint. O sweet star, what gems, and how many, showed me that our justice is the effect of the heaven that you adorn with gems!
Par. 18.118 Per ch' io prego la Mente, in che s' inizia Tuo moto e tua virtute, che rimiri Ond' esce il fummo che il tuo raggio vizia; Sì ch' un' altra fiata omai s' adiri Del comperare e vender dentro al templo, Che si murò di sangue e di martiri. O milizia del ciel, cu' io contemplo, Adora per color che sono in terra Tutti sviati dietro al malo esemplo.	Therefore I pray the Mind, in which your motion and your power begin, to look upon the place from which comes the smoke that dims your ray; so that he may once more be angered at the buying and selling within the temple that was walled with blood and martyrdoms. O soldiery of heaven, on whom I gaze, pray for those who are on earth, all led astray behind the bad example.

130 The Pegasean is a Muse, so called from the spring Hippocrene struck by the hoof of Pegasus. The words open the biblical Book of Wisdom (1:1).

ITALIAN	ENGLISH
Par. 18.121 Già si solea con le spade far guerra; Ma or si fa togliendo or qui or quivi Lo pan che il pio padre a nessun serra. Ma tu, che sol per cancellare scrivi, Pensa che Pietro e Paolo, che moriro Per la vigna che guasti, ancor son vivi. Ben puoi tu dire: 'I' ho fermo il disiro Sì a colui che volle viver solo, E che per salti fu tratto al martiro, Ch' io non conosco il Pescator nè Polo.'	Once it was the custom to make war with swords; but now it is made by taking away, now here, now there, the bread that the merciful Father denies to no one. But you, who write only to cancel, consider that Peter and Paul, who died for the vineyard you are laying waste, are still alive. You may well say: "I have my desire so fixed on him who chose to live alone, and who for some dances was dragged to martyrdom, that I know neither the Fisherman nor Paul."[131]

CANTO 19

ITALIAN	ENGLISH
Par. 19.1 Parea dinanzi a me con l' ali aperte La bella image, che nel dolce frui Liete facevan l' anime conserte. Parea ciascuna rubinetto, in cui Raggio di sole ardesse sì acceso, Che ne' miei occhi rifrangesse lui. E quel che mi convien ritrar testeso, Non portò voce mai, nè scrisse inchiostro, Nè fu per fantasia giammai compreso; Ch' io vidi, ed anco udii parlar lo rostro, E sonar nella voce ed 'Io' e 'Mio,' Quand' era nel concetto 'Noi' e 'Nostro.'	Before me, with its wings outspread, appeared the beautiful image that the interwoven souls, joyful in their sweet fruition, were forming. Each of them seemed a little ruby in which a ray of sunlight burned so brightly that it cast the sun back into my eyes. And what I must now portray no voice has ever carried, no ink has ever written, and no imagination has ever grasped; for I saw the beak, and heard it too, speak, and sound in its voice both "I" and "Mine" when in its meaning it was "We" and "Our."[132]
Par. 19.13 E cominciò: 'Per esser giusto e pio Son io qui esaltato a quella gloria, Che non si lascia vincere a disio; Ed in terra lasciai la mia memoria Sì fatta, che le genti lì malvage Commendan lei, ma non seguon la storia.' Così un sol calor di molte brage Si fa sentir, come di molti amori Usciva solo un suon di quella image. Ond' io appresso: 'O perpetui fiori Dell' eterna letizia, che pur uno Parer mi fate tutti i vostri odori, Solvetemi spirando il gran digiuno Che lungamente m' ha tenuto in fame, Non trovandogli in terra cibo alcuno.	And it began: "For being just and merciful I am exalted here to that glory which does not let itself be surpassed by desire; and on earth I left a memory of such a kind that the wicked people there praise it but do not follow its example." As a single warmth is felt from many embers, so from many loves a single sound came out of that image. And I at once: "O perpetual flowers of the eternal joy, who make all your fragrances seem to me a single one, release me, by your breathing, from the great fast that has kept me hungry for so long, since I found no food for it on earth.
Par. 19.28 Ben so io che, se in cielo altro reame La divina giustizia fa suo specchio, Che 'l vostro non l' apprende con velame. Sapete come attento io m' apparecchio	I know well that if divine Justice makes another kingdom in heaven its mirror, your kingdom does not perceive it through a veil. You know how intently I prepare myself to listen; you know what

131 The address is to Pope John XXII, who issued and revoked excommunications for gain. John the Baptist, who lived in the desert and was beheaded after Salome's dance, appeared on the gold florin.
132 The souls of just rulers in the sixth heaven, the sphere of Jupiter, have arranged themselves in the shape of an eagle, the emblem of the Roman Empire.

ITALIAN	ENGLISH
Ad ascoltar; sapete quale è quello Dubbio, che m' è digiun cotanto vecchio.' Quasi falcone ch' esce del cappello, Move la testa, e coll' ali si plaude, Voglia mostrando e facendosi bello, Vid' io farsi quel segno, che di laude Della divina grazia era contesto, Con canti, quai si sa chi lassù gaude.	that doubt is which has been so long a fast for me." Like a falcon that, coming out of its hood, moves its head and claps its wings, showing its eagerness and making itself handsome, so I saw that sign, which was woven of praise of divine grace, become, with songs such as are known to whoever rejoices up there.

JUSTICE BEYOND UNDERSTANDING

The eagle explains why human minds cannot grasp divine justice.

ITALIAN	ENGLISH
Par. 19.40 Poi cominciò: 'Colui che volse il sesto All' estremo del mondo, e dentro ad esso Distinse tanto occulto e manifesto, Non potè suo valor sì fare impresso In tutto l' universo, che il suo verbo Non rimanesse in infinito eccesso. E ciò fa certo che il primo superbo, Che fu la somma d' ogni creatura, Per non aspettar lume, cadde acerbo: E quinci appar ch' ogni minor natura È corto recettacolo a quel bene Che non ha fine, e sè con sè misura.	Then it began: "He who turned the compass round the limit of the world, and within it marked out so much that is hidden and so much that is plain, could not so imprint his power on the whole universe that his word would not remain in infinite excess. And this is made certain by the fact that the first proud one, who was the highest of all creatures, fell unripe because he would not wait for light; and from this it appears that every lesser nature is too small a vessel for that good which has no end and measures itself by itself.[133]
Par. 19.52 Dunque nostra veduta, che conviene Essere alcun dei raggi della mente Di che tutte le cose son ripiene, Non può da sua natura esser possente Tanto, che suo principio non discerna Molto di là da quel che l' è parvente. Però nella giustizia sempiterna La vista che riceve il vostro mondo, Com' occhio per lo mar, dentro s' interna; Chè benchè dalla proda veggia il fondo, In pelago nol vede, e nondimeno È lì, ma cela lui l' esser profondo.	Therefore our sight, which must be one of the rays of the mind with which all things are filled, cannot by its nature be so powerful that its source does not discern far beyond what is apparent to it. So the sight your world receives penetrates into the eternal justice as the eye does into the sea: for though from the shore it sees the bottom, in the open sea it does not, and yet the bottom is there, but the depth conceals it.
Par. 19.64 Lume non è, se non vien dal sereno Che non si turba mai, anzi è tenebra, Od ombra della carne, o suo veleno. Assai t' è mo aperta la latebra, Che t' ascondeva la giustizia viva, Di che facei question cotanto crebra; Chè tu dicevi: "Un uom nasce alla riva Dell' Indo, e quivi non è chi ragioni Di Cristo, nè chi legga, nè chi scriva; E tutti i suoi voleri ed atti buoni	There is no light unless it comes from the clear sky that is never clouded; otherwise it is darkness, either the shadow of the flesh or its poison. Now the hiding place that concealed from you the living justice, about which you raised your question so often, is opened wide enough to you; for you used to say: 'A man is born on the bank of the Indus, and there is no one there who speaks of Christ, or who reads, or who writes; and all his wishes and actions are good, as far as human reason sees, without sin in his life or in his speech.

133 The "first proud one" is Lucifer.

ITALIAN	ENGLISH
Sono, quanto ragione umana vede, Senza peccato in vita o in sermoni.	
Par. 19.76 More non battezzato e senza fede; Ov' è questa giustizia che il condanna? Ov' è la colpa sua, se ei non crede?" Or tu chi sei, che vuoi sedere a scranna, Per giudicar da lungi mille miglia, Con la veduta corta d' una spanna? Certo a colui che meco s' assottiglia, Se la scrittura sopra voi non fosse, Da dubitar sarebbe a maraviglia. O terreni animali, o menti grosse! La prima Volontà ch' è per sè buona, Da sè, ch' è Sommo Ben, mai non si mosse.	He dies unbaptized and without faith: where is this justice that condemns him? Where is his fault, if he does not believe?' Now who are you, who would sit on the judge's bench to judge from a thousand miles away with sight no longer than a span? Certainly, for one who reasons subtly with me, if the Scripture were not set above you, there would be marvelous cause for doubt. O earthly animals, O dull minds! The first Will, which is good in itself, has never moved from itself, which is the Supreme Good.
Par. 19.88 Cotanto è giusto, quanto a lei consuona; Nullo creato bene a sè la tira, Ma essa radiando lui cagiona.' Quale sopr' esso il nido si rigira, Poi che ha pasciuto la cicogna i figli, E come quei ch' è pasto la rimira; Cotal si fece (e sì levai li cigli) La benedetta imagine, che l' ali Movea sospinta da tanti consigli. Roteando cantava, e dicea: 'Quali Son le mie note a te, che non le intendi, Tal è il giudizio eterno a voi mortali.'	Whatever accords with it is just to that degree; no created good draws it to itself, but it, by shining forth, causes that good." As the stork circles above her nest after she has fed her young, and as the one that has been fed looks up at her, so did the blessed image become (and so I raised my eyes), moving its wings driven by so many wills. Wheeling, it sang, and said: "As my notes are to you, who do not understand them, so is the eternal judgment to you mortals."
Par. 19.100 Poi si quetaron quei lucenti incendi Dello Spirito Santo, ancor nel segno Che fe' i Romani al mondo reverendi, Esso ricominciò: 'A questo regno Non salì mai chi non credette in Cristo, Nè pria, nè poi ch' ei si chiavasse al legno. Ma vedi, molti gridan Cristo, Cristo, Che saranno in giudizio assai men *prope* A lui, che tal che non conosce Cristo; E tai Cristiani dannerà l' Etiope, Quando si partiranno i due collegi, L' uno in eterno ricco, e l' altro inope.	After those shining fires of the Holy Spirit grew quiet, still in the sign that made the Romans revered by the world, it began again: "To this kingdom no one ever rose who did not believe in Christ, either before or after he was nailed to the tree. But see: many cry 'Christ, Christ,' who at the judgment will be far less *prope* [near] to him than someone who does not know Christ; and the Ethiopian will condemn such Christians when the two companies are parted, the one forever rich, the other destitute.

THE BAD KINGS OF CHRISTENDOM

The eagle condemns the rulers of Dante's day one by one.

ITALIAN	ENGLISH
Par. 19.115 Che potran dir li Persi ai vostri regi, Come vedranno quel volume aperto, Nel qual si scrivon tutti i suoi dispregi? Lì si vedrà tra l' opere d' Alberto Quella che tosto moverà la penna, Per che il regno di Praga fia deserto. Lì si vedrà il duol che sopra Senna	What will the Persians be able to say to your kings when they see that volume open in which all their dishonors are written? There, among the deeds of Albert, will be seen the one that will soon set the pen moving, by which the kingdom of Prague will be laid waste. There will be seen the grief that he is bringing upon the Seine by falsifying the coin-

ITALIAN	ENGLISH
Induce, falseggiando la moneta, Quei che morrà di colpo di cotenna. Lì si vedrà la superbia ch' asseta, Che fa lo Scotto e l' Inghilese folle, Sì che non può soffrir dentro a sua meta.	age, he who will die by the blow of a boar's hide. There will be seen the pride that brings thirst, which makes the Scot and the Englishman mad, so that neither can stay within his own bounds.[134]
Par. 19.12 Vedrassi la lussuria e il viver molle Di quel di Spagna, e di quel di Buemme, Che mai valor non conobbe, nè volle. Vedrassi al Ciotto di Jerusalemme Segnata con un I la sua bontate, Quando il contrario segnerà un emme. Vedrassi l' avarizia e la viltate Di quel che guarda l' isola del foco, Dove Anchise finì la lunga etate; Ed a dare ad intender quanto è poco, La sua scrittura fien lettere mozze, Che noteranno molto in parvo loco.	There will be seen the lust and soft living of the king of Spain, and of the king of Bohemia, who never knew worth, nor wished to. There will be seen the goodness of the Lame King of Jerusalem marked with an I, while an M will mark the opposite. There will be seen the avarice and cowardice of the one who guards the island of fire, where Anchises ended his long life; and to make it understood how slight he is, his record will be written in abbreviated letters, which will note down much in little space.[135]
Par. 19.13 E parranno a ciascun l' opere sozze Del barba e del fratel, che tanto egregia Nazione, e due corone han fatte bozze. E quel di Portogallo, e di Norvegia Lì si conosceranno, e quel di Rascia Che mal ha visto il conio di Vinegia. O beata Ungaria, se non si lascia Più malmenare! E beata Navarra, Se s' armasse del monte che la fascia! E creder dee ciascun che già, per arra Di questo, Nicosia e Famagosta Per la lor bestia si lamenti e garra, Che dal fianco dell' altre non si scosta.'	And the foul deeds of the uncle and the brother, who have dishonored so distinguished a nation and two crowns, will be plain to everyone. And the king of Portugal and the king of Norway will be known there, and the king of Rascia, who looked on the coin of Venice to his harm. O blessed Hungary, if she no longer lets herself be ill-used! And blessed Navarre, if she armed herself with the mountains that encircle her! And everyone should believe that already, as a pledge of this, Nicosia and Famagusta are lamenting and crying out because of their beast, who does not stray from the side of the others."[136]

CANTO 20

ITALIAN	ENGLISH
Par. 20.1 Quando colui che tutto il mondo alluma Dell' emisperio nostro sì discende, Che il giorno d' ogni parte si consuma, Lo ciel, che sol di lui prima s' accende, Subitamente si rifà parvente Per molte luci, in che una risplende. E quest' atto del ciel mi venne a mente, Come il segno del mondo e de' suoi duci Nel benedetto rostro fu tacente; Però che tutte quelle vive luci,	When he who lights the whole world descends from our hemisphere so that the day fades on every side, the sky, which before was kindled by him alone, suddenly shows itself again through many lights, in which one light shines. And this action of the sky came into my mind when the emblem of the world and of its leaders fell silent in the blessed beak; because all those living lights,

134 Albert I of Habsburg invaded Bohemia, the kingdom of Prague, in 1304; the debaser of the coinage is Philip IV of France, who died in 1314 after a hunting fall caused by a wild boar.
135 The Cripple of Jerusalem is Charles II of Anjou, king of Naples and titular king of Jerusalem: his virtues count as one (I), his vices as a thousand (M). The island of fire is Sicily, with Etna, ruled by Frederick II of Aragon.
136 Rascia is Serbia, whose king Stephen Uroš II counterfeited the Venetian ducat. Nicosia and Famagusta are cities of Cyprus, then ruled by Henry II of Lusignan.

ITALIAN	ENGLISH
Vie più lucendo, cominciaron canti Da mia memoria labili e caduci.	shining far more brightly, began songs that have slipped and fallen from my memory.[137]
Par. 20.13 O dolce amor, che di riso t' ammanti, Quanto parevi ardente in quei flailli, Ch' avieno spirto sol di pensier santi! Poscia che i cari e lucidi lapilli, Ond' io vidi ingemmato il sesto lume, Poser silenzio agli angelici squilli, Udir mi parve un mormorar di fiume, Che scende chiaro giù di pietra in pietra, Mostrando l' ubertà del suo cacume.	O sweet love, who clothe yourself in a smile, how ardent you seemed in those flutes, which had only the breath of holy thoughts! After the precious and shining jewels with which I saw the sixth light adorned had imposed silence on their angelic chimes, I seemed to hear the murmur of a river that comes down clear from rock to rock, showing the abundance of its summit.
Par. 20.22 E come suono al collo della cetra Prende sua forma, e sì come al pertugio Della sampogna vento che penetra, Così, rimosso d' aspettare indugio, Quel mormorar dell' aquila salissi Su per lo collo, come fosse bugio. Fecesi voce quivi, e quindi uscissi Per lo suo becco in forma di parole, Quali aspettava il core ov' io le scrissi.	And as sound takes its form at the neck of the lute, and as wind does that enters the vent of the pipe, so, all delay of waiting removed, that murmuring of the eagle rose up through its neck as if it were hollow. There it became a voice, and from there it came out through its beak in the form of words, such as the heart where I wrote them down was waiting for.

THE EYE OF THE EAGLE

The eagle names the six just rulers in its eye, including two pagans, Trajan and Ripheus.

ITALIAN	ENGLISH
Par. 20.31 'La parte in me che vede, e pate il sole Nell' aquile mortali,' incominciommi, 'Or fisamente riguardar si vuole, Perchè dei fochi, ond' io figura fommi, Quelli onde l' occhio in testa mi scintilla, E' di tutti i lor gradi son li sommi. Colui che luce in mezzo per pupilla, Fu il cantor dello Spirito Santo, Che l' arca traslatò di villa in villa. Ora conosce il merto del suo canto, In quanto effetto fu del suo consiglio, Per lo remunerar ch' è altrettanto.	"The part of me that sees, and in mortal eagles endures the sun," it began to me, "must now be gazed at intently, because of the fires from which I make my figure, those with which the eye in my head sparkles are the highest of all their ranks. He who shines in the middle as the pupil was the singer of the Holy Spirit, who carried the ark from town to town. Now he knows the merit of his song, insofar as it was the fruit of his own counsel, by the reward that is equal to it.[138]
Par. 20.43 Dei cinque che mi fan cerchio per ciglio, Colui che più al becco mi s' accosta, La vedovella consolò del figlio. Ora conosce quanto caro costa Non seguir Cristo, per l' esperienza Di questa dolce vita, e dell' opposta. E quel che segue in la circonferenza Di che ragiono, per l' arco superno, Morte indugiò per vera penitenza. Ora conosce che il giudizio eterno	Of the five that form a circle for me as an eyebrow, the one nearest my beak consoled the poor widow for her son. Now he knows how dearly it costs not to follow Christ, by his experience of this sweet life and of its opposite. And the one who follows on the circumference of which I speak, along the upper arc, put off death by true penitence. Now he knows that the eternal judgment is not changed when worthy prayer, down there, makes today's into tomorrow's.[139]

137 Dante follows the belief that the stars shine with light received from the sun.
138 David, author of the Psalms, who brought the Ark of the Covenant to Jerusalem.

ITALIAN	ENGLISH
Non si trasmuta, quando degno preco Fa crastino laggiù dell' odierno.	
Par. 20.55 L' altro che segue, con le leggi e meco, Sotto buona intenzion che fe' mal frutto, Per cedere al pastor, si fece Greco. Ora conosce come il mal dedutto Dal suo bene operar non gli è nocivo, Avvegna che sia il mondo indi distrutto. E quel che vedi nell' arco declivo, Guglielmo fu, cui quella terra plora Che piange Carlo e Federico vivo. Ora conosce come s' innamora Lo ciel del giusto rege, ed al sembiante Del suo fulgore il fa vedere ancora.	The next one, with the laws and with me, under a good intention that bore bad fruit, made himself Greek in order to yield place to the shepherd. Now he knows how the evil that came from his good action does not harm him, even though the world is destroyed by it. And the one you see on the downward arc was William, whom that land mourns which weeps that Charles and Frederick are alive. Now he knows how heaven is in love with a just king, and he still makes it seen in the look of his radiance.[140]
Par. 20.67 Chi crederebbe giù nel mondo errante, Che Rifeo Troiano in questo tondo Fosse la quinta delle luci sante? Ora conosce assai di quel che il mondo Veder non può della divina grazia, Benchè sua vista non discerna il fondo.' Quale allodetta che in aere si spazia Prima cantando, e poi tace contenta Dell' ultima dolcezza che la sazia, Tal mi sembiò l' imago della imprenta Dell' eterno piacere, al cui disio Ciascuna cosa, quale ell' è, diventa.	Who would believe, down in the erring world, that Ripheus the Trojan was the fifth of the holy lights in this circle? Now he knows much of divine grace that the world cannot see, although his sight does not discern its depths." Like a little lark that soars in the air, first singing, and then falls silent, content with the last sweetness that fills it, so seemed to me the image of the imprint of the eternal pleasure, by whose desire each thing becomes what it is.[141]
Par. 20.79 Ed avvegna ch' io fossi al dubbiar mio Lì quasi vetro allo color che il veste, Tempo aspettar tacendo non patio; Ma della bocca: 'Che cose son queste?' Mi pinse con la forza del suo peso; Per ch' io di corruscar vidi gran feste. Poi appresso con l' occhio più acceso Lo benedetto segno mi rispose, Per non tenermi in ammirar sospeso: 'Io veggio che tu credi queste cose, Perch' io le dico, ma non vedi come; Sì che, se son credute, sono ascose.	And although, with my doubt, I was there like glass to the color that clothes it, it would not bear to wait its time in silence; but by the force of its weight it pushed out of my mouth: "What things are these?"—at which I saw great festivities of flashing light. Then at once, with its eye more kindled, the blessed sign answered me, so as not to keep me suspended in wonder: "I see that you believe these things because I say them, but you do not see how; so that, though they are believed, they are hidden.
Par. 20.91 Fai come quei che la cosa per nome Apprende ben; ma la sua quiditate Veder non può, se altri non la prome. *Regnum coelorum* violenza pate Da caldo amore e da viva speranza, Che vince la divina volontate;	You are doing as one who grasps a thing well by its name but cannot see its essence unless someone else sets it forth. *Regnum coelorum* [the kingdom of heaven] suffers violence from ardent love and from living hope, which conquers the divine will: not in the way one man overpowers another, but it

139 The first is the emperor Trajan, who in legend did justice to a widow and was later brought back from Hell by the prayers of Pope Gregory the Great; the second is Hezekiah, king of Judah, whose life God lengthened by fifteen years (2 Kings 20).
140 Constantine moved the empire, with its laws and its eagle, to Byzantium and, by the medieval legend of the Donation, left Rome to the pope. William II "the Good" ruled Sicily and southern Italy (d. 1189); that land now suffers under Charles II of Anjou and Frederick II of Aragon.
141 Ripheus is a minor Trojan whom Virgil calls "the most just" of his people (*Aeneid* 2.426).

ITALIAN

Non a guisa che l' uomo all' uom sopranza,
Ma vince lei perchè vuole esser vinta,
E vinta vince con sua beninanza.
La prima vita del ciglio e la quinta
Ti fa maravigliar, perchè ne vedi
La region degli Angeli dipinta.

Par. 20.10 Dei corpi suoi non uscir, come credi,
Gentili, ma Cristiani, in ferma fede,
Quel dei passuri, e quel dei passi piedi;
Chè l' una dello Inferno, u' non si riede
Giammai a buon voler, tornò all' ossa,
E ciò di viva speme fu mercede;
Di viva speme, che mise la possa
Ne' preghi fatti a Dio per suscitarla,
Sì che potesse sua voglia esser mossa.
L' anima gloriosa onde si parla,
Tornata nella carne, in che fu poco,
Credette in Lui che poteva aiutarla;

Par. 20.11 E credendo s' accese in tanto foco
Di vero amor, ch' alla morte seconda
Fu degna di venire a questo gioco.
L' altra, per grazia che da sì profonda
Fontana stilla, che mai creatura
Non pinse l' occhio infino alla prim' onda,
Tutto suo amor laggiù pose a drittura;
Per che di grazia in grazia Dio gli aperse
L' occhio alla nostra redenzion futura:
Ond' ei credette in quella, e non sofferse
Da indi il puzzo più del paganesmo,
E riprendiene le genti perverse.

Par. 20.12 Quelle tre donne gli fur per battesmo,
Che tu vedesti dalla destra rota,
Dinanzi al battezzar più d' un millesmo.
O predestinazion, quanto remota
È la radice tua da quegli aspetti
Che la prima cagion non veggion *tota*!
E voi, mortali, tenetevi stretti
A giudicar; chè noi che Dio vedemo
Non conosciamo ancor tutti gli eletti;
Ed enne dolce così fatto scemo,
Perchè il ben nostro in questo ben s' affina,
Che quel che vuole Iddio e noi volemo.'

Par. 20.13 Così da quella imagine divina,
Per farmi chiara la mia corta vista,
Data mi fu soave medicina.
E come a buon cantor buon citarista
Fa seguitar lo guizzo della corda,

ENGLISH

conquers that will because it wishes to be conquered, and, conquered, it conquers with its own kindness. The first life in the eyebrow and the fifth make you marvel, because you see the region of the angels adorned with them.[142]

They did not leave their bodies as Gentiles, as you believe, but as Christians, in firm faith, the one in the feet that were to suffer, the other in the feet that had suffered. For the one came back to his bones from Hell, where no one ever returns to good will, and this was the reward of living hope: of living hope, which put power into the prayers made to God to raise him up, so that his will could be moved. The glorious soul of whom I speak, having returned to the flesh, where it remained only a short while, believed in him who had the power to help it;

and, believing, it was kindled in such a fire of true love that at its second death it was worthy to come to this joy. The other, through grace that wells from so deep a fountain that no creature has ever pushed its eye down to the first wave, set all his love, down there, on righteousness; so that, from grace to grace, God opened his eye to our future redemption; and so he believed in it, and from then on no longer endured the stench of paganism, and he rebuked the perverse peoples for it.

Those three ladies whom you saw by the right wheel served him for baptism, more than a thousand years before baptizing. O predestination, how far removed is your root from the sight of those who do not see the first cause *tota* [whole]! And you mortals, keep yourselves restrained in judging; for we who see God do not yet know all the elect; and such a lack is sweet to us, because our good is perfected in this good, that what God wills we also will."[143]

So by that divine image, to make my short sight clear, sweet medicine was given me. And as a good lute player makes the quivering of the string follow a good singer, so that the song gains more pleasure, so, while it spoke, I remember that I saw

142 The Latin echoes Matthew 11:12.
143 The three ladies are Faith, Hope and Charity, who danced by the right wheel of the chariot in the Earthly Paradise (Purg. 29).

ITALIAN	ENGLISH
In che più di piacer lo canto acquista; Sì, mentre che parlò, sì mi ricorda Ch' io vidi le due luci benedette, Pur come batter d' occhi si concorda, Con le parole mover le fiammette.	the two blessed lights, just as eyes blink together in accord, moving their little flames in time with the words.

CANTO 21

ITALIAN	ENGLISH
Par. 21.1 Già eran gli occhi miei rifissi al volto Della mia Donna, e l' animo con essi, E da ogni altro intento s' era tolto; E quella non ridea, ma: 'S' io ridessi,' Mi cominciò, 'tu ti faresti quale Fu Semelè, quando di cener fessi; Chè la bellezza mia, che per le scale Dell' eterno palazzo più s' accende, Com' hai veduto, quanto più si sale, Se non si temperasse, tanto splende, Che il tuo mortal potere al suo fulgore Sarebbe fronda che tuono scoscende.	Already my eyes were fixed again on the face of my lady, and my mind with them, and it had withdrawn from every other purpose; and she was not smiling, but, "If I were to smile," she began to me, "you would become what Semele became when she turned to ashes; for my beauty, which, as you have seen, burns brighter the higher one climbs the stairs of the eternal palace, if it were not tempered, shines so much that your mortal power, at its brightness, would be a branch split by thunder.[144]
Par. 21.13 Noi sem levati al settimo splendore, Che sotto il petto del Leone ardente Raggia mo misto giù del suo valore. Ficca diretro agli occhi tuoi la mente, E fa di quegli specchi alla figura, Che in questo specchio ti sarà parvente.' Chi sapesse qual era la pastura Del viso mio nell' aspetto beato, Quand' io mi trasmutai ad altra cura, Conoscerebbe quanto m' era a grato Ubbidire alla mia celeste scorta, Contrappesando l' un con l' altro lato.	We have been raised to the seventh splendor, which, beneath the breast of the burning Lion, now rays down mingled with its power. Fix your mind where your eyes are going, and make of them mirrors for the figure that will appear to you in this mirror." Whoever knew what pasture my sight found in that blessed face, when I turned to another care, would know how glad I was to obey my heavenly escort, weighing the one side against the other.[145]

THE GOLDEN LADDER

In Saturn Dante sees a golden ladder down which the contemplative souls descend.

ITALIAN	ENGLISH
Par. 21.25 Dentro al cristallo che il vocabol porta, Cerchiando il mondo, del suo chiaro duce, Sotto cui giacque ogni malizia morta, Di color d' oro in che raggio traluce, Vid' io uno scaleo eretto in suso Tanto che nol seguiva la mia luce. Vidi anco per li gradi scender giuso Tanti splendor, ch' io pensai ch' ogni lume Che par nel ciel quindi fosse diffuso.	Within the crystal that, circling the world, bears the name of its illustrious ruler, under whom all wickedness lay dead, I saw, the color of gold with a ray shining through it, a ladder rising upward so far that my sight could not follow it. I also saw so many splendors coming down its rungs that I thought every light that appears in the sky had been poured out from there. And as, by their nat-

144 Semele, mother of Bacchus, was burned to ashes when she beheld Jupiter in his full glory.
145 The seventh heaven is the sphere of Saturn, which at this time stood in the constellation of Leo.

ITALIAN	ENGLISH
E come per lo natural costume Le pole insieme al cominciar del giorno Si movono a scaldar le fredde piume;	ural habit, the jackdaws move about together at daybreak to warm their cold feathers;[146]
Par. 21.37 Poi altre vanno via senza ritorno, Altre rivolgon sè onde son mosse, Ed altre roteando fan soggiorno; Tal modo parve a me che quivi fosse In quello sfavillar che insieme venne, Sì come in certo grado si percosse; E quel che presso più ci si ritenne, Si fe' sì chiaro, ch' io dicea pensando: 'Io veggio ben l' amor che tu m' accenne.' Ma quella, ond' io aspetto il come e il quando Del dire e del tacer, si sta, ond' io Contra il disio fo ben ch' io non domando.	then some fly off without returning, others turn back to where they started from, and others, wheeling, stay where they are; such, it seemed to me, was the way of that sparkling throng that came down together, as soon as it struck a certain rung; and the one that stopped nearest to us grew so bright that I said in my thought: "I see well the love that you are signaling to me." But she from whom I await the how and the when of speaking and of keeping silent stays still; and so I, against my desire, do well not to ask.
Par. 21.49 Perch' ella, che vedeva il tacer mio Nel veder di Colui che tutto vede, Mi disse: 'Solvi il tuo caldo disio.' Ed io incominciai: 'La mia mercede Non mi fa degno della tua risposta, Ma per colei che il chieder mi concede, Vita beata, che ti stai nascosta Dentro alla tua letizia, fammi nota La cagion che sì presso mi t' ha posta; E di' perchè si tace in questa rota La dolce sinfonia di Paradiso, Che giù per l' altre suona sì devota.'	So she, who saw my silence in the sight of him who sees all, said to me: "Release your ardent desire." And I began: "My merit does not make me worthy of your answer; but for the sake of her who grants me leave to ask, blessed life, you who remain hidden within your joy, make known to me the cause that has placed you so near me; and tell me why in this wheel the sweet symphony of Paradise is silent, which sounds so devoutly down through the others."
Par. 21.61 'Tu hai l' udir mortal sì come il viso,' Rispose a me; 'onde qui non si canta Per quel che Beatrice non ha riso. Giù per li gradi della scala santa Discesi tanto, sol per farti festa Col dire, e con la luce che m' ammanta: Nè più amor mi fece esser più presta, Chè più e tanto amor quinci su ferve, Sì come il fiammeggiar ti manifesta; Ma l' alta carità, che ci fa serve Pronte al consiglio che il mondo governa, Sorteggia qui, sì come tu osserve.'	"You have mortal hearing, as you have mortal sight," it answered me; "so there is no singing here for the same reason that Beatrice has not smiled. I came down so far along the steps of the holy ladder only to welcome you with my words and with the light that mantles me; nor did greater love make me more prompt, for as much love and more burns from here upward, as the flaming shows you; but the high charity that makes us ready servants of the counsel that governs the world assigns our parts here, as you observe."
Par. 21.73 'Io veggio ben,' diss' io, 'sacra lucerna, Come libero amore in questa corte Basta a seguir la provvidenza eterna; Ma quest' è quel, ch' a cerner mi par forte, Perchè predestinata fosti sola A questo offizio tra le tue consorte.' Nè venni prima all' ultima parola, Che del suo mezzo fece il lume centro, Girando sè come veloce mola.	"I see well, sacred lamp," I said, "how free love in this court is enough to follow eternal providence; but this is what seems hard for me to discern: why you alone among your companions were predestined to this office." I had not reached the last word before the light made a center of its middle, whirling itself like a swift millstone. Then the love that was within it answered: "A divine light is fo-

146 The planet Saturn is named after the king of the Golden Age, the age of innocence.

ITALIAN	ENGLISH
Poi rispose l' amor che v' era dentro: 'Luce divina sopra me s' appunta, Penetrando per questa ond' io m' inventro;	cused upon me, piercing through this light in which I am enwombed;
Par. 21.85 La cui virtù col mio veder congiunta Mi leva sopra me tanto, ch' io veggio La somma essenza della quale è munta. Quinci vien l' allegrezza ond' io fiammeggio; Perchè alla vista mia, quant' ella è chiara, La chiarità della fiamma pareggio. Ma quell' alma nel ciel che più si schiara, Quel Serafin che in Dio più l' occhio ha fisso, Alla domanda tua non satisfara; Perocchè sì s' inoltra nell' abisso Dell' eterno statuto quel che chiedi, Che da ogni creata vista è scisso.	and its power, joined with my sight, lifts me so far above myself that I see the supreme essence from which it is drawn. From this comes the joy with which I flame; for I match the brightness of my flame to the clearness of my vision, as clear as it is. But the soul in heaven that is most brightly lit, that Seraph who has his eye most fixed on God, would not satisfy your question; for what you ask lies so deep within the abyss of the eternal decree that it is cut off from every created sight.
Par. 21.97 Ed al mondo mortal, quando tu riedi, Questo rapporta, sì che non presuma A tanto segno più mover li piedi. La mente che qui luce, in terra fuma; Onde riguarda, come può laggiùe Quel che non puote, perchè il ciel l' assuma.' Sì mi prescrisser le parole sue, Ch' io lasciai la questione, e mi ritrassi A domandarla umilmente chi fue.	And when you return to the mortal world, report this, so that it may no longer presume to move its feet toward so great a goal. The mind that shines here smokes on earth; consider, then, how it could do down there what it cannot do even though heaven takes it up to itself." His words so set limits on me that I left the question and drew back to asking it humbly who it had been.

PETER DAMIAN

Peter Damian tells of his life and attacks the luxury of modern prelates.

ITALIAN	ENGLISH
Par. 21.106 "Tra due liti d' Italia surgon sassi, E non molto distanti alla tua patria, Tanto che i tuoni assai suonan più bassi, E fanno un gibbo che si chiama Catria, Disotto al quale è consecrato un ermo, Che suol esser disposto a sola latria.' Così ricominciommi il terzo sermo; E poi continuando disse: 'Quivi Al servigio di Dio mi fei sì fermo, Che pur con cibi di liquor d' ulivi, Lievemente passava caldi e gieli, Contento nei pensier contemplativi.	"Between the two shores of Italy, and not very far from your homeland, crags rise so high that the thunder sounds far below them, and they form a hump called Catria, beneath which a hermitage is consecrated that used to be given over to the worship of God alone." So it began its third speech to me; and then, continuing, it said: "There I became so steadfast in the service of God that, with food seasoned only with the juice of olives, I passed lightly through heat and frost, content in contemplative thoughts.[147]
Par. 21.118 Render solea quel chiostro a questi cieli Fertilemente, ed ora è fatto vano, Sì che tosto convien che si riveli. In quel loco fu' io Pier Damiano; E Pietro peccator fui nella casa Di Nostra Donna in sul lito Adriano. Poca vita mortal m' era rimasa,	That cloister used to yield a rich harvest to these heavens, and now it has become empty, so that soon this must be revealed. In that place I was Peter Damian; and I was Peter the Sinner in the house of Our Lady on the Adriatic shore. Little of mortal life was left to me when I was called and dragged to that hat which is only ever poured

147 Catria is a peak of the Apennines between Umbria and the Marche; beneath it stands the monastery of Fonte Avellana.

ITALIAN	ENGLISH
Quando fui chiesto e tratto a quel cappello, Che pur di male in peggio si travasa. Venne Cephas, e venne il gran vasello Dello Spirito Santo, magri e scalzi, Prendendo il cibo di qualunque ostello.	from bad into worse. Cephas came, and the great vessel of the Holy Spirit came, lean and barefoot, taking their food at any inn whatever.[148]
Par. 21.13 Or voglion quinci e quindi chi rincalzi Li moderni pastori, e chi li meni, Tanto son gravi, e chi diretro gli alzi. Copron dei manti loro i palafreni, Sì che due bestie van sott' una pelle: O pazienza, che tanto sostieni!' A questa voce vid' io più fiammelle Di grado in grado scendere e girarsi, Ed ogni giro le facea più belle. Dintorno a questa vennero, e fermarsi, E fero un grido di sì alto suono, Che non potrebbe qui assimigliarsi; Nè io lo intesi, sì mi vinse il tuono.	Now the modern shepherds need someone to prop them up on this side and on that, and someone to lead them, so heavy are they, and someone to hold them up from behind. They cover their palfreys with their cloaks, so that two beasts go under one hide: O patience, that bears so much!" At this cry I saw more little flames descending from step to step and whirling, and every turn made them more beautiful. They came around this one and stopped, and raised a cry of so loud a sound that nothing here could be likened to it; nor did I understand it, so the thunder overcame me.

CANTO 22

ITALIAN	ENGLISH
Par. 22.1 Oppresso di stupore alla mia guida Mi volsi, come parvol che ricorre Sempre colà dove più si confida: E quella, come madre che soccorre Subito al figlio pallido ed anelo Con la sua voce che il suol ben disporre, Mi disse: 'Non sai tu che tu sei in cielo? E non sai tu che il cielo è tutto santo, E ciò che ci si fa vien da buon zelo?	Overwhelmed with amazement, I turned to my guide, like a little child who always runs back to the one he trusts most; and she, like a mother who quickly comforts her pale and breathless son with her voice, which is accustomed to calm him, said to me: "Do you not know that you are in heaven? And do you not know that heaven is all holy, and that whatever is done here comes from good zeal?
Par. 22.10 Come t' avrebbe trasmutato il canto, Ed io ridendo, mo pensar lo puoi, Poscia che il grido t' ha mosso cotanto; Nel qual, se inteso avessi i preghi suoi, Già ti sarebbe nota la vendetta, Che tu vedrai innanzi che tu muoi. La spada di quassù non taglia in fretta, Nè tardo, ma' che al parer di colui, Che disiando o temendo l' aspetta.	How the song would have transformed you, and I by smiling, you can now imagine, since the cry has moved you so much; and in it, if you had understood its prayers, you would already know the vengeance that you will see before you die. The sword from up here does not cut in haste, nor late, except as it seems to the one who awaits it in longing or in fear.
Par. 22.19 Ma rivolgiti omai inverso altrui; Ch' assai illustri spiriti vedrai, Se com' io dico l' aspetto ridui.' Com' a lei piacque gli occhi dirizzai, E vidi cento sperule, che insieme Più s' abbellivan coi mutui rai. Io stava come quei che in sè ripreme	But now turn toward the others; for you will see many illustrious spirits, if you bring your gaze back as I say." As it pleased her, I directed my eyes, and saw a hundred little spheres, which together grew more beautiful with their mutual rays. I stood like one who represses within himself the prick of desire, and does not venture to ask, so

148 Peter Damian (c. 1007–1072), a reforming monk of Fonte Avellana, was made a cardinal ("that hat") in 1057. Cephas is Saint Peter, and the "great vessel" Saint Paul, the "chosen vessel" of Acts 9:15.

ITALIAN	ENGLISH
La punta del disio, e non s' attenta Del domandar, sì del troppo si teme. E la maggiore e la più luculenta Di quelle margarite innanzi fessi, Per far di sè la mia voglia contenta.	afraid is he of going too far. And the largest and most luminous of those pearls came forward, to satisfy my wish concerning itself.

SAINT BENEDICT

Saint Benedict names himself and laments the corruption of his monks.

ITALIAN	ENGLISH
Par. 22.31 Poi dentro a lei udi': 'Se tu vedessi, Com' io, la carità che tra noi arde, Li tuoi concetti sarebbero espressi; Ma perchè tu aspettando non tarde All' alto fine, io ti farò risposta Pure al pensier di che sì ti riguarde. Quel monte a cui Cassino è nella costa, Fu frequentato già in sulla cima Dalla gente ingannata e mal disposta.	Then within it I heard: "If you saw, as I do, the charity that burns among us, your thoughts would have been expressed; but so that you may not, by waiting, be delayed from the high goal, I will answer the very thought about which you are so guarded. That mountain on whose slope Cassino lies was once frequented at its summit by the deceived and ill-disposed people.[149]
Par. 22.40 E quel son io che su vi portai prima Lo nome di Colui, che in terra addusse La verità che tanto ci sublima; E tanta grazia sopra me rilusse, Ch' io ritrassi le ville circostanti Dall' empio culto che il mondo sedusse. Questi altri fochi tutti contemplanti Uomini furo, accesi di quel caldo Che fa nascer li fiori e i frutti santi. Qui è Maccario, qui è Romoaldo, Qui son li frati miei che dentro ai chiostri Fermar li piedi e tennero il cor saldo.'	And I am he who first carried up there the name of him who brought to earth the truth that so exalts us; and so much grace shone upon me that I drew the surrounding towns away from the impious worship that seduced the world. These other fires were all contemplative men, kindled by that warmth which gives birth to holy flowers and fruits. Here is Macarius, here is Romuald, here are my brothers who stayed their feet within the cloisters and kept their hearts steadfast."[150]
Par. 22.52 Ed io a lui: 'L' affetto che dimostri Meco parlando, e la buona sembianza Ch' io veggio e noto in tutti gli ardor vostri, Così m' ha dilatata mia fidanza, Come il sol fa la rosa, quando aperta Tanto divien quant' ell' ha di possanza. Però ti prego, e tu, padre, m' accerta S' io posso prender tanta grazia, ch' io Ti veggia con imagine scoperta.' Ond' egli: 'Frate, il tuo alto disio S' adempierà in sull' ultima spera, Dove s' adempion tutti gli altri e il mio.	And I to him: "The affection you show in speaking with me, and the kindly look that I see and note in all your fires, have expanded my confidence as the sun does the rose when it opens as wide as it has power to. So I beg you—and do you, father, assure me—whether I may receive so great a grace that I may see you in your unveiled form." And he: "Brother, your high desire will be fulfilled in the last sphere, where all others are fulfilled, and mine.
Par. 22.64 Ivi è perfetta, matura ed intera Ciascuna disianza; in quella sola	There every desire is perfect, ripe and whole; in that one alone every part is where it always was,

149 The speaker is Saint Benedict (c. 480–547), who founded the abbey of Monte Cassino on a mountain where a temple of Apollo had stood.
150 Macarius is probably the Egyptian desert father (4th century AD); Romuald (c. 951–1027) founded the Camaldolese order of hermits.

ITALIAN	ENGLISH
È ogni parte là dove sempr' era; Perchè non è in loco, e non s' impola, E nostra scala infino ad essa varca, Onde così dal viso ti s' involа. Infin lassù la vide il patriarca Jacob porgere la superna parte, Quando gli apparve d' Angeli sì carca. Ma per salirla mo nessun diparte Da terra i piedi, e la regola mia Rimasa è per danno delle carte.	for it is not in space and has no poles; and our ladder reaches all the way up to it, which is why it steals itself from your sight. The patriarch Jacob saw it stretch its upper part all the way up there, when it appeared to him so laden with angels. But now no one lifts his feet from the earth to climb it, and my rule is left only to waste the paper it is written on.[151]
Par. 22.76 Le mura che soleano esser badia, Fatte sono spelonche, e le cocolle Sacca son piene di farina ria. Ma grave usura tanto non si tolle Contra il piacer di Dio, quanto quel frutto Che fa il cor dei monaci sì folle. Chè quantunque la Chiesa guarda, tutto È della gente che per Dio domanda; Non di parenti, nè d' altro più brutto. La carne dei mortali è tanto blanda, Che giù non basta buon cominciamento Dal nascer della quercia al far la ghianda.	The walls that used to be an abbey have become dens, and the cowls are sacks full of rotten flour. But even heavy usury is not exacted so much against God's pleasure as that fruit which makes the hearts of monks so mad. For whatever the Church keeps belongs entirely to the people who beg in God's name; not to relatives, nor to others fouler still. The flesh of mortals is so soft that down there a good beginning does not last from the springing of the oak to the bearing of the acorn.
Par. 22.88 Pier cominciò senz' oro e senza argento, Ed io con orazioni e con digiuno, E Francesco umilmente il suo convento. E se guardi il principio di ciascuno, Poscia riguardi là dov' è trascorso, Tu vederai del bianco fatto bruno. Veramente Jordan volto retrorso Più fu, e il mar fuggir, quando Dio volse, Mirabile a veder, che qui il soccorso.' Così mi disse, ed indi si ricolse Al suo collegio, e il collegio si strinse; Poi come turbo tutto in su s' accolse.	Peter began his without gold and without silver, and I mine with prayers and with fasting, and Francis his community in humility. And if you look at the beginning of each, then look again at where it has strayed to, you will see the white turned dark. Truly, the Jordan turned back, and the sea fleeing when God so willed, were more marvelous to see than help would be here." So he spoke to me, and then drew back to his company, and the company closed together; then, like a whirlwind, it all gathered itself upward.[152]

INTO THE FIXED STARS

Dante rises to the sign of Gemini and looks down at the little earth.

ITALIAN	ENGLISH
Par. 22.100 La dolce Donna dietro a lor mi pinse Con un sol cenno su per quella scala, Sì sua virtù la mia natura vinse; Nè mai quaggiù, dove si monta e cala Naturalmente, fu sì ratto moto, Ch' agguagliar si potesse alla mia ala. S' io torni mai, lettore, a quel devoto Trionfo, per lo quale io piango spesso	The sweet lady urged me after them up that ladder with a single sign, so did her power overcome my nature; nor ever down here, where one climbs and descends by nature, was there motion so swift that it could equal my wing. As I hope ever to return, reader, to that devout triumph for whose sake I often weep for my sins and beat my breast, you would not have drawn out and thrust your finger

151 In Genesis 28:12 Jacob dreams of a ladder reaching to heaven, with angels ascending and descending on it.
152 The Red Sea parted for Moses and the Jordan turned back for Joshua (Psalm 114:3).

ITALIAN	ENGLISH
Le mie peccata, e il petto mi percoto, Tu non avresti in tanto tratto e messo Nel foco il dito, in quanto io vidi il segno Che segue il Tauro, e fui dentro da esso.	into the fire in as little time as it took me to see the sign that follows the Bull, and to be within it.[153]
Par. 22.11 O gloriose stelle, o lume pregno Di gran virtù, dal quale io riconosco Tutto, qual che si sia, lo mio ingegno; Con voi nasceva e s' ascondeva vosco Quegli ch' è padre d' ogni mortal vita, Quand' io senti' da prima l' aer Tosco; E poi quando mi fu grazia largita D' entrar nell' alta rota che vi gira, La vostra region mi fu sortita.	O glorious stars, O light pregnant with great power, from which I acknowledge all my genius, whatever it may be: with you was rising and with you was setting he who is the father of every mortal life, when I first breathed the Tuscan air; and then, when grace was granted me to enter the high wheel that turns you, your region was allotted to me.[154]
Par. 22.12 A voi devotamente ora sospira L' anima mia per acquistar virtute Al passo forte che a sè la tira. 'Tu sei sì presso all' ultima salute,' Cominciò Beatrice, 'che tu dei Aver le luci tue chiare ed acute. E però prima che tu più t' inlei, Rimira in giù, e vedi quanto mondo Sotto li piedi già esser ti fei; Sì che il tuo cor, quantunque può, giocondo S' appresenti alla turba trionfante, Che lieta vien per questo etera tondo.'	To you my soul now devoutly sighs, to gain strength for the hard passage that draws it to itself. "You are so near the final salvation," Beatrice began, "that you must have your eyes clear and keen. And therefore, before you enter further into it, look down again and see how much of the world I have already set beneath your feet; so that your heart, as joyful as it can be, may present itself to the triumphant throng that comes rejoicing through this round ether."
Par. 22.13 Col viso ritornai per tutte quante Le sette spere, e vidi questo globo Tal, ch' io sorrisi del suo vil sembiante; E quel consiglio per migliore approbo Che l' ha per meno; e chi ad altro pensa Chiamar si puote veramente probo. Vidi la figlia di Latona incensa Senza quell' ombra che mi fu cagione Per che già la credetti rara e densa. L' aspetto del tuo nato, Iperione, Quivi sostenni, e vidi com' si move Circa e vicino a lui Maia e Dione.	With my sight I went back through all the seven spheres, and saw this globe such that I smiled at its paltry appearance; and I approve as best the judgment that holds it least; and one who sets his thoughts elsewhere may truly be called upright. I saw Latona's daughter glowing without that shadow which was the reason why I once believed her rare and dense. The face of your son, Hyperion, I endured there, and I saw how Maia and Dione move around him and near him.[155]
Par. 22.14 Quindi m' apparve il temperar di Giove Tra il padre e il figlio; e quindi mi fu chiaro Il variar che fanno di lor dove. E tutti e sette mi si dimostraro Quanto son grandi, e quanto son veloci, E come sono in distante riparo. L' aiuola che ci fa tanto feroci, Volgendom' io con gli eterni Gemelli,	Then there appeared to me the tempering of Jupiter between the father and the son; and then the variations they make in their positions were clear to me. And all seven showed me how great they are and how swift, and how far apart their dwellings lie. The little patch of ground that makes us so fierce, as I turned with the eternal Twins, appeared to me entire, from the hills to the

153 The sign that follows Taurus (the Bull) is Gemini, Dante's birth sign, here in the heaven of the fixed stars.
154 The "father of every mortal life" is the sun, which was in Gemini at Dante's birth in late May or June 1265.
155 Latona's daughter is the moon (Diana), Hyperion's son the sun; Maia and Dione, mothers of Mercury and Venus, stand for those planets.

ITALIAN	ENGLISH
Tutta m' apparve dai colli alle foci: Poscia rivolsi gli occhi agli occhi belli.	river mouths. Then I turned my eyes back to the beautiful eyes.[156]

CANTO 23

ITALIAN	ENGLISH
Par. 23.1 Come l' augello intra l' amate fronde, Posato al nido dei suoi dolci nati, La notte che le cose ci nasconde, Che per veder gli aspetti disiati, E per trovar lo cibo onde li pasca, In che i gravi labor gli sono aggrati, Previene il tempo in sull' aperta frasca, E con ardente affetto il sole aspetta, Fiso guardando pur che l' alba nasca; Così la Donna mia si stava eretta Ed attenta, rivolta inver la plaga Sotto la quale il sol mostra men fretta;	As the bird among the beloved leaves, having rested on the nest of her sweet young through the night that hides things from us, in order to see the longed-for faces and to find the food to feed them with—a task in which her heavy labors are a pleasure to her—forestalls the hour on the open bough and with ardent affection awaits the sun, gazing fixedly until the dawn is born; so my lady stood erect and attentive, turned toward the region beneath which the sun shows less haste;[157]

THE TRIUMPH OF CHRIST

Christ appears in glory among the blessed, and Dante can at last bear Beatrice's smile.

ITALIAN	ENGLISH
Par. 23.13 Sì che veggendola io sospesa e vaga, Fecimi quale è quei, che disiando Altro vorria, e sperando s' appaga. Ma poco fu tra uno ed altro quando, Del mio attender, dico, e del vedere Lo ciel venir più e più rischiarando: E Beatrice disse: 'Ecco le schiere Del trionfo di Cristo, e tutto il frutto Ricolto del girar di queste spere.' Pareami che il suo viso ardesse tutto, E gli occhi avea di letizia sì pieni, Che passar mi convien senza costrutto.	so that, seeing her rapt and eager, I became like one who in desire would wish for something more, and in hope is satisfied. But brief was the time between one when and the other—between my waiting, I mean, and my seeing the heavens grow brighter and brighter. And Beatrice said: "See the hosts of Christ's triumph, and all the fruit harvested from the turning of these spheres!" It seemed to me that her face was all aflame, and her eyes were so full of joy that I must pass on without putting it into words.

156 Temperate Jupiter lies between cold Saturn, his father, and hot Mars, his son; the eternal Twins are Gemini.
157 The sun seems to move most slowly at the meridian, where it stands at noon.

ITALIAN	ENGLISH
Par. 23.25 Quale nei plenilunii sereni Trivia ride tra le ninfe eterne, Che dipingono il ciel per tutti i seni, Vid' io, sopra migliaia di lucerne, Un Sol che tutte quante l' accendea, Come fa il nostro le viste superne; E per la viva luce trasparea La lucente sustanzia tanto chiara Nel viso mio, che non la sostenea. O Beatrice, dolce guida e cara! Ella mi disse: 'Quel che ti sopranza È virtù, da cui nulla si ripara.	As on clear nights of full moon Trivia smiles among the eternal nymphs that paint the sky through all its depths, so I saw, above thousands of lamps, a Sun that kindled each and every one of them, as ours kindles the sights above; and through the living light the shining substance showed so bright upon my sight that it could not bear it. O Beatrice, sweet and dear guide! She said to me: "What overpowers you is a power from which nothing can shield itself.[158]
Par. 23.37 Quivi è la Sapienza e la Possanza Ch' aprì le strade intra il cielo e la terra, Onde fu già sì lunga disianza.' Come foco di nube si disserra, Per dilatarsi sì che non vi cape, E fuor di sua natura in giù s' atterra, La mente mia così, tra quelle dape Fatta più grande, di sè stessa uscio, E che si fesse, rimembrar non sape. 'Apri gli occhi e riguarda qual son io; Tu hai vedute cose, che possente Sei fatto a sostener lo riso mio.'	Here is the Wisdom and the Power that opened the roads between heaven and earth, for which there was once so long a longing." As fire breaks loose from a cloud, swelling until it cannot be contained there, and against its nature plunges down to earth, so my mind, grown greater amid those feasts, went out of itself, and what it became it cannot remember. "Open your eyes and look at what I am; you have seen things that have made you strong enough to bear my smile."
Par. 23.49 Io era come quei che si risente Di vision obblita, e che s' ingegna Indarno di ridurlasi alla mente, Quando io udi' questa profferta, degna Di tanto grado, che mai non si estingue Del libro che il preterito rassegna. Se mo sonasser tutte quelle lingue Che Polinnía con le suore fero Del latte lor dolcissimo più pingue, Per aiutarmi, al millesmo del vero Non si verria, cantando il santo riso, E quanto il santo aspetto facea mero.	I was like one who comes to himself from a forgotten vision and strives in vain to bring it back to mind, when I heard this offer, worthy of such gratitude that it will never be erased from the book that records the past. If all those tongues were now to sound which Polyhymnia and her sisters made richest with their sweetest milk, to help me, one would not come to a thousandth part of the truth in singing the holy smile and how it made the holy face shine pure.[159]
Par. 23.61 E così, figurando il Paradiso, Convien saltar lo sacrato poema, Come chi trova suo cammin reciso. Ma chi pensasse il ponderoso tema, E l' omero mortal che se ne carca, Nol biasmerebbe, se sott' esso trema. Non è pileggio da picciola barca Quel che fendendo va l' ardita prora, Nè da nocchier ch' a sè medesmo parca. 'Perchè la faccia mia sì t' innamora,	And so, in depicting Paradise, the sacred poem must make a leap, like one who finds his path cut off. But whoever considered the weighty theme, and the mortal shoulder that is burdened with it, would not blame it if it trembles beneath it. This is no voyage for a little boat, this sea that the bold prow goes cleaving, nor for a helmsman who would spare himself. "Why does my face so enamor you that you do not turn to the beautiful garden that blossoms beneath the rays of Christ?

158 Trivia, a name of Diana, is the moon; the eternal nymphs are the stars.
159 Polyhymnia is the Muse of sacred song; her sisters are the other Muses.

ITALIAN	ENGLISH
Che tu non ti rivolgi al bel giardino Che sotto i raggi di Cristo s' infiora?	
Par. 23.73 Quivi è la rosa in che il Verbo Divino Carne si fece; quivi son li gigli, Al cui odor si prese il buon cammino.' Così Beatrice. Ed io, ch' a' suoi consigli Tutto era pronto, ancora mi rendei Alla battaglia dei debili cigli. Come a raggio di sol, che puro mei Per fratta nube, già prato di fiori Vider, coperti d' ombra, gli occhi miei; Vid' io così più turbe di splendori, Folgorati di su di raggi ardenti, Senza veder principio dei fulgori.	There is the rose in which the Divine Word became flesh; there are the lilies by whose scent the good way was taken." So spoke Beatrice. And I, who was wholly ready for her counsels, gave myself up once more to the battle of my weak brows. As my eyes, themselves in shadow, have before now seen a meadow of flowers under a ray of sun that streams pure through a broken cloud, so I saw many throngs of splendors, lit from above by burning rays, without seeing the source of the brightness.

THE CROWNING OF MARY

An angel circles Mary in a crown of light, and she rises out of sight.

ITALIAN	ENGLISH
Par. 23.85 O benigna virtù che sì gl' imprenti, Su t' esaltasti per largirmi loco Agli occhi lì, che non eran possenti. Il nome del bel fior ch' io sempre invoco E mane o sera, tutto mi ristrinse L' animo ad avvisar lo maggior foco. E come ambo le luci mi dipinse Il quale e il quanto della viva stella, Che lassù vince, come quaggiù vinse, Per entro il cielo scese una facella, Formata in cerchio a guisa di corona, E cinsela, e girossi intorno ad ella.	O kindly power that so imprints them, you raised yourself on high to make room there for my eyes, which were not strong enough. The name of the lovely flower that I always invoke, morning and evening, drew my whole mind together to gaze upon the greatest fire. And when the quality and the magnitude of the living star, which conquers up there as it conquered down here, had been painted in both my eyes, there descended through the heaven a torch, formed in a circle like a crown, and it encircled her and turned around her.[160]
Par. 23.97 Qualunque melodia più dolce suona Quaggiù, e più a sè l' anima tira, Parrebbe nube che squarciata tuona, Comparata al sonar di quella lira, Onde si coronava il bel zaffiro, Del quale il ciel più chiaro s' inzaffira. 'Io sono amore angelico, che giro L' alta letizia che spira del ventre Che fu albergo del nostro disiro; E girerommi, Donna del ciel, mentre Che seguirai tuo figlio, e farai dia Più la spera suprema, perchè gli entre.'	Whatever melody sounds sweetest down here and most draws the soul to itself would seem a cloud that thunders as it is torn apart, compared to the sound of that lyre with which the beautiful sapphire was crowned, by which the brightest heaven is made sapphire. "I am angelic love, and I circle the high joy that breathes from the womb that was the dwelling of our desire; and I will circle, Lady of Heaven, while you follow your son and make the supreme sphere more divine by entering it."
Par. 23.109 Così la circulata melodia Si sigillava, e tutti gli altri lumi Facean sonar lo nome di Maria. Lo real manto di tutti i volumi Del mondo, che più ferve e più s' avviva	Thus the circling melody sealed itself, and all the other lights made the name of Mary ring out. The royal mantle of all the volumes of the world, which is most fervent and most alive in the breath of God and in his ways, had its inner shore so far

160 The "lovely flower" and the "living star" are the Virgin Mary.

ITALIAN	ENGLISH
Nell' alito di Dio e nei costumi, Avea sopra di noi l' interna riva Tanto distante, che la sua parvenza Là dov' io era ancor non m' appariva. Però non ebber gli occhi miei potenza Di seguitar la coronata fiamma, Che si levò appresso sua semenza.	above us that its appearance, there where I was, did not yet show itself to me. Therefore my eyes did not have the power to follow the crowned flame, which rose up after her offspring.[161]
Par. 23.121 E come il fantolin, che in ver la mamma Tende le braccia poi che il latte prese, Per l' animo che in fin di fuor s' infiamma; Ciascun di quei candori in su si stese Con la sua fiamma, sì che l' alto affetto Ch' egli aveano a Maria, mi fu palese. Indi rimaser lì nel mio cospetto, *Regina coeli* cantando sì dolce, Che mai da me non si partì il diletto.	And as the infant, after it has taken the milk, stretches out its arms toward its mother because of the love that blazes even outwardly, so each of those white splendors stretched upward with its flame, so that the deep affection they had for Mary was made plain to me. Then they remained there in my sight, singing *Regina coeli* [Queen of Heaven] so sweetly that the delight has never left me.[162]
Par. 23.133 Oh quanta è l' ubertà che si soffolce In quell' arche ricchissime, che foro A seminar quaggiù buone bobolce! Quivi si vive e gode del tesoro Che s' acquistò piangendo nell' esilio Di Babilon, dove si lasciò l' oro. Quivi trionfa, sotto l' alto Filio Di Dio e di Maria, di sua vittoria, E con l' antico e col nuovo concilio, Colui che tien le chiavi di tal gloria.	Oh, how great is the abundance stored up in those richest coffers, which were good tillers for sowing down here! There they live and rejoice in the treasure that was gained by weeping in the exile of Babylon, where gold was left behind. There, beneath the high Son of God and of Mary, he triumphs in his victory, with the ancient council and with the new, he who holds the keys of such glory.[163]

CANTO 24

ITALIAN	ENGLISH
Par. 24.1 'O sodalizio eletto alla gran cena Del benedetto Agnello, il qual vi ciba Sì che la vostra voglia è sempre piena; Se per grazia di Dio questi preliba Di quel che cade della vostra mensa, Prima che morte tempo gli prescriba, Ponete mente all' affezione immensa, E roratelo alquanto: voi bevete Sempre del fonte onde vien quel ch' ei pensa.'	"O fellowship chosen for the great supper of the blessed Lamb, who feeds you so that your desire is always filled: if by the grace of God this man has a foretaste of what falls from your table before death sets the limit of his time, give heed to his immense longing, and bedew him a little. You drink forever from the fountain from which comes what he has in mind."
Par. 24.10 Così Beatrice: e quelle anime liete Si fero spere sopra fissi poli, Fiammando forte a guisa di comete. E come cerchi in tempra d' oriuoli Si giran sì, che il primo, a chi pon mente, Quieto pare, e l' ultimo che voli,	So Beatrice spoke; and those joyful souls made themselves into spheres around fixed poles, flaming brightly like comets. And as the wheels in the works of a clock turn so that, to one who watches, the first seems at rest and the last seems to fly, so

161 The "royal mantle" is the Primum Mobile, the outermost moving sphere, which encloses all the others.
162 *Regina coeli* is an Easter antiphon addressed to Mary.
163 He who holds the keys is Saint Peter (Matthew 16:19); the ancient and new councils are the saints of the Old and New Testaments.

ITALIAN	ENGLISH
Così quelle carole differente- Mente danzando, della sua ricchezza Mi si facean stimar veloci e lente.	those round dances, dancing differently, swift and slow, let me gauge their riches.
Par. 24.19 Di quella ch' io notai di più bellezza Vid' io uscire un foco sì felice, Che nullo vi lasciò di più chiarezza; E tre fiate intorno di Beatrice Si volse con un canto tanto divo, Che la mia fantasia nol mi ridice; Però salta la penna, e non lo scrivo, Chè l' imagine nostra a cotai pieghe, Non che il parlare, è troppo color vivo. 'O santa suora mia, che sì ne preghe Devota, per lo tuo ardente affetto Da quella bella spera mi disleghe.'	From the one I noticed as the most beautiful I saw come forth a fire so happy that it left none there of greater brightness. Three times it circled around Beatrice with a song so divine that my imagination cannot repeat it to me. So my pen leaps over it and I do not write it, for our imagination, let alone our speech, is too bright a color for such folds. "O my holy sister, who pray to us so devoutly, by your ardent affection you release me from that beautiful sphere."[164]

EXAMINED ON FAITH

Saint Peter questions Dante on faith, and Dante answers.

ITALIAN	ENGLISH
Par. 24.31 Poscia, fermato il foco benedetto, Alla mia Donna dirizzò lo spiro, Che favellò così com' io ho detto. Ed ella: 'O luce eterna del gran viro, A cui nostro Signor lasciò le chiavi, Ch' ei portò giù, di questo gaudio miro, Tenta costui dei punti lievi e gravi, Come ti piace, intorno della fede, Per la qual tu su per lo mare andavi. S' egli ama bene, e bene spera, e crede, Non t' è occulto, perchè il viso hai quivi Dov' ogni cosa dipinta si vede.	Then, when the blessed fire had come to rest, it directed toward my lady the breath that spoke as I have told. And she: "O eternal light of the great man to whom our Lord left the keys of this wondrous joy, which he brought down, test this man on points light and grave, as you please, concerning the faith by which you walked upon the sea. Whether he loves well, and hopes well, and believes, is not hidden from you, for you have your sight fixed there where everything is seen depicted.[165]
Par. 24.43 Ma perchè questo regno ha fatto civi Per la verace fede, a gloriarla, Di lei parlare è buon ch' a lui arrivi.' Sì come il baccellier s' arma, e non parla, Fin che il maestro la question propone, Per approvarla, e non per terminarla; Così m' armava io d' ogni ragione, Mentre ch' ella dicea, per esser presto A tal querente ed a tal professione.	But since this kingdom has made its citizens through the true faith, it is good that, to glorify it, he should have his turn to speak of it." As the bachelor arms himself and does not speak until the master puts forward the question—to argue it, not to settle it—so I armed myself with every reason while she was speaking, to be ready for such a questioner and for such a profession.[166]
Par. 24.52 'Di', buon Cristiano, fatti manifesto; Fede che è?' Ond' io levai la fronte In quella luce onde spirava questo; Poi mi volsi a Beatrice, ed essa pronte	"Speak, good Christian, declare yourself: what is faith?" At this I raised my brow toward that light from which these words were breathed. Then I turned to Beatrice, and she gave me ready signs

164 Painters shade the deep folds of drapery with dark colors; Dante's imagination and words are too bright to render such depths.
165 The light is Saint Peter, to whom Christ gave the keys of the kingdom of heaven and who walked on the water toward him (Matthew 14).
166 In medieval university disputations a bachelor argued a question set by the master, who then gave the final determination.

ITALIAN	ENGLISH
Sembianze femmi, perch' io spandessi L' acqua di fuor del mio interno fonte. 'La grazia che mi dà ch' io mi confessi,' Comincia' io, 'dall' alto primipilo, Faccia li miei concetti bene espressi.' E seguitai: 'Come il verace stilo Ne scrisse, patre, del tuo caro frate, Che mise Roma teco nel buon filo, Fede è sustanzia di cose sperate, Ed argomento delle non parventi; E questa pare a me sua quiditate.'	that I should pour the water out of my inner fountain. "May the grace that grants me to confess myself to the high chief centurion," I began, "make my thoughts well expressed." And I went on: "As the truthful pen of your dear brother, who with you set Rome on the good path, wrote of it, father, faith is the substance of things hoped for and the evidence of things not seen; and this seems to me its essence."[167]
Par. 24.67 Allora udii: 'Dirittamente senti, Se bene intendi, per che la ripose Tra le sustanzie, e poi tra gli argomenti.' Ed io appresso: 'Le profonde cose Che mi largiscon qui la lor parvenza, Agli occhi di laggiù son sì ascose, Che l' esser loro v' è in sola credenza, Sopra la qual si fonda l' alta spene, E però di sustanzia prende intenza; E da questa credenza ci conviene Sillogizzar senza avere altra vista; Però intenza di argomento tiene.'	Then I heard: "You understand rightly, if you understand well why he placed it among substances and then among evidences." And I next: "The deep things that grant me the sight of themselves here are so hidden from eyes down there that their existence there lies in belief alone, on which high hope is founded; and therefore it takes on the character of substance. And from this belief we must reason by syllogism, without having any other sight; therefore it holds the character of evidence."
Par. 24.79 Allora udii: 'Se quantunque s' acquista Giù per dottrina fosse così inteso, Non gli avria loco ingegno di sofista.' Così spirò da quell' amore acceso; Indi soggiunse: 'Assai bene è trascorsa D' esta moneta già la lega e il peso; Ma dimmi se tu l' hai nella tua borsa.' Ond' io: 'Sì, ho sì lucida e sì tonda, Che nel suo conio nulla mi s' inforsa.'	Then I heard: "If all that is acquired down below through teaching were understood in this way, there would be no room there for a sophist's cleverness." So that kindled love breathed forth. Then it added: "The alloy and the weight of this coin have now been well enough examined; but tell me whether you have it in your purse." And I: "Yes, I have it, so bright and so round that nothing about its stamp leaves me in doubt."
Par. 24.88 Appresso uscì della luce profonda, Che lì splendeva: 'Questa cara gioia, Sopra la quale ogni virtù si fonda, Onde ti venne?' Ed io: 'La larga ploia Dello Spirito Santo, ch' è diffusa In sulle vecchie e in sulle nuove cuoia, È sillogismo che la m' ha conchiusa Acutamente sì che in verso d' ella Ogni dimostrazion mi pare ottusa.' Io udii poi: 'L' antica e la novella Proposizion che così ti conchiude, Perchè l' hai tu per divina favella?'	Next there came forth from the deep light that was shining there: "This precious jewel, on which every virtue is founded—where did it come to you from?" And I: "The abundant rain of the Holy Spirit, poured out over the old parchments and over the new, is a syllogism that has proved it to me so sharply that, compared with it, every demonstration seems blunt to me." Then I heard: "The old and the new propositions that bring you to this conclusion—why do you take them for divine speech?"
Par. 24.10 Ed io: 'La prova che il ver mi dischiude Son l' opere seguite, a che natura Non scaldò ferro mai, nè battè incude.'	And I: "The proof that discloses the truth to me is the works that followed, for which nature never heated iron nor beat an anvil." The answer came to

167 The definition is from Hebrews 11:1, then attributed to Saint Paul, Peter's "dear brother." "Chief centurion" renders primipilo, the senior centurion of a Roman legion, a title here for Peter.

ITALIAN

Risposto fummi: 'Di', chi t' assicura
Che quell' opere fosser? Quel medesmo
Che vuol provarsi, non altri, il ti giura.'
'Se il mondo si rivolse al Cristianesmo,'
Diss' io, 'senza miracoli, quest' uno
È tal, che gli altri non sono il centesmo;
Chè tu entrasti povero e digiuno
In campo a seminar la buona pianta,
Che fu già vite, ed ora è fatta pruno.'

Par. 24.112 Finito questo, l' alta Corte santa
Risonò per le spere un: 'Dio laudamo,'
Nella melode che lassù si canta.
E quel Baron, che sì di ramo in ramo
Esaminando già tratto m' avea,
Che all' ultime fronde appressavamo,
Ricominciò: 'La grazia che donnea
Con la tua mente, la bocca t' aperse
Infino a qui, com' aprir si dovea;
Sì ch' io approvo ciò che fuori emerse;
Ma or conviene esprimer quel che credi,
Ed onde alla credenza tua s' offerse.'

Par. 24.124 'O santo patre, spirito che vedi
Ciò che credesti sì che tu vincesti
Ver lo sepolcro i più giovani piedi,'
Comincia' io, 'tu vuoi ch' io manifesti
La forma qui del pronto creder mio,
Ed anco la cagion di lui chiedesti.
Ed io rispondo: Io credo in uno Iddio
Solo ed eterno, che tutto il ciel move,
Non moto, con amore e con disio;

Par. 24.133 Ed a tal creder non ho io pur prove
Fisice e metafisice, ma dalmi
Anco la verità che quinci piove
Per Moisè, per profeti, e per salmi,
Per l' Evangelio, e per voi che scriveste,
Poichè l' ardente Spirto vi fece almi;
E credo in tre persone eterne, e queste
Credo una essenza sì una e sì trina,
Che soffera congiunto *sono* ed *este*.
Della profonda condizion divina
Ch' io tocco mo, la mente mi sigilla
Più volte l' evangelica dottrina.

Par. 24.142 Quest' è il principio; quest' è la favilla
Che si dilata in fiamma poi vivace,
E come stella in cielo in me scintilla.'
Come il signor ch' ascolta quel che i piace,
Da indi abbraccia il servo, gratulando
Per la novella, tosto ch' ei si tace;

ENGLISH

me: "Say, who assures you that those works ever happened? The very thing that is to be proved, and nothing else, swears it to you." "If the world turned to Christianity without miracles," I said, "this one miracle is such that the others are not a hundredth part of it. For you entered the field poor and fasting to sow the good plant that was once a vine and has now become a thornbush."

When this was finished, the high holy Court resounded through the spheres with a "We praise God" in the melody that is sung up there. And that baron who, examining me, had drawn me so far from branch to branch that we were nearing the last leaves, began again: "The grace that courts your mind has opened your mouth up to this point as it ought to have been opened, so that I approve what has come forth. But now you must state what you believe, and from where it was offered to your belief."

"O holy father, spirit who now see what you once believed so firmly that you outdid younger feet toward the tomb," I began, "you want me to declare here the form of my ready belief, and you also asked its cause. And I answer: I believe in one God, sole and eternal, who, himself unmoved, moves all the heavens with love and with desire;[168]

and for this belief I have not only physical and metaphysical proofs. It is also given to me by the truth that rains down from here through Moses, through the prophets and the psalms, through the Gospel, and through you who wrote once the burning Spirit had made you holy. And I believe in three eternal persons, and these I believe to be one essence, so one and so threefold that it allows *sono* [are] and *este* [is] together. With this profound divine state that I now touch upon, the teaching of the Gospel stamps my mind many times over.

This is the beginning; this is the spark that then widens into a living flame and sparkles in me like a star in heaven." As a lord who hears something that pleases him embraces his servant as soon as he falls silent, rejoicing at the news, so, blessing me as it sang, the apostolic light at whose com-

168 In John 20 the younger disciple John outran Peter to Christ's empty tomb, but Peter went in first.

ITALIAN	ENGLISH
Così, benedicendomi cantando, Tre volte cinse me, sì com' io tacqui, L' apostolico lume, al cui comando Io avea detto; sì nel dir gli piacqui.	mand I had spoken circled me three times as soon as I fell silent—so much did I please him with my speech.

CANTO 25

ITALIAN	ENGLISH
Par. 25.1 Se mai contiga che il poema sacro, Al quale ha posto mano e cielo e terra, Sì che m' ha fatto per più anni macro, Vinca la crudeltà che fuor mi serra Del bello ovil, dov' io dormii agnello Nimico ai lupi che gli danno guerra; Con altra voce omai, con altro vello Ritornerò poeta, ed in sul fonte Del mio battesmo prenderò il cappello;	If it ever comes to pass that the sacred poem, to which both heaven and earth have set their hand, so that it has made me lean for many years, overcomes the cruelty that locks me out of the fair sheepfold where I slept as a lamb, an enemy to the wolves that make war on it, then with another voice, with another fleece, I will return a poet, and at the font of my baptism I will receive the wreath;[169]

SAINT JAMES AND HOPE

Saint James appears and examines Dante on hope.

ITALIAN	ENGLISH
Par. 25.10 Perocchè nella Fede, che fa conte L' anime a Dio, quivi entra' io, e poi Pietro per lei sì mi girò la fronte. Indi si mosse un lume verso noi Di quella spera ond' uscì la primizia Che lasciò Cristo dei vicari suoi. E la mia Donna piena di letizia Mi disse: 'Mira, mira, ecco il Barone, Per cui laggiù si visita Galizia.'	because there I entered into the Faith that makes souls known to God, and later, for its sake, Peter circled my brow in that way. Then a light moved toward us from the sphere from which had come the first fruit that Christ left of his vicars. And my lady, full of gladness, said to me: "Look, look—there is the baron for whose sake people down there visit Galicia."[170]
Par. 25.19 Sì come quando il colombo si pone Presso al compagno, e l' uno all' altro pande, Girando e mormorando, l' affezione, Così vid' io l' un dall' altro grande Principe glorioso essere accolto, Laudando il cibo che lassù li prande. Ma poi che il gratular si fu assolto, Tacito *coram me* ciascun s' affisse, Ignito sì che vinceva il mio volto.	Just as when the dove settles beside its companion, and each, circling and murmuring, shows its affection to the other, so I saw one great and glorious prince welcomed by the other, praising the food that feeds them up there. But when their greeting was completed, each of them stopped, silent, *coram me* [before me], so aflame that it overcame my sight.
Par. 25.28 Ridendo allora Beatrice disse: 'Inclita vita, per cui la larghezza Della nostra basilica si scrisse, Fa risonar la speme in questa altezza; Tu sai che tante fiate la figuri, Quante Jesù ai tre fe' più chiarezza.'	Smiling then, Beatrice said: "Illustrious life, by whom the bounty of our basilica was written of, make hope resound at this height. You know that you represent it as many times as Jesus gave greater light to the three." "Lift up your head and take

169 Dante had been exiled from Florence since 1302. He hopes to be crowned with the poet's laurel in the city's Baptistery of San Giovanni, where he was baptized.
170 The light is the apostle Saint James, whose shrine at Santiago de Compostela in Galicia, Spain, was a great pilgrimage site.

ITALIAN	ENGLISH
‘Leva la testa, e fa che t’ assicuri; Chè ciò che vien quassù dal mortal mondo, Convien ch’ ai nostri raggi si maturi.’ Questo conforto dal foco secondo Mi venne; ond’ io levai gli occhi ai monti, Che gl’ incurvaron pria col troppo pondo.	heart; for whatever comes up here from the mortal world must ripen in our rays.” This comfort came to me from the second fire. At this I raised my eyes to the mountains that had bowed them down before with their excessive weight.[171]
Par. 25.40 ‘Poichè per grazia vuol che tu t’ affronti Lo nostro Imperadore, anzi la morte, Nell’ aula più segreta co’ suoi Conti; Sì che veduto il ver di questa corte, La speme che laggiù bene innamora In te ed in altrui di ciò conforte: Di’ quel che ell’ è, e come se ne infiora La mente tua, e di’ onde a te venne:’ Così seguì ’l secondo lume ancora. E quella pia, che guidò le penne Delle mie ali a così alto volo, Alla risposta così mi prevenne:	“Since our Emperor, by his grace, wills that before your death you should come face to face with his counts in his most secret hall, so that, having seen the truth of this court, you may strengthen with it, in yourself and in others, the hope that down there makes people love rightly: say what it is, and how your mind flowers with it, and say from where it came to you.” So the second light went on further. And that compassionate one who guided the feathers of my wings to so high a flight anticipated my reply in this way:
Par. 25.52 ‘La Chiesa militante alcun figliuolo Non ha con più speranza, com’ è scritto Nel sol che raggia tutto nostro stuolo; Però gli è conceduto che d’ Egitto Venga in Jerusalemme per vedere, Anzi che il militar gli sia prescritto, Gli altri due punti, che non per sapere Son domandati, ma perchè rapporti Quanto questa virtù t’ è in piacere, A lui lasc’ io; chè non gli saran forti, Nè di iattanza, ed egli a ciò risponda, E la grazia di Dio ciò gli comporti.’	“The Church Militant has no son with more hope, as is written in the Sun that sheds its rays on all our host. Therefore it is granted to him to come from Egypt to Jerusalem to see, before his term of service as a soldier is ended. The other two points, which are asked not for the sake of knowing but so that he may report how much this virtue pleases you, I leave to him. They will not be hard for him, nor an occasion for boasting; so let him answer them, and may the grace of God grant him to do so.”[172]
Par. 25.64 Come discente ch’ a dottor seconda, Pronto e libente, in quel ch’ egli è esperto, Perchè la sua bontà si disasconda: ‘Speme,’ diss’ io, ‘è uno attender certo Della gloria futura, il qual produce Grazia divina e precedente merto. Da molte stelle mi vien questa luce; Ma quei la distillò nel mio cor pria, Che fu sommo cantor del sommo duce. “Sperino in te” nella sua teodia Dice, “color che sanno il nome tuo:” E chi nol sa, s’ egli ha la fede mia?	Like a pupil who follows his teacher, ready and willing, in what he is expert in, so that his worth may be revealed: “Hope,” I said, “is a sure expectation of future glory, produced by divine grace and preceding merit. This light comes to me from many stars; but he who was the supreme singer of the supreme leader first distilled it into my heart. ‘Let them hope in you,’ he says in his song to God, ‘who know your name’; and who does not know it, if he has my faith?[173]
Par. 25.76 Tu mi stillasti con lo stillar suo Nell’ epistola poi, sì ch’ io son pieno,	And you distilled it into me with his distilling, in your epistle, so that I am full and pour your rain

171 The Letter of James, attributed to the apostle, praises God’s generous giving. Peter, James and John were the three disciples whom Jesus singled out, as at the Transfiguration.
172 The Church Militant is the Church on earth. Egypt and Jerusalem, from the Exodus story, stand here for earthly exile and the heavenly city.
173 The definition is that of the theologian Peter Lombard. The “supreme singer” is David, author of the Psalms, quoted here from Psalm 9.

ITALIAN	ENGLISH
Ed in altrui vostra pioggia repluo.’ Mentr’ io diceva, dentro al vivo seno Di quello incendio tremolava un lampo Subito e spesso, a guisa di baleno. Indi spirò: ‘L’ amore ond’ io avvampo Ancor ver la virtù, che mi seguette Infin la palma, ed all’ uscir del campo, Vuol ch’ io respiri a te, che ti dilette Di lei; ed emmi a grato che tu diche Quello che la speranza ti promette.’	again upon others.” While I was speaking, within the living bosom of that blaze a flash trembled, sudden and repeated, like lightning. Then it breathed: “The love with which I still burn for the virtue that followed me up to the palm and to my leaving the field wants me to breathe again to you, who delight in it; and it pleases me that you should tell what hope promises you.”[174]
Par. 25.88 Ed io: ‘Le nuove e le scritture antiche Pongono il segno, ed esso lo mi addita. Dell’ anime che Dio s’ ha fatte amiche Dice Isaia, che ciascuna vestita Nella sua terra fia di doppia vesta, E la sua terra è questa dolce vita. E il tuo fratello assai vie più digesta, Là dove tratta delle bianche stole, Questa rivelazion ci manifesta.’	And I: “The new scriptures and the old set the mark, and it points this out to me. Of the souls whom God has made his friends, Isaiah says that each will be clothed in its own land with a double garment, and its own land is this sweet life. And your brother, much more fully, where he treats of the white robes, makes this revelation plain to us.”[175]
Par. 25.97 E prima, appresso al fin d’ este parole, *Sperent in te* di sopra noi s’ udì, A che risposer tutte le carole; Poscia tra esse un lume si schiarì, Sì che, se il Cancro avesse un tal cristallo, L’ inverno avrebbe un mese d’ un sol dì. E come surge e va ed entra in ballo Vergine lieta, sol per fare onore Alla novizia, e non per alcun fallo, Così vid’ io lo schiarato splendore Venire ai due, che si volgeano a rota, Qual conveniasi al loro ardente amore.	And first, just as these words ended, *Sperent in te* [Let them hope in you] was heard above us, and all the round dances responded to it. Then among them one light grew so bright that if Cancer had such a crystal, winter would have a month of a single day. And as a joyful maiden rises and goes and joins the dance only to honor the new bride, and not for any wrong motive, so I saw the brightened splendor come to the two, who were turning in a wheel, as befitted their burning love.[176]
Par. 25.109 Misesi lì nel canto e nella nota; E la mia Donna in lor tenne l’ aspetto, Pur come sposa tacita ed immota. ‘Questi è colui che giacque sopra il petto Del nostro Pellicano, e questi fue D’ in sulla croce al grande offizio eletto.’ La Donna mia così; nè però piùe Mosser la vista sua di stare attenta Poscia che prima le parole sue.	It joined them there in the song and in the measure; and my lady kept her gaze on them, just like a bride, silent and still. “This is he who lay upon the breast of our Pelican, and this one was chosen from the cross for the great office.” So my lady spoke; yet her words moved her gaze no more from its attention afterward than before.[177]
Par. 25.115 Quale è colui ch’ adocchia, e s’ argomenta Di vedere eclissar lo sole un poco, Che per veder non vedente diventa;	Like someone who stares and strives to see the sun partly eclipsed, and who by looking becomes unable to see, so did I become before that last fire,

174 James was the first apostle to die a martyr (Acts 12:2); the palm is the emblem of martyrdom.
175 Isaiah 61:7; the “double garment” was read as the glory of the soul and of the risen body. The “brother” is John, whose Revelation (7:9) describes the saved in white robes.
176 The constellation Cancer is opposite the sun from about mid-December to mid-January, so a star in it as bright as the sun would turn that month into one unbroken day.
177 This is Saint John, who leaned on Jesus’ breast at the Last Supper and to whom Jesus on the cross entrusted his mother. The pelican, believed to feed its young with its own blood, was a symbol of Christ.

ITALIAN	ENGLISH
Tal mi fec' io a quell' ultimo foco, Mentrechè detto fu: 'Perchè t' abbagli Per veder cosa che qui non ha loco? In terra è terra il mio corpo, e saragli Tanto con gli altri che il numero nostro Con l' eterno proposito s' agguagli, Con le due stole nel beato chiostro Son le due luci sole che saliro; E questo apporterai nel mondo vostro.'	while it was said: "Why do you dazzle yourself to see a thing that has no place here? On earth my body is earth, and it will stay there with the others until our number matches the eternal purpose. Only the two lights that rose up are in the blessed cloister with the two robes; and this you shall carry back to your world."[178]
Par. 25.139 A questa voce l' infiammato giro Si quietò con esso il dolce mischio, Che si facea del suon del trino spiro, Sì come, per cessar fatica o rischio, Li remi pria nell' acqua ripercossi Tutti si posan al sonar d' un fischio. Ahi quanto nella mente mi commossi, Quando mi volsi per veder Beatrice, Per non poter vedere, ben ch' io fossi Presso di lei, e nel mondo felice!	At this voice the flaming circle fell still, together with the sweet mingling made by the sound of the threefold breath, just as, to end fatigue or avoid danger, the oars that were striking the water all come to rest at the sound of a whistle. Ah, how troubled I was in my mind when I turned to see Beatrice, at being unable to see, though I was near her and in the happy world!

CANTO 26

ITALIAN	ENGLISH
Par. 26.1 Mentr' io dubbiava per lo viso spento, Della fulgida fiamma che lo spense Uscì un spiro che mi fece attento, Dicendo: 'Intanto che tu ti risense Della vista che hai in me consunta, Ben è che ragionando la compense. Comincia dunque, e di' ove s' appunta L' anima tua, e fa ragion che sia La vista in te smarrita e non defunta; Perchè la Donna che per questa dia Region ti conduce, ha nello sguardo La virtù ch' ebbe la man d' Anania.'	While I was fearful over my quenched sight, from the blazing flame that had quenched it came a breath that made me attentive, saying: "Until you regain the sense of sight that you have used up on me, it is well to make up for it by discourse. Begin, then, and say where your soul is aimed, and be assured that the sight in you is bewildered, not dead. For the lady who leads you through this divine region has in her gaze the power that the hand of Ananias had."[179]
Par. 26.13 Io dissi: 'Al suo piacere e tosto e tardo Vegna rimedio agli occhi che fur porte, Quand' ella entrò col foco ond' io sempr' ardo. Lo ben che fa contenta questa corte, Alfa ed O è di quanta scrittura Mi legge amore, o lievemente o forte.' Quella medesma voce, che paura Tolta m' avea del subito abbarbaglio, Di ragionare ancor mi mise in cura; E disse: 'Certo a più angusto vaglio	I said: "At her pleasure, soon or late, may the remedy come to the eyes that were the gates when she entered with the fire with which I always burn. The good that contents this court is the Alpha and O of all the scripture that love reads to me, softly or loud." That same voice that had taken from me my fear of the sudden dazzlement made me eager to speak further, and said: "Truly you must sift it more clearly through a narrower sieve; you must say who aimed your bow at such a target."

178 A legend held that John had been taken up bodily into heaven. The only two in heaven with body and soul, the "two robes," are Christ and Mary.
179 Ananias restored the sight of Saint Paul by laying his hands on him (Acts 9:17–18).

ITALIAN	ENGLISH
Ti conviene schiarar; dicer convienti Chi drizzò l' arco tuo a tal bersaglio.'	
Par. 26.25 Ed io: 'Per filosofici argomenti, E per autorità che quinci scende, Cotale amor convien che in me s' imprenti; Chè il bene, in quanto ben, come s' intende, Così accende amore, e tanto maggio Quanto più di bontate in sè comprende. Dunque all' essenza, ov' è tanto avvantaggio Che ciascun ben che fuor di lei si trova, Altro non è ch' un lume di suo raggio, Più che in altra convien che si mova La mente, amando, di ciascun che cerne Lo vero in che si fonda questa prova.	And I: "By philosophical arguments and by the authority that descends from here, such love must imprint itself on me. For the good, as good, kindles love as soon as it is understood, and all the more the more goodness it contains in itself. Therefore toward the essence that has such preeminence that every good found outside it is nothing but a light of its own ray, the mind of everyone who discerns the truth on which this proof is founded must move in loving, more than toward any other.
Par. 26.37 Tal vero allo intelletto mio sterne Colui che mi dimostra il primo amore Di tutte le sustanzie sempiterne. Sternel la voce del verace autore, Che dice a Moisè, di sè parlando: "Io ti farò vedere ogni valore." Sternilmi tu ancora, cominciando L' alto preconio, che grida l' arcano Di qui laggiù sopra ogni altro bando.' Ed io udi': 'Per intelletto umano, E per autoritadi a lui concorde, De' tuoi amori a Dio guarda il soprano. Ma di' ancor, se tu senti altre corde Tirarti verso lui, sì che tu suone Con quanti denti questo amor ti morde.'	This truth is laid out for my intellect by him who shows me the first love of all the eternal substances. It is laid out by the voice of the truthful author, who says to Moses, speaking of himself: 'I will make you see all goodness.' You too lay it out for me, beginning the high proclamation that cries the mystery of this place down there above every other announcement." And I heard: "By human intellect and by the authorities in harmony with it, the highest of your loves looks to God. But say further whether you feel other cords drawing you toward him, so that you declare with how many teeth this love bites you."[180]
Par. 26.52 Non fu latente la santa intenzione Dell' aquila di Cristo, anzi m' accorsi Dove volea menar mia professione. Però ricominciai: 'Tutti quei morsi, Che posson far lo cor volger a Dio, Alla mia caritate son concorsi; Chè l' essere del mondo, e l' esser mio, La morte ch' ei sostenne perch' io viva, E quel che spera ogni fedel, com' io, Con la predetta conoscenza viva, Tratto m' hanno del mar dell' amor torto, E del diritto m' han posto alla riva.	The holy intention of Christ's eagle was not hidden from me; rather, I perceived where he wished to lead my profession. So I began again: "All those bites that can make the heart turn to God have joined together in my charity. For the existence of the world and my own existence, the death that he endured so that I may live, and what every believer hopes for, as I do, together with the living knowledge I spoke of, have drawn me from the sea of crooked love and set me on the shore of the straight.[181]
Par. 26.64 Le fronde onde s' infronda tutto l' orto Dell' ortolano eterno, am' io cotanto, Quanto da lui a lor di bene è porto.' Sì com' io tacqui, un dolcissimo canto Risonò per lo cielo, e la mia Donna	The leaves with which the whole garden of the eternal Gardener is in leaf, I love as much as the good that he has bestowed on them." As soon as I fell silent, a most sweet song resounded through the heaven, and my lady said with the others:

180 "He who shows me the first love" is probably Aristotle, for whom the prime mover moves the heavens as an object of love. God's words to Moses are from Exodus 33:19, and John's "high proclamation" is the opening of his Gospel.
181 The eagle is the traditional emblem of John the Evangelist.

ITALIAN	ENGLISH
Dicea con gli altri: 'Santo, Santo, Santo.' E come a lume acuto si dissonna Per lo spirto visivo che ricorre Allo splendor che va di gonna in gonna, E lo svegliato ciò che vede abborre, Sì nescia è la sua subita vigilia, Fin che l' estimativa nol soccorre;	"Holy, Holy, Holy." And as one is roused from sleep by a piercing light, because the visual spirit runs to meet the brightness that passes from membrane to membrane, and the one awakened shrinks from what he sees, so bewildered is his sudden waking, until the judging faculty comes to his aid;[182]

ADAM

Adam speaks of his time in Eden, the nature of his sin and the language he spoke.

ITALIAN	ENGLISH
Par. 26.76 Così degli occhi miei ogni quisquilia Fugò Beatrice col raggio de' suoi, Che rifulgean da più di mille milia; Onde me' che dinanzi vidi poi, E quasi stupefatto domandai D' un quarto lume, ch' io vidi con noi. E la mia Donna: 'Dentro da que' rai Vagheggia il suo fattor l' anima prima, Che la prima virtù creasse mai.'	so Beatrice drove every speck from my eyes with the radiance of hers, which shone for more than a thousand miles; so that afterward I saw better than before, and, almost dumbfounded, I asked about a fourth light that I saw with us. And my lady: "Within those rays the first soul that the First Power ever created gazes with love upon its Maker."[183]
Par. 26.85 Come la fronda, che flette la cima Nel transito del vento, e poi si leva Per la propria virtù che la sublima, Fec' io in tanto, in quanto ella diceva, Stupendo; e poi mi rifece sicuro Un disio di parlare, ond' io ardeva; E cominciai: 'O pomo, che maturo Solo prodotto fosti, o padre antico, A cui ciascuna sposa è figlia e nuro; Devoto quanto posso a te supplico Perchè mi parli; tu vedi mia voglia, E per udirti tosto non la dico.'	Like the bough that bends its top as the wind passes, and then lifts itself again by its own power, which raises it up, so did I, while she was speaking, in amazement; and then a desire to speak, with which I was burning, gave me back my confidence; and I began: "O fruit, who alone were brought forth already ripe, O ancient father, to whom every bride is both daughter and daughter-in-law, as devoutly as I can I beg you to speak to me; you see my wish, and to hear you sooner I do not say it."
Par. 26.97 Tal volta un animal coperto broglia Sì che l' affetto convien che si paia Per lo seguir che face a lui l' invoglia; E similmente l' anima primaia Mi facea trasparer per la coperta Quant' ella a compiacermi venia gaia. Indi spirò: 'Senz' essermi profferta Da te, la voglia tua discerno meglio Che tu qualunque cosa t' è più certa, Perch' io la veggio nel verace speglio Che fa di sè pareglio all' altre cose, E nulla face lui di sè pareglio.	Sometimes an animal under a covering stirs, so that its feeling must show through the way its wrapping follows its movements; and in the same way the first soul let me see, through its covering, how joyfully it came to please me. Then it breathed out: "Without your telling it to me, I discern your wish better than you discern whatever is most certain to you, because I see it in the truthful mirror that makes itself the likeness of all other things, while nothing makes itself its likeness.
Par. 26.109 Tu vuoi udir quant' è che Dio mi pose Nell' eccelso giardino, ove costei	You wish to hear how long it is since God placed me in the lofty garden where this lady prepared

182 Medieval optics held that light passed through the layers of the eye to meet the "visual spirit" within; the "judging faculty" is the power that interprets what the senses report.

ITALIAN	ENGLISH
A così lunga scala ti dispose, E quanto fu diletto agli occhi miei, E la propria cagion del gran disdegno, E l' idioma ch' usai e ch' io fei. Or, figliuol mio, non il gustar del legno Fu per sè la cagion di tanto esilio, Ma solamente il trapassar del segno.	you for so long a stair, and how long it was a delight to my eyes, and the true cause of the great wrath, and the language that I used and that I made. Now, my son, it was not the tasting of the tree that was in itself the cause of so long an exile, but only the overstepping of the bound.[184]
Par. 26.118 Quindi onde mosse tua Donna Virgilio, Quattromila trecento e due volumi Di sol desiderai questo concilio; E vidi lui tornare a tutti i lumi Della sua strada novecento trenta Fiate, mentre ch' io in terra fu'mi. La lingua ch' io parlai fu tutta spenta Innanzi assai ch' all' opra inconsumabile Fosse la gente di Nembrot attenta; Chè nullo effetto mai razionabile, Per lo piacere uman, che rinnovella Seguendo il cielo, sempre fu durabile. Opera naturale è ch' uom favella; Ma così o così, natura lascia Poi fare a voi secondo che v' abbella.	In the place from which your lady sent forth Virgil, I longed for this assembly through four thousand three hundred and two revolutions of the sun; and I saw it return to all the lights along its path nine hundred and thirty times while I was on earth. The language I spoke was entirely extinct long before the people of Nimrod set themselves to their work that could never be finished; for no product of reason was ever lasting, because human liking renews itself following the heavens. That man speaks is a work of nature; but whether this way or that, nature then leaves you to do as pleases you.[185]
Par. 26.133 Pria ch' io scendessi all' infernale ambascia, *I* s' appellava in terra il Sommo Bene, Onde vien la letizia che mi fascia; *El* si chiamò da poi, e ciò conviene, Chè l' uso de' mortali è come fronda In ramo, che sen va ed altra viene. Nel monte che si leva più dall' onda, Fu' io con vita pura e disonesta Dalla prim' ora a quella che seconda, Come il sol muta quadra, l' ora sesta.'	Before I went down to the anguish of Hell, the Supreme Good, from which comes the joy that swathes me, was called *I* on earth; afterward it was called *El*, and that is fitting, for the usage of mortals is like a leaf on a branch, which goes and another comes. On the mountain that rises highest from the sea I lived, with a life pure and then disgraced, from the first hour to the one that follows the sixth, when the sun changes quadrant."[186]

CANTO 27

ITALIAN	ENGLISH
Par. 27.1 'Al Padre, al Figlio, allo Spirito Santo' Cominciò 'Gloria' tutto il Paradiso, Sì che m' inebbriava il dolce canto. Ciò ch' io vedeva mi sembiava un riso Dell' universo; per che mia ebbrezza Entrava per l' udire e per lo viso. O gioia! o ineffabile allegrezza! O vita intera d' amore e di pace!	"Glory to the Father, to the Son, to the Holy Spirit," all Paradise began, so that the sweet song made me drunk. What I saw seemed to me a smile of the universe; so that my intoxication entered through hearing and through sight. O joy! O inexpressible gladness! O life entire of love and peace! O wealth secure, without craving! Before my eyes the four torches stood alight, and the one that had come

183 The first soul is Adam.
184 The lofty garden is the Earthly Paradise on the summit of Purgatory, where Beatrice met Dante before the ascent.
185 The place is Limbo, where Adam waited 4,302 years for Christ; he had lived 930 years on earth (Genesis 5:5). Nimrod's unfinished work is the Tower of Babel.
186 *I* and *El* are names for God, *El* being Hebrew. Adam's stay in the Earthly Paradise on the mountain of Purgatory thus lasted just over six hours.

ITALIAN	ENGLISH
O senza brama sicura ricchezza! Dinanzi agli occhi miei le quattro face Stavano accese, e quella che pria venne Incominciò a farsi più vivace; E tal nella sembianza sua, divenne, Qual diverrebbe Giove, s' egli e Marte Fossero augelli, e cambiassersi penne.	first began to grow more vivid; and in its appearance it became such as Jupiter would become if he and Mars were birds and exchanged feathers.[187]

PETER'S INVECTIVE

Saint Peter denounces the corrupt popes, and the whole heaven turns red.

ITALIAN	ENGLISH
Par. 27.16 La provvidenza, che quivi comparte Vice ed offizio, nel beato coro Silenzio posto avea da ogni parte, Quand' io udi': 'Se io mi trascoloro, Non ti maravigliar; chè, dicend' io, Vedrai trascolorar tutti costoro. Quegli ch' usurpa in terra il loco mio, Il loco mio, il loco mio, che vaca Nella presenza del Figliuol di Dio, Fatto ha del cimitero mio cloaca Del sangue e della puzza, onde il perverso, Che cadde di quassù, laggiù si placa.'	The providence that there assigns each one's turn and office had imposed silence on the blessed choir on every side, when I heard: "If I change color, do not marvel; for as I speak you will see all these change color. He who usurps on earth my place, my place, my place, which is vacant in the presence of the Son of God, has made of my burial ground a sewer of blood and stench, at which the perverse one who fell from up here is appeased down there."[188]
Par. 27.28 Di quel color che per lo sole avverso Nube dipinge da sera e da mane, Vid' io allora tutto il ciel cosperso. E come donna onesta, che permane Di sè sicura, e per l' altrui fallanza, Pure ascoltando, timida si fane, Così Beatrice trasmutò sembianza; E tal eclissi credo che in ciel fue, Quando patì la suprema Possanza. Poi procedetter le parole sue Con voce tanto da sè trasmutata, Che la sembianza non si mutò piùe:	With that color which the sun, from opposite, paints on a cloud at evening and at morning, I then saw the whole heaven suffused. And like a virtuous woman who remains sure of herself and yet, merely on hearing of another's fault, grows timid, so Beatrice changed her look; and such an eclipse, I believe, there was in heaven when the Supreme Power suffered. Then his words went on, in a voice so changed from itself that his appearance was not more changed:[189]
Par. 27.40 'Non fu la sposa di Cristo allevata Del sangue mio, di Lin, di quel di Cleto, Per essere ad acquisto d' oro usata; Ma per acquisto d' esto viver lieto E Sisto e Pio e Calisto ed Urbano Sparser lo sangue dopo molto fleto. Non fu nostra intenzion ch' a destra mano Dei nostri successor parte sedesse, Parte dall' altra, del popol cristiano; Nè che le chiavi, che mi fur concesse,	"The bride of Christ was not nourished with my blood, and with that of Linus and of Cletus, to be used for the gaining of gold; but to gain this happy life Sixtus and Pius and Calixtus and Urban shed their blood after many tears. It was not our intention that part of the Christian people should sit on the right hand of our successors and part on the other; nor that the keys which were granted to me should become an emblem on a banner fighting

187 The four torches are Saint Peter, Saint James, Saint John and Adam; Peter's light turns from the white of Jupiter to the red of Mars.
188 Peter is speaking of Pope Boniface VIII; his burial ground is Rome, where he was martyred.
189 At Christ's Crucifixion darkness covered the land (Luke 23:44–45).

ITALIAN	ENGLISH
Divenisser segnacolo in vessillo, Che contra i battezzati combattesse; Nè ch' io fossi figura di sigillo Ai privilegi venduti e mendaci, Ond' io sovente arrosso e disfavillo.	against the baptized; nor that I should be the figure on a seal for privileges sold and lying, at which I often blush and flash with fire.[190]
Par. 27.55 In vesta di pastor lupi rapaci Si veggion di quassù per tutti i paschi: O difesa di Dio, perchè pur giaci? Del sangue nostro Caorsini e Guaschi S' apparecchian di bere; o buon principio, A che vil fine convien che tu caschi! Ma l' alta provvidenza, che con Scipio Difese a Roma la gloria del mondo, Soccorrà tosto, sì com' io concipio. E tu, figliuol, che per lo mortal pondo Ancor giù tornerai, apri la bocca, E non asconder quel ch' io non ascondo.'	Ravening wolves in shepherd's clothing are seen from up here in all the pastures. O defense of God, why do you still lie idle? Men of Cahors and Gascons are preparing to drink our blood. O good beginning, to what vile end must you fall! But the high providence that with Scipio defended for Rome the glory of the world will soon bring aid, as I conceive. And you, son, who because of your mortal weight will go back down again, open your mouth, and do not hide what I do not hide."[191]
Par. 27.67 Sì come di vapor gelati fiocca In giuso l' aer nostro, quando il corno Della Capra del ciel col sol si tocca; In su vid' io così l' etere adorno Farsi, e fioccar di vapor trionfanti, Che fatto avean con noi quivi soggiorno. Lo viso mio seguiva i suoi sembianti, E seguì in fin che il mezzo, per lo molto, Gli tolse il trapassar del più avanti. Onde la Donna, che mi vide assolto Dell' attendere in su, mi disse: 'Adima Il viso, e guarda come tu sei volto.'	As our air snows downward in flakes of frozen vapor when the horn of the heavenly Goat is touched by the sun, so I saw the ether adorn itself and snow upward with triumphant vapors, which had made their stay there with us. My sight followed their forms, and followed until the space between, by its great extent, took from it the power of passing further. Therefore the lady, who saw me freed from gazing upward, said to me: "Lower your sight, and see how far you have turned."[192]
Par. 27.79 Dall' ora ch' io avea guardato prima, Io vidi mosso me per tutto l' arco Che fa dal mezzo al fine il primo clima; Sì ch' io vedea di là da Gade il varco Folle d' Ulisse, e di qua presso il lito Nel qual si fece Europa dolce carco. E più mi fora discoperto il sito Di questa aiuola; ma il sol procedea Sotto i miei piedi un segno e più partito.	Since the time when I had looked down before, I saw that I had moved through the whole arc that the first climate makes from its middle to its end; so that beyond Cádiz I saw the mad passage of Ulysses, and on this side, nearby, the shore on which Europa became a sweet burden. And more of the site of this little threshing floor would have been revealed to me; but the sun was moving on beneath my feet, more than a sign away.[193]

THE PRIMUM MOBILE

Dante rises to the ninth heaven; Beatrice explains its nature and condemns human greed.

ITALIAN	ENGLISH
Par. 27.88	

190 Linus, Cletus, Sixtus I, Pius I, Calixtus I and Urban I were early popes, by tradition martyrs. The two sides are the Guelfs, favored by the popes, and the Ghibellines, opposed by them.
191 Pope John XXII was from Cahors and Pope Clement V from Gascony.
192 The sun is in Capricorn, the Goat, in midwinter.
193 The first climate was a band of the inhabited world running from the Ganges to Cádiz. Europa was carried off from the coast of Phoenicia by Jupiter in the form of a bull.

ITALIAN	ENGLISH
La mente innamorata, che donnea Con la mia Donna sempre, di ridure Ad essa gli occhi più che mai ardea: E se natura od arte fe' pasture Da pigliare occhi per aver la mente, In carne umana o nelle sue pitture, Tutte adunate parrebber niente Ver lo piacer divin che mi rifulse, Quando mi volsi al suo viso ridente, E la virtù che lo sguardo m' indulse, Del bel nido di Leda mi divelse, E nel ciel velocissimo m' impulse.	My enamored mind, which is always courting my lady, burned more than ever to bring my eyes back to her; and if nature or art ever made baits to catch the eyes so as to possess the mind, in human flesh or in its portraits, all of them gathered together would seem nothing beside the divine delight that shone upon me when I turned to her smiling face. And the power that her look granted me plucked me from the fair nest of Leda and thrust me into the swiftest heaven.[194]
Par. 27.10 Le parti sue vivissime ed eccelse Sì uniformi son, ch' io non so dire Qual Beatrice per loco mi scelse. Ma ella che vedeva il mio disire, Incominciò ridendo tanto lieta, Che Dio parea nel suo volto gioire: 'La natura del mondo, che quieta Il mezzo e tutto l' altro intorno move, Quinci comincia come da sua meta, E questo cielo non ha altro dove Che la mente divina, in che s' accende L' amor che il volge e la virtù ch' ei piove.	Its parts, most living and most lofty, are so uniform that I cannot say which of them Beatrice chose as a place for me. But she, who saw my desire, began, smiling so joyfully that God seemed to rejoice in her face: "The nature of the universe, which holds the center still and moves all the rest around it, begins from here as from its starting point; and this heaven has no other where than the divine mind, in which is kindled the love that turns it and the power that it rains down.
Par. 27.11 Luce ed amor d' un cerchio lui comprende, Sì come questo gli altri, e quel precinto Colui che il cinge solamente intende. Non è suo moto per altro distinto; Ma gli altri son misurati da questo, Sì come dieci da mezzo e da quinto, E come il tempo tenga in cotal testo Le sue radici e negli altri le fronde, Omai a te puot' esser manifesto. O cupidigia, che i mortali affonde Sì sotto te, che nessuno ha potere Di trarre gli occhi fuor delle tue onde!	Light and love enclose it in one circle, as it encloses the others, and that girdle only he who girds it understands. Its motion is not measured by another's, but the others are measured by this one, as ten is by its half and its fifth; and how time should have its roots in such a pot and its leaves in the others may now be plain to you. O greed, that so plunges mortals beneath you that none has the power to draw his eyes out of your waves!
Par. 27.12 Ben fiorisce negli uomini il volere; Ma la pioggia continua converte In bozzacchioni le susine vere. Fede ed innocenza son reperte Solo nei parvoletti; poi ciascuna Pria fugge che le guance sien coperte. Tale balbuziendo ancor digiuna, Che poi divora con la lingua sciolta Qualunque cibo per qualunque luna; E tal balbuziendo ama ed ascolta La madre sua, che con loquela intera Disira poi di vederla sepolta.	The will blossoms well in men; but the continual rain turns the true plums into blighted ones. Faith and innocence are found only in little children; then each flees before the cheeks are covered. One, while still lisping, keeps the fasts, who later, with his tongue loosed, devours any food under any moon; and another, while lisping, loves and listens to his mother, who later, with full speech, longs to see her buried.

194 The nest of Leda is Gemini, the Twins Castor and Pollux, her sons; the swiftest heaven is the Primum Mobile, the outermost moving sphere.

ITALIAN	ENGLISH
Par. 27.13 Così si fa la pelle bianca nera, Nel primo aspetto, della bella figlia Di quei ch' apporta mane e lascia sera. Tu, perchè non ti facci maraviglia, Pensa che in terra non è chi governi; Onde sì svia l' umana famiglia. Ma prima che gennaio tutto si sverni, Per la centesma ch' è laggiù negletta, Ruggiran sì questi cerchi superni, Che la fortuna, che tanto s' aspetta, Le poppe volgerà u' son le prore, Sì che la classe correrà diretta; E vero frutto verrà dopo il fiore.'	So, at first sight, the white skin of the fair daughter of him who brings morning and leaves evening turns black. You, so that you may not wonder at it, consider that on earth there is no one who governs; and so the human family goes astray. But before January has wholly left winter behind, through that hundredth part which is neglected down there, these high circles shall so roar that the fortune so long awaited shall turn the sterns where the prows are, so that the fleet shall run straight; and true fruit shall come after the flower."[195]

CANTO 28

ITALIAN	ENGLISH
Par. 28.1 Poscia che contro alla vita presente Dei miseri mortali aperse il vero Quella che imparadisa la mia mente; Come in lo specchio fiamma di doppiero Vede colui che se n' alluma retro, Prima che l' abbia in vista o in pensiero, E sè rivolge per veder se il vetro Gli dice il vero, e vede ch' el s' accorda Con esso, come nota con suo metro; Così la mia memoria si ricorda Ch' io feci, riguardando nei begli occhi Onde a pigliarmi fece Amor la corda.	After she who imparadises my mind had laid bare the truth against the present life of wretched mortals, as one who is lit from behind sees in a mirror the flame of a torch before he has it in sight or in thought, and turns to see whether the glass tells him the truth, and sees that it agrees with it as a note with its meter, so my memory recalls that I did, gazing into the beautiful eyes from which Love made the cord to catch me.

THE POINT AND THE NINE CIRCLES

Dante sees God as a point of intense light ringed by nine circles of angels.

ITALIAN	ENGLISH
Par. 28.13 E com' io mi rivolsi, e furon tocchi Li miei da ciò che pare in quel volume, Quandunque nel suo giro ben s' adocchi, Un punto vidi che raggiava lume Acuto sì, che il viso ch' egli affoca Chiuder conviensi per lo forte acume: E quale stella par quinci più poca, Parrebbe luna locata con esso, Come stella con stella si colloca.	And as I turned, and my eyes were touched by what appears in that sphere whenever one gazes well into its turning, I saw a point that radiated a light so piercing that the sight it burns upon must close because of its intense sharpness; and whatever star looks smallest from here would seem a moon if placed beside it, as star is placed beside star.[196]
Par. 28.22 Forse cotanto quanto pare appresso Alo cinger la luce che il dipigne, Quando il vapor che il porta più è spesso,	Perhaps as near as a halo seems to gird the light that paints it, when the vapor that bears it is thickest, at such a distance around the point a circle of

195 The Julian calendar ran long by roughly a hundredth of a day each year, so January was slowly drifting toward spring; the phrase means, ironically, "long before many centuries pass."
196 The point is God; the nine circles around it are the orders of angels.

ITALIAN

Distante intorno al punto un cerchio d' igne
Si girava sì ratto, ch' avria vinto
Quel moto che più tosto il mondo cigne;
E questo era d' un altro circuncinto,
E quel dal terzo, e il terzo poi dal quarto,
Dal quinto il quarto, e poi dal sesto il quinto.

Par. 28.31 Sopra seguiva il settimo sì sparto
Già di larghezza, che il messo di Juno
Intero a contenerlo sarebbe arto.
Così l' ottavo e il nono; e ciascheduno
Più tardo si movea, secondo ch' era
In numero distante più dall' uno:
E quello avea la fiamma più sincera,
Cui men distava la favilla pura;
Credo però che più di lei s' invera.
La Donna mia, che mi vedeva in cura
Forte sospeso, disse: 'Da quel punto
Depende il cielo e tutta la natura.

Par. 28.43 Mira quel cerchio che più gli è congiunto,
E sappi che il suo movere è sì tosto
Per l' affocato amore, ond' egli è punto.'
Ed io a lei: 'Se il mondo fosse posto
Con l' ordine ch' io veggio in quelle rote,
Sazio m' avrebbe ciò che m' è proposto.
Ma nel mondo sensibile si puote
Veder le volte tanto più divine,
Quant' elle son dal centro più remote.

Par. 28.52 Onde, se il mio disio dee aver fine
In questo miro ed angelico templo,
Che solo amore e luce ha per confine,
Udir conviemmi ancor come l' esemplo
E l' esemplare non vanno d' un modo;
Chè io per me indarno ciò contemplo.'
'Se li tuoi diti non sono a tal nodo
Sufficienti, non è maraviglia,
Tanto per non tentare è fatto sodo.'
Così la Donna mia: poi disse: 'Piglia
Quel ch' io ti dicerò, se vuoi saziarti,
Ed intorno da esso t' assottiglia.

Par. 28.64 Li cerchi corporai sono ampi ed arti,
Secondo il più e il men della virtute,
Che si distende per tutte lor parti.
Maggior bontà vuol far maggior salute;
Maggior salute maggior corpo cape,
S' egli ha le parti egualmente compiute.
Dunque costui, che tutto quanto rape
L' altro universo seco, corrisponde
Al cerchio che più ama e che più sape.

ENGLISH

fire was whirling so fast that it would have outstripped the motion that most swiftly girds the world; and this was encircled by another, and that by the third, and the third then by the fourth, the fourth by the fifth, and then the fifth by the sixth.

Above followed the seventh, already spread so wide that the messenger of Juno, made whole, would be too narrow to contain it. So too the eighth and the ninth; and each moved more slowly according as it was further in number from the first; and that one had the clearest flame which was least distant from the pure spark, because, I believe, it shares more of its truth. My lady, who saw me deeply perplexed and anxious, said: "From that point depend heaven and all nature.[197]

Look at that circle which is most closely joined to it, and know that its moving is so swift because of the burning love by which it is spurred." And I to her: "If the world were arranged in the order I see in those wheels, what is set before me would have satisfied me. But in the world of the senses one can see the spheres more divine the further they are from the center.

Therefore, if my desire is to reach its end in this wondrous and angelic temple, which has only love and light for its boundary, I must still hear why the copy and the model do not go in the same way; for by myself I contemplate it in vain." "If your fingers are not sufficient for such a knot, it is no wonder, so tight has it grown from never being tried." So spoke my lady; then she said: "Take what I shall tell you, if you would be satisfied, and sharpen your wits upon it.

The material circles are wide or narrow according to the more or less of power that spreads through all their parts. Greater goodness seeks to work greater blessing; a greater body holds greater blessing, if its parts are equally complete. Therefore this one, which sweeps along with it all the rest of the universe, corresponds to the circle that loves most and knows most. So, if you draw your measure around the power, and not around the ap-

197 Juno's messenger is Iris, the rainbow; made whole, it would be a full circle.

ITALIAN	ENGLISH
Perchè, se tu alla virtù circonde La tua misura, non alla parvenza Delle sustanzie che t' appaion tonde, Tu vederai mirabil conseguenza, Di maggio a più, e di minore a meno, In ciascun cielo a sua intelligenza.'	pearance of the substances that seem round to you, you will see a wondrous correspondence, of greater to more and of smaller to less, in each heaven with its intelligence."[198]
Par. 28.79 Come rimane splendido e sereno L' emisperio dell' aer, quando soffia Borea da quella guancia ond' è più leno, Perchè si purga e risolve la roffia Che pria turbava, sì che il ciel ne ride Con le bellezze d' ogni sua parroffia; Così fec' io, poi che mi provvide La Donna mia del suo risponder chiaro, E come stella in cielo il ver si vide. E poi che le parole sue restaro, Non altrimenti ferro disfavilla Che bolle, come i cerchi sfavillaro.	As the hemisphere of the air remains splendid and serene when Boreas blows from that cheek from which he is gentlest, so that the murk that before troubled it is purged and dissolved, and the heaven laughs with the beauties of its whole train; so did I, after my lady had furnished me with her clear answer, and the truth was seen like a star in heaven. And when her words had ceased, the circles threw out sparks just as molten iron does.
Par. 28.91 Lo incendio lor seguiva ogni scintilla; Ed eran tante, che il numero loro Più che il doppiar degli scacchi s' immilla. Io sentiva osannar di coro in coro Al punto fisso che li tiene all' *ubi*, E terrà sempre, nel qual sempre foro; E quella, che vedeva i pensier dubi Nella mia mente, disse: 'I cerchi primi T' hanno mostrati i Serafi e i Cherubi. Così veloci seguono i suoi vimi, Per simigliarsi al punto quanto ponno, E posson quanto a veder son sublimi.	Every spark followed its blaze; and they were so many that their number ran into thousands beyond the doubling of the chessboard. I heard Hosanna sung from choir to choir to the fixed point that holds them, and will hold them forever, in the *ubi* [where] in which they have always been; and she who saw the doubtful thoughts in my mind said: "The first circles have shown you the Seraphim and the Cherubim. They follow their bonds so swiftly in order to make themselves like the point as much as they can, and they can as much as they are lofty in vision.[199]
Par. 28.100 Quegli altri amor che intorno a lor vonno, Si chiaman Troni del divino aspetto, Perchè il primo ternaro terminonno. E dei saper che tutti hanno diletto, Quanto la sua veduta si profonda Nel vero in che si queta ogn' intelletto. Quinci si può veder come si fonda L' esser beato nell' atto che vede, Non in quel ch' ama, che poscia seconda; E del vedere è misura mercede, Che grazia partorisce e buona voglia; Così di grado in grado si procede.	Those other loves that go around them are called Thrones of the divine countenance, because they completed the first triad. And you must know that all have delight in the measure that their sight sinks deep into the truth in which every intellect finds rest. From this one may see how blessedness is founded on the act that sees, not on that which loves, which follows after; and the measure of seeing is merit, which grace and good will bring forth; so it proceeds from grade to grade.
Par. 28.112 E' altro ternaro, che così germoglia In questa primavera sempiterna, Che notturno Ariete non dispoglia, Perpetualemente *Osanna* sverna	The second triad, which thus blossoms in this everlasting spring that no nightly Ram despoils, perpetually sings *Osanna* [Hosanna] as birds sing when winter ends, with three melodies, which

198 Each heaven was held to be moved by an order of angels, its "intelligence."
199 In the old tale, one grain is placed on the first square of the chessboard and doubled on each of the sixty-four squares, yielding an immense number.

ITALIAN	ENGLISH
Con tre melode, che suonano in tree Ordini di letizia onde s' interna. In essa gerarchia son le tre Dee, Prima Dominazioni, e poi Virtudi; L' ordine terzo di Podestadi ee. Poscia nei due penultimi tripudi Principati ed Arcangeli si girano; L' ultimo è tutto d' Angelici ludi. Questi ordini di su tutti rimirano, E di giù vincon sì che verso Dio Tutti tirati sono e tutti tirano.	sound in the three orders of joy of which it is formed. In that hierarchy are the three divinities: first Dominations, and then Virtues; the third order is of Powers. Then in the two next-to-last festive dances Principalities and Archangels circle; the last is all of angelic play. These orders all gaze upward, and below they prevail so that toward God all are drawn and all draw.[200]
Par. 28.13 E Dionisio con tanto disio A contemplar questi ordini si mise, Che li nomò e distinse com' io. Ma Gregorio da lui poi si divise; Onde sì tosto come l' occhio aperse In questo ciel, di sè medesmo rise. E se tanto segreto ver proferse Mortale in terra, non voglio ch' ammiri; Chè chi il vide quassù gliel discoperse Con altro assai del ver di questi giri.'	And Dionysius set himself with such desire to contemplate these orders that he named and distinguished them as I do. But Gregory later departed from him; and so, as soon as he opened his eyes in this heaven, he smiled at himself. And if a mortal on earth set forth so secret a truth, I would not have you wonder; for he who saw it up here revealed it to him, with much else of the truth about these circles."[201]

CANTO 29

ITALIAN	ENGLISH
Par. 29.1 Quando ambedue i figli di Latona, Coperti del Montone e della Libra, Fanno dell' orizzonte insieme zona, Quant' è dal punto che il zenit inlibra, Infin che l' uno e l' altro da quel cinto, Cambiando l' emisperio, si dilibra, Tanto, col volto di riso dipinto, Si tacque Beatrice, riguardando Fisso nel punto che m' aveva vinto: Poi cominciò: 'Io dico, non domando Quel che tu vuoli udir, perch' io l' ho visto Dove s' appunta ogni *ubi* ed ogni *quando*.	When both the children of Latona, covered by the Ram and by the Scales, together make a belt of the horizon, as long as it is from the moment when the zenith holds them in balance until the one and the other, changing hemispheres, slip out of balance from that belt, so long, with her face painted with a smile, was Beatrice silent, gazing fixedly at the point that had overcome me. Then she began: "I tell, I do not ask, what you wish to hear, because I have seen it where every *ubi* [where] and every *quando* [when] is centered.[202]
Par. 29.13 Non per avere a sè di bene acquisto, Ch' esser non può, ma perchè suo splendore Potesse risplendendo dir: *Subsisto*; In sua eternità di tempo fuore, Fuor d' ogni altro comprender, come i piacque, S' aperse in nuovi amor l' eterno amore. Nè prima quasi torpente si giacque;	Not to gain any good for itself, which cannot be, but so that its splendor, shining back, might say *Subsisto* [I exist]: in its eternity, outside of time, beyond every other bound, as it pleased, the eternal Love opened itself in new loves. Nor before this did it lie as if inert; for neither before nor after did the moving of God upon these waters proceed.[203]

200 The Ram (Aries) is seen at night in autumn, when the leaves fall.
201 Dionysius the Areopagite, converted by Saint Paul, was thought to have written *On the Celestial Hierarchy*; Pope Gregory the Great ordered the angels differently. The one who saw it "up here" is Saint Paul, caught up into heaven (2 Corinthians 12:2–4).
202 Latona's children are Apollo and Diana, the sun and the moon. When they stand opposite each other on the horizon, one in the Ram and one in the Scales, the balance lasts only an instant.

ITALIAN	ENGLISH
Chè nè prima nè poscia procedette Lo discorrer di Dio sopra quest' acque.	
Par. 29.22 Forma e materia congiunte e purette Usciro ad esser che non avea fallo, Come d' arco tricorde tre saette; E come in vetro, in ambra od in cristallo Raggio risplende sì che dal venire All' esser tutto non è intervallo; Così il triforme effetto del suo Sire Nell' esser suo raggiò insieme tutto, Senza distinzion nell' esordire. Concreato fu ordine e costrutto Alle sustanzie, e quelle furon cima Nel mondo, in che puro atto fu produtto.	Form and matter, joined and pure, came forth into a being that had no flaw, like three arrows from a three-stringed bow. And as in glass, in amber, or in crystal a ray shines so that there is no interval between its coming and its being complete, so the threefold work of its Lord rayed forth into its being all at once, without distinction in its beginning. Order and structure were created together with the substances; and those in which pure act was produced were the summit of the world.
Par. 29.34 Pura potenza tenne la parte ima; Nel mezzo strinse potenza con atto Tal vime, che giammai non si divima. Jeronimo vi scrisse lungo tratto Di secoli degli Angeli creati Anzi che l' altro mondo fosse fatto; Ma questo vero è scritto in molti lati Dagli scrittor dello Spirito Santo; E tu ten' avvedrai, se bene agguati; Ed anche la ragione il vede alquanto, Che non concederebbe che i motori Senza sua perfezion fosser cotanto.	Pure potency held the lowest part; in the middle, potency was bound to act by such a bond that it is never unbound. Jerome wrote to you of a long stretch of centuries during which the angels were created before the rest of the world was made; but this truth is written in many places by the writers of the Holy Spirit, and you will see it if you look well. And reason, too, sees it in part, for it would not grant that the movers should remain so long without their perfection.[204]
Par. 29.46 Or sai tu dove e quando questi amori Furon creati, e come; sì che spenti Nel tuo disio già sono tre ardori. Nè giugneriesi numerando al venti Sì tosto, come degli Angeli parte Turbò il suggetto dei vostri elementi. L' altra rimase, e cominciò quest' arte Che tu discerni, con tanto diletto Che mai da circuir non si diparte. Principio del cader fu il maledetto Superbir di colui, che tu vedesti Da tutti i pesi del mondo costretto.	Now you know where and when these loves were created, and how; so that three flames in your desire are already quenched. Nor could one, counting, reach twenty as quickly as part of the angels disturbed the substrate of your elements. The other part remained, and began this art which you see, with such delight that it never ceases from circling. The beginning of the fall was the accursed pride of him whom you saw pressed down by all the weights of the world.
Par. 29.58 Quelli che vedi qui furon modesti A riconoscer sè dalla bontate, Che gli avea fatti a tanto intender presti; Perchè le viste lor furo esaltate Con grazia illuminante, e con lor merto, Sì ch' hanno piena e ferma volontate. E non voglio che dubbi ma sie certo, Che ricever la grazia è meritorio,	Those you see here were modest in acknowledging that they came from the goodness that had made them ready for such great understanding; and so their sight was exalted by illuminating grace and by their merit, so that they have a full and steadfast will. And I want you not to doubt, but to be certain, that receiving grace is meritorious, in the measure that the heart lies open to it. By now, if

203 The phrase echoes Genesis 1:2, where the Spirit of God moves over the face of the waters.
204 Saint Jerome (c. AD 347–420), translator of the Latin Bible, held that the angels were created countless ages before the material world.

ITALIAN	ENGLISH
Secondo che l' affetto gli è aperto. Omai dintorno a questo consistorio Puoi contemplare assai, se le parole Mie son ricolte, senz' altro aiutorio.	my words have been taken in, you can contemplate much about this consistory without other help.
Par. 29.70 Ma perchè in terra per le vostre scuole Si legge che l' angelica natura È tal che intende e si ricorda e vuole, Ancor dirò, perchè tu veggi pura La verità che laggiù si confonde, Equivocando in sì fatta lettura. Queste sustanzie, poichè fur gioconde Della faccia di Dio, non volser viso Da essa da cui nulla si nasconde: Però non hanno vedere interciso Da nuovo obbietto, e però non bisogna Rimemorar per concetto diviso.	But because on earth, in your schools, it is taught that the angelic nature is such that it understands and remembers and wills, I will say more, so that you may see in its purity the truth that down there is confused by equivocation in such teaching. These substances, ever since they first rejoiced in the face of God, have never turned their gaze from it, from which nothing is hidden. Therefore their sight is never interrupted by a new object, and therefore they have no need to remember by means of a divided concept.

AGAINST VAIN PREACHERS

Beatrice condemns philosophers and preachers who neglect Scripture for showy inventions.

ITALIAN	ENGLISH
Par. 29.82 Sì che laggiù non dormendo si sogna, Credendo e non credendo dicer vero; Ma nell' uno è più colpa e più vergogna. Voi non andate giù per un sentiero Filosofando; tanto vi trasporta L' amor dell' apparenza e il suo pensiero. Ed ancor questo quassù si comporta Con men disdegno, che quando è posposta La divina scrittura, o quando è torta. Non vi si pensa quanto sangue costa Seminarla nel mondo, e quanto piace Chi umilmente con essa s' accosta.	So down there men dream while not asleep, believing and not believing that they speak the truth; but in the one there is more guilt and more shame. You down there do not go along a single path when you philosophize, so much does the love of appearances, and the thought of them, carry you away. And even this is borne up here with less indignation than when divine Scripture is set aside, or when it is twisted. No one there thinks how much blood it costs to sow it in the world, and how pleasing is he who humbly draws near to it.
Par. 29.94 Per apparer ciascun s' ingegna, e face Sue invenzioni, e quelle son trascorse Dai predicanti, e il Vangelio si tace. Un dice che la luna si ritorse Nella passion di Cristo, e s' interpose, Per che il lume del sol giù non si porse; Ed altri che la luce si nascose Da sè; però agl' Ispani ed agl' Indi, Com' a' Giudei, tale eclissi rispose.	Everyone strives to make a show, and puts forth his own inventions, and these are expounded at length by the preachers, and the Gospel is silent. One says that at Christ's passion the moon turned back and placed itself in between, so that the light of the sun did not reach down; and others that the light hid itself of its own accord, and so that eclipse answered for the Spaniards and the Indians as well as for the Jews.[205]
Par. 29.10 Non ha Fiorenza tanti Lapi e Bindi, Quante sì fatte favole per anno In pergamo si gridan quinci e quindi; Sì che le pecorelle, che non sanno, Tornan dal pasco pasciute di vento,	Florence does not have as many Lapos and Bindos as there are fables of this sort shouted each year from the pulpit on every side; so that the little sheep, who do not know, come back from pasture fed on wind, and not seeing their harm does not

205 The darkness over the land at Christ's crucifixion (Matthew 27:45) was variously explained by preachers.

ITALIAN	ENGLISH
E non le scusa non veder lor danno. Non disse Cristo al suo primo convento: “Andate, e predicate al mondo ciance,” Ma diede lor verace fondamento; E quel tanto sonò nelle sue guance, Sì ch’ a pugnar, per accender la fede, Dell’ Evangelio fero scudo e lance.	excuse them. Christ did not say to his first company, ‘Go, and preach idle tales to the world,’ but gave them a true foundation; and that alone sounded on their lips, so that in fighting to kindle the faith they made shield and lance of the Gospel.[206]
Par. 29.11 Ora si va con motti e con iscede A predicare, e pur che ben si rida, Gonfia il cappuccio, e più non si richiede. Ma tale uccel nel becchetto s’ annida, Che se il vulgo il vedesse, vederebbe La perdonanza di che si confida; Per cui tanta stoltizia in terra crebbe, Che senza prova d’ alcun testimonio Ad ogni promission si converrebbe.	Now men go out to preach with jokes and buffoonery, and as long as there is a good laugh, the hood swells, and nothing more is asked. But such a bird nests in the tip of the hood that if the common people saw it, they would see what kind of pardon they are trusting in. Because of it such folly has grown on earth that, without proof from any testimony, people would flock to every promise.
Par. 29.12 Di questo ingrassa il porco sant’ Antonio, Ed altri ancor che son assai più porci, Pagando di moneta senza conio. Ma perchè siam digressi assai, ritorci Gli occhi oramai verso la dritta strada, Sì che la via col tempo si raccorci. Questa natura sì oltre s’ ingrada In numero, che mai non fu loquela Nè concetto mortal che tanto vada. E se tu guardi quel che si rivela Per Daniel, vedrai che in sue migliaia Determinato numero si cela.	On this Saint Anthony’s pig grows fat, and others too who are far more pigs, paying with money that bears no stamp. But since we have digressed enough, turn your eyes back now to the straight road, so that the way may be shortened along with the time. This nature mounts so far in number, rank upon rank, that there was never speech or mortal concept that could reach so far. And if you look at what is revealed by Daniel, you will see that in his thousands no definite number is disclosed.[207]
Par. 29.13 La prima luce che tutta la raia, Per tanti modi in essa si recepe, Quanti son gli splendori a che s’ appaia. Onde, perocchè all’ atto che concepe Segue l’ affetto, d’ amor la dolcezza Diversamente in essa ferve e tepe. Vedi l’ eccelso omai, e la larghezza Dell’ eterno valor, poscia che tanti Speculi fatti s’ ha in che si spezza, Uno manendo in sè come davanti.’	The first light, which shines through all of it, is received in it in as many ways as there are splendors with which it joins itself. Therefore, since love follows the act that conceives, the sweetness of love glows hotter or cooler in it in different ways. See now the height and the breadth of the eternal worth, since it has made itself so many mirrors in which it is broken up, remaining one in itself as before.”

CANTO 30

ITALIAN	ENGLISH
Par. 30.1 Forse sei milia miglia di lontano Ci ferve l’ ora sesta, e questo mondo China già l’ ombra quasi al letto piano, Quando il mezzo del cielo a noi profondo	Perhaps six thousand miles away from us the sixth hour is blazing, and this world already tilts its shadow almost to a level bed, when the middle of the sky, deep above us, begins to change so that a

206 Lapo and Bindo (short for Jacopo and Ildebrando) were among the commonest names in Florence.
207 The Antonine friars’ pigs were fed by the faithful as a pious duty, and the friars raised alms with spurious pardons, “money without stamp” meaning counterfeit coin. Daniel 7:10 numbers the angels in “thousand thousands.”

ITALIAN	ENGLISH
Comincia a farsi tal, che alcuna stella Perde il parere infino a questo fondo; E come vien la chiarissima ancella Del sol più oltre, così il ciel si chiude Di vista in vista infino alla più bella;	star here and there ceases to be seen down at this depth; and as the brightest handmaid of the sun comes on further, so the sky closes, light after light, even to the most beautiful;[208]
Par. 30.10 Non altrimenti il trionfo, che lude Sempre dintorno al punto che mi vinse, Parendo inchiuso da quel ch' egl' inchiude, A poco a poco al mio veder si estinse; Per che tornar con gli occhi a Beatrice Nulla vedere ed amor mi costrinse. Se quanto infino a qui di lei si dice Fosse conchiuso tutto in una loda, Poco sarebbe a fornir questa vice. La bellezza ch' io vidi si trasmoda Non pur di là da noi, ma certo io credo Che solo il suo fattor tutta la goda.	not otherwise the triumph that plays forever around the point that overcame me, seeming enclosed by what it encloses, little by little faded from my sight; so that seeing nothing, and love, compelled me to turn my eyes to Beatrice. If all that has been said of her up to here were gathered into a single praise, it would be too little to serve this turn. The beauty I saw goes beyond all measure, not only beyond us; indeed I believe that only its Maker enjoys it wholly.
Par. 30.22 Da questo passo vinto mi concedo, Più che giammai da punto di suo tema Soprato fosse comico o tragedo. Chè, come sole in viso che più trema, Così lo rimembrar del dolce riso La mente mia di sè medesma scema. Dal primo giorno ch' io vidi il suo viso In questa vita, infino a questa vista, Non m' è il seguire al mio cantar preciso; Ma or convien che mio seguir desista Più dietro a sua bellezza poetando, Come all' ultimo suo ciascuno artista.	At this pass I concede myself defeated, more than ever comic or tragic poet was overcome by any point of his theme. For like the sun in the eye that trembles most, so the memory of the sweet smile robs my mind of its very self. From the first day that I saw her face in this life until this sight, my following her in song has never been cut off; but now my pursuit must cease from following her beauty further in poetry, as every artist must at his utmost.
Par. 30.34 Cotal, qual io la lascio a maggior bando Che quel della mia tuba, che deduce L' ardua sua materia terminando, Con atto e voce d' espedito duce Ricominciò: 'Noi semo usciti fuore Del maggior corpo al ciel ch' è pura luce; Luce intellettual piena d' amore, Amor di vero ben pien di letizia, Letizia che trascende ogni dolzore. Qui vederai l' una e l' altra milizia Di Paradiso, e l' una in quegli aspetti Che tu vedrai all' ultima giustizia.'	Such as I leave her to a greater heralding than that of my trumpet, which is bringing its arduous matter to its close, she, with the bearing and voice of a guide unencumbered, began again: "We have come out from the greatest body into the heaven that is pure light: light of the intellect, full of love; love of the true good, full of joy; joy that transcends every sweetness. Here you will see the one and the other army of Paradise, and the one in those aspects you will see at the final judgment."[209]
Par. 30.46 Come subito lampo che discetti Gli spiriti visivi, sì che priva Dell' atto l' occhio di più forti obbietti; Così mi circonfulse luce viva, E lasciommi fasciato di tal velo	As a sudden flash of lightning scatters the spirits of sight, so that it deprives the eye of the power to see even the strongest objects, so a living light shone all around me and left me swathed in such a

208 Dawn is described: when it is noon some six thousand miles to the east, the earth's shadow lies almost flat and the stars fade one by one before the dawn, the sun's handmaid.
209 The "greatest body" is the Primum Mobile, the outermost and largest material sphere; beyond it lies the Empyrean, the heaven of pure light.

ITALIAN	ENGLISH
Del suo fulgor, che nulla m' appariva. 'Sempre l' amor che queta questo cielo, Accoglie in sè con sì fatta salute, Per far disposto a sua fiamma il candelo.'	veil of its brightness that nothing appeared to me. "The Love that quiets this heaven always welcomes into itself with such a greeting, to make the candle ready for its flame."

THE RIVER OF LIGHT

In the Empyrean Dante drinks from a river of light, which becomes a circle.

ITALIAN	ENGLISH
Par. 30.55 Non fur più tosto dentro a me venute Queste parole brevi, ch' io compresi Me sormontar di sopra a mia virtute; E di novella vista mi raccesi Tale che nulla luce è tanto mera, Che gli occhi miei non si fosser difesi. E vidi lume in forma di riviera Fulvido di fulgore, intra due rive Dipinte di mirabil primavera. Di tal fiumana uscian faville vive, E d' ogni parte si mettean nei fiori, Quasi rubin che oro circonscrive.	No sooner had these brief words entered into me than I understood that I was rising above my own power; and I was rekindled with a new sight, such that no light is so pure that my eyes could not have withstood it. And I saw light in the form of a river, tawny with splendor, between two banks painted with a marvelous spring. Out of this torrent came living sparks, and on every side they settled into the flowers, like rubies set in gold.
Par. 30.67 Poi come inebriate dagli odori, Riprofondavan sè nel miro gurge, E s' una entrava, un' altra n' uscia fuori. 'L' alto disio che mo t' infiamma ed urge D' aver notizia di ciò che tu vei, Tanto mi piace più, quanto più turge. Ma di quest' acqua convien che tu bei, Prima che tanta sete in te si sazii:' Così mi disse il sol degli occhi miei.	Then, as if intoxicated by the fragrances, they plunged back into the wondrous flood, and if one went in, another came out. "The high desire that now inflames and urges you to have knowledge of what you see pleases me the more, the more it swells. But you must drink of this water before so great a thirst in you can be quenched." So said to me the sun of my eyes.
Par. 30.76 Anco soggiunse: 'Il fiume, e li topazii Ch' entrano ed escono, e il rider dell' erbe Son di lor vero ombriferi prefazii; Non che da sè sien queste cose acerbe: Ma è difetto dalla parte tua, Che non hai viste ancor tanto superbe.' Non è fantin che sì subito rua Col volto verso il latte, se si svegli Molto tardato dall' usanza sua, Come fec' io, per far migliori spegli Ancor degli occhi, chinandomi all' onda Che si deriva perchè vi s' immegli.	And she added: "The river, and the topazes that go in and come out, and the laughter of the grasses are shadowy prefaces of their truth. Not that these things are unripe in themselves; but the defect is on your side, for you do not yet have sight so lofty." No infant rushes so suddenly with its face toward the milk, if it wakes much later than its habit, as I did, to make still better mirrors of my eyes, bending down to the stream that flows forth so that one may be bettered in it.
Par. 30.88 E sì come di lei bevve la gronda Delle palpebre mie, così mi parve Di sua lunghezza divenuta tonda. Poi come gente stata sotto larve, Che pare altro che prima, se si sveste La sembianza non sua in che disparve; Così mi si cambiaro in maggior feste	And as soon as the eaves of my eyelids drank of it, it seemed to me that from its length it had become round. Then, like people who have been wearing masks, who seem other than before if they strip off the semblance not their own in which they were hidden, so the flowers and the sparks changed be-

ITALIAN	ENGLISH
Li fiori e le faville, sì ch' io vidi Ambo le corti del ciel manifeste.	fore me into greater festivity, so that I saw both the courts of heaven made manifest.
Par. 30.97 O isplendor di Dio, per cu' io vidi L' alto trionfo del regno verace, Dammi virtù a dir com' io lo vidi. Lume è lassù, che visibile face Lo Creatore a quella creatura, Che solo in lui vedere ha la sua pace; E si distende in circular figura In tanto, che la sua circonferenza Sarebbe al sol troppo larga cintura. Fassi di raggio tutta sua parvenza Riflesso al sommo del Mobile primo, Che prende quindi vivere e potenza.	O splendor of God, through which I saw the high triumph of the true kingdom, give me power to tell how I saw it. There is a light up there that makes the Creator visible to that creature who finds its peace only in seeing him; and it spreads out in a circular shape so far that its circumference would be too wide a belt for the sun. Its whole appearance is made of a ray reflected from the summit of the Primum Mobile, which draws from it life and power.

THE HEAVENLY ROSE

The blessed appear as the petals of an immense white rose.

ITALIAN	ENGLISH
Par. 30.100 E come clivo in acqua di suo imo Si specchia, quasi per vedersi adorno, Quando è nel verde e nei fioretti opimo, Sì soprastando al lume intorno intorno Vidi specchiarsi in più di mille soglie, Quanto di noi lassù fatto ha ritorno. E se l' infimo grado in sè raccoglie Sì grande lume, quant' è la larghezza Di questa rosa nell' estreme foglie?	And as a hillside mirrors itself in the water at its foot, as if to see itself adorned, when it is rich in greenery and flowers, so, rising above the light all around, I saw mirrored in more than a thousand tiers all of us who have returned up there. And if the lowest rank gathers so great a light within itself, how vast is the breadth of this rose in its outermost petals?
Par. 30.115 La vista mia nell' ampio e nell' altezza Non si smarriva, ma tutto prendeva Il quanto e il quale di quella allegrezza. Presso e lontano lì nè pon nè leva, Chè dove Dio senza mezzo governa, La legge natural nulla rileva. Nel giallo della rosa sempiterna, Che si dilata, digrada e redole Odor di lode al sol che sempre verna, Qual è colui che tace e dicer vuole, Mi trasse Beatrice, e disse: 'Mira Quanto è il convento delle bianche stole!	My sight did not lose itself in the breadth and the height, but took in the whole quantity and quality of that joy. There, near and far neither add nor take away; for where God governs without intermediary, natural law has no bearing. Into the yellow of the eternal rose, which opens out, rises in tiers, and breathes forth a fragrance of praise to the sun that makes an everlasting spring, Beatrice drew me, like one who is silent and wants to speak, and said: "Look how great is the gathering of the white robes!
Par. 30.130 Vedi nostra città quanto ella gira! Vedi li nostri scanni sì ripieni, Che poca gente omai ci si disira. In quel gran seggio, a che tu gli occhi tieni Per la corona che già v' è su posta, Prima che tu a queste nozze ceni, Sederà l' alma, che fia giù agosta, Dell' alto Arrigo, ch' a drizzare Italia Verrà in prima che ella sia disposta.	See how wide our city circles! See our seats so filled that few people are now still awaited here. In that great seat on which you keep your eyes because of the crown already placed above it, before you dine at this wedding feast, shall sit the soul, imperial down on earth, of the lofty Henry, who will come to set Italy straight before she is ready.[210]

ITALIAN	ENGLISH
Par. 30.133 La cieca cupidigia che vi ammalia, Simili fatti v' ha al fantolino, Che muor di fame e caccia via la balia; E fia prefetto nel foro divino Allora tal, che palese e coperto Non anderà con lui per un cammino. Ma poco poi sarà da Dio sofferto Nel santo offizio; ch' ei sarà detruso Là dove Simon mago è per suo merto, E farà quel d' Anagna entrar più giuso.'	The blind greed that bewitches you has made you like the little child who is dying of hunger and drives away the nurse. And at that time the prefect of the divine court will be one who, openly and covertly, will not walk the same road with him. But not for long after will God suffer him in the holy office; for he will be thrust down where Simon Magus is for his deserts, and will make the one from Anagni go further down."[211]

CANTO 31

ITALIAN	ENGLISH
Par. 31.1 In forma dunque di candida rosa Mi si mostrava la milizia santa, Che nel suo sangue Cristo fece sposa; Ma l' altra, che volando vede e canta La gloria di colui che la innamora, E la bontà che la fece cotanta, Sì come schiera d' api, che s' infiora Una fiata, ed una si ritorna Là dove suo lavoro s' insapora, Nel gran fior discendeva che s' adorna Di tante foglie, e quindi risaliva Là dove il suo amor sempre soggiorna.	In the form, then, of a white rose the holy army showed itself to me, which Christ in his own blood made his bride. But the other, which as it flies sees and sings the glory of him who fills it with love, and the goodness that made it so great, like a swarm of bees that at one moment plunges into the flowers and at another returns to where its work is turned to sweetness, was descending into the great flower adorned with so many petals, and from there rising again to where its love forever dwells.
Par. 31.13 Le facce tutte avean di fiamma viva, E l' ali d' oro, e l' altro tanto bianco, Che nulla neve a quel termine arriva. Quando scendean nel fior, di banco in banco Porgevan della pace e dell' ardore, Ch' egli acquistavan ventilando il fianco. Nè lo interporsi tra il disopra e il fiore Di tanta plenitudine volante Impediva la vista e lo splendore; Chè la luce divina è penetrante Per l' universo secondo ch' è degno, Sì che nulla le puote essere ostante.	Their faces were all of living flame, and their wings of gold, and the rest so white that no snow ever reaches such a degree. When they descended into the flower, from tier to tier they shared out the peace and the ardor that they gained as they fanned their sides. Nor did so great a flying multitude, coming between the flower and what was above, block the sight or the splendor; for the divine light penetrates the universe according to its worthiness, so that nothing can stand in its way.
Par. 31.25 Questo sicuro e gaudioso regno, Frequente in gente antica ed in novella, Viso ed amore avea tutto ad un segno. O trina luce, che in unica stella Scintillando a lor vista sì gli appaga, Guarda quaggiù alla nostra procella. Se i Barbari, venendo da tal plaga	This secure and joyful kingdom, thronged with people ancient and new, had its gaze and its love all turned toward one mark. O threefold light, which, sparkling to their sight in a single star, so satisfies them, look down here upon our storm! If the peoples from the north, coming from a region that is covered every day by Helice, wheeling with

210 Henry VII of Luxembourg, crowned emperor in AD 1312, came to Italy in 1310 to restore imperial authority and died in 1313; Dante placed great hopes in him.
211 The prefect is Pope Clement V, who outwardly supported Henry VII while secretly opposing him, and died in 1314. He will join the simoniac popes of Inferno 19, pushing down Boniface VIII, "the one from Anagni."

ITALIAN	ENGLISH
Che ciascun giorno d' Elice si copra, Rotante col suo figlio ond' ell' è vaga, Vedendo Roma e l' ardua sua opra Stupefaciensi, quando Laterano Alle cose mortali andò di sopra;	her son whom she delights in, were struck with amazement on seeing Rome and her lofty works, when the Lateran rose above all mortal things;[212]
Par. 31.37 Io, che al divino dall' umano, All' eterno dal tempo era venuto, E di Fiorenza in popol giusto e sano, Di che stupor dovea esser compiuto! Certo tra esso e il gaudio mi facea Libito non udire, e starmi muto. E quasi peregrin, che si ricrea Nel tempio del suo voto riguardando, E spera già ridir com' ello stea, Sì per la viva luce passeggiando, Menava io gli occhi per li gradi, Mo su, mo giù, e mo ricirculando.	I, who had come to the divine from the human, to the eternal from time, and from Florence to a people just and sound, with what amazement must I have been filled! Truly, between that and the joy, it was my pleasure to hear nothing and to remain mute. And like a pilgrim who refreshes himself gazing around in the temple of his vow, and already hopes to tell again how it is, so, traveling through the living light, I led my eyes along the tiers, now up, now down, and now circling round again.

SAINT BERNARD

Dante turns to ask Beatrice a question and finds Saint Bernard in her place.

ITALIAN	ENGLISH
Par. 31.49 Vedea di carità visi suadi, D' altrui lume fregiati e del suo riso, Ed atti ornati di tutte onestadi. La forma general di Paradiso Già tutta mio sguardo avea compresa, E in nulla parte ancor fermato il viso; E volgeami con voglia riaccesa Per domandar la mia Donna di cose, Di che la mente mia era sospesa. Uno intendea, ed altro mi rispose; Credea veder Beatrice, e vidi un Sene Vestito con le genti gloriose.	I saw faces that moved to charity, adorned with another's light and with their own smile, and gestures graced with every dignity. My gaze had already taken in the general form of Paradise as a whole, and had not yet fixed my sight on any part of it; and I turned with rekindled desire to ask my lady about things on which my mind was in suspense. I intended one thing, and something else answered me: I thought to see Beatrice, and I saw an old man clothed like the glorious people.[213]
Par. 31.61 Diffuso era per gli occhi e per le gene Di benigna letizia, in atto pio, Quale a tenero padre si conviene. Ed: 'Ella ov' è?' di subito diss' io. Ond' egli: 'A terminar lo tuo disiro Mosse Beatrice me del loco mio; E se riguardi su nel terzo giro Del sommo grado, tu la rivedrai Nel trono che i suoi merti le sortiro.'	His eyes and cheeks were suffused with kindly joy, and his bearing was loving, as befits a tender father. And at once I said: "Where is she?" And he: "To bring your desire to its end, Beatrice moved me from my place; and if you look up into the third circle from the highest rank, you will see her again on the throne her merits have allotted her."
Par. 31.70 Senza risponder gli occhi su levai, E vidi lei che si facea corona,	Without answering, I lifted up my eyes and saw her making herself a crown as she reflected from

212 Helice (Callisto) was turned into the Great Bear and her son Arcas into a neighboring constellation, so the far north lies always beneath them. The Lateran palace, seat of the popes, stands here for the grandeur of Rome.
213 The old man is Saint Bernard of Clairvaux (1090–1153), the Cistercian abbot and mystic famed for his devotion to the Virgin; he names himself at line 102.

ITALIAN	ENGLISH
Riflettendo da sè gli eterni rai. Da quella region che più su tuona, Occhio mortale alcun tanto non dista, Qualunque in mare più giù s' abbandona, Quanto lì da Beatrice la mia vista; Ma nulla mi facea, chè sua effige Non discendeva a me per mezzo mista.	herself the eternal rays. No mortal eye, however deep it sinks into the sea, is as far from the highest region where the thunder sounds as my sight there was from Beatrice; but that made no difference to me, for her image came down to me unmixed with anything in between.
Par. 31.79 'O Donna, in cui la mia speranza vige, E che soffristi per la mia salute In Inferno lasciar le tue vestige; Di tante cose quante io ho vedute, Dal tuo potere e dalla tua bontate Riconosco la grazia e la virtute. Tu m' hai di servo tratto a libertate Per tutte quelle vie, per tutti i modi Che di ciò fare avei la potestate.	"O lady, in whom my hope is strong, and who for my salvation endured to leave your footprints in Hell: for all the many things that I have seen, I recognize that the grace and the power come from your might and from your goodness. You have drawn me from slavery to freedom by all those paths, by all the means that you had the power to use for it.[214]
Par. 31.88 La tua magnificenza in me custodi, Sì che l' anima mia che fatta hai sana, Piacente a te dal corpo si disnodi.' Così orai; ed ella sì lontana, Come parea, sorrise e riguardommi; Poi si tornò all' eterna fontana. E il santo Sene: 'Acciocchè tu assommi Perfettamente,' disse, 'il tuo cammino, A che prego ed amor santo mandommi, Vola con gli occhi per questo giardino; Chè veder lui t' acconcerà lo sguardo Più al montar per lo raggio divino.	Guard your magnificence in me, so that my soul, which you have made whole, may be pleasing to you when it is loosed from the body." So I prayed; and she, so far away as she seemed, smiled and looked at me; then she turned back to the eternal fountain. And the holy elder said: "So that you may complete your journey perfectly, for which prayer and holy love sent me, fly with your eyes through this garden; for seeing it will better prepare your gaze to climb through the divine ray.
Par. 31.100 E la Regina del cielo, ond' i' ardo Tutto d' amor, ne farà ogni grazia, Perocch' io sono il suo fedel Bernardo.' Quale è colui, che forse di Croazia Viene a veder la Veronica nostra, Che per l' antica fama non si sazia, Ma dice nel pensier, fin che si mostra: 'Signor mio Gesù Cristo, Dio verace, Or fu sì fatta la sembianza vostra?' Tale era io mirando la vivace Carità di colui, che in questo mondo, Contemplando, gustò di quella pace.	And the Queen of heaven, for whom I burn wholly with love, will grant us every grace, because I am her faithful Bernard." As is one who comes, perhaps from Croatia, to see our Veronica, and because of its ancient fame cannot gaze his fill, but says in his thoughts, as long as it is shown: "My Lord Jesus Christ, true God, was this, then, what your face looked like?" so was I as I gazed on the living charity of him who in this world, in contemplation, tasted of that peace.[215]

MARY IN GLORY

Bernard shows Dante the Virgin Mary enthroned at the top of the rose.

ITALIAN	ENGLISH
Par. 31.111 'Figliuol di grazia, questo esser giocondo,' Cominciò egli, 'non ti sarà noto	"Son of grace," he began, "you will not come to know this joyful state by keeping your eyes only

214 Beatrice came down to Limbo to send Virgil to Dante's aid (Inferno 2).
215 The Veronica was the cloth believed to bear the imprint of Christ's face, shown to pilgrims at Saint Peter's in Rome.

ITALIAN	ENGLISH
Tenendo gli occhi pur quaggiù al fondo; Ma guarda i cerchi fino al più remoto, Tanto che veggi seder la Regina, Cui questo regno è suddito e devoto.' Io levai gli occhi; e come da mattina Le parti oriental dell' orizzonte Soperchian quella dove il sol declina, Così, quasi di valle andando a monte, Con gli occhi vidi parte nello estremo Vincer di lume tutta l' altra fronte.	down here at the bottom; but look at the circles up to the most remote, until you see the Queen seated, to whom this realm is subject and devoted." I lifted my eyes; and as in the morning the eastern parts of the horizon outshine the part where the sun goes down, so, as if going with my eyes from valley to mountain, I saw a part at the farthest edge surpass in light all the rest of the rim.
Par. 31.124 E come quivi, ove s' aspetta il temo Che mal guidò Fetonte, più s' infiamma, E quinci e quindi il lume si fa scemo; Così quella pacifica oriafiamma Nel mezzo s' avvivava, e d' ogni parte Per egual modo allentava la fiamma. Ed a quel mezzo con le penne sparte Vidi più di mille Angeli festanti, Ciascun distinto e di fulgore e d' arte.	And as there where we await the chariot pole that Phaethon drove so badly the sky blazes brightest, and on this side and that the light grows faint, so that peaceful oriflamme glowed most vividly at its center, and on every side its flame grew weaker in equal measure. And at that center, with wings outspread, I saw more than a thousand angels rejoicing, each distinct both in brightness and in art.[216]
Par. 31.133 Vidi quivi ai lor giochi ed ai lor canti Ridere una bellezza, che letizia Era negli occhi a tutti gli altri Santi. E s' io avessi in dir tanta divizia, Quanto ad immaginar, non ardirei Lo minimo tentar di sua delizia. Bernardo, come vide gli occhi miei Nel caldo suo calor fissi ed attenti, Li suoi con tanto affetto volse a lei, Che i miei di rimirar fe' più ardenti.	There, at their games and at their songs, I saw smiling a beauty that was joy in the eyes of all the other saints. And if I had as much wealth in speech as in imagining, I would not dare to attempt the least part of its delight. Bernard, when he saw my eyes fixed and intent upon the object of his own burning warmth, turned his own to her with such affection that he made mine more ardent to gaze again.

CANTO 32

ITALIAN	ENGLISH
Par. 32.1 Affetto al suo piacer quel contemplante Libero offizio di dottore assunse, E cominciò queste parole sante: 'La piaga che Maria richiuse ed unse, Quella ch' è tanto bella da' suoi piedi È colei che l' aperse e che la punse. Nell' ordine che fanno i terzi sedi, Siede Rachel di sotto da costei Con Beatrice, sì come tu vedi.	Absorbed in his delight, that contemplative freely took up the office of teacher, and began these holy words: "The wound that Mary closed and anointed, she who sits so beautiful at her feet is the one who opened it and pierced it. In the order made by the third row of seats, below her, sits Rachel with Beatrice, as you see.[217]
Par. 32.10 Sara, Rebecca, Judit, e colei Che fu bisava al cantor che per doglia Del fallo disse: *Miserere mei*, Puoi tu veder così di soglia in soglia	Sarah, Rebecca, Judith, and she who was great-grandmother of the singer who, in sorrow for his sin, said *Miserere mei* [Have mercy on me]: you can see them thus descending from tier to tier, as I,

216 Phaethon, son of the Sun, lost control of his father's chariot, so the brightest point is where the sun is about to rise. The oriflamme was the golden-red battle banner of the kings of France.
217 The wound is the sin of the Fall; the woman at Mary's feet who opened it is Eve.

ITALIAN	ENGLISH
Giù digradar, com' io ch' a proprio nome Vo per la rosa giù di foglia in foglia. E dal settimo grado in giù, sì come Infino ad esso, succedono Ebree, Dirimendo del fior tutte le chiome; Perchè, secondo lo sguardo che fee La fede in Cristo, queste sono il muro A che si parton le sacre scalee.	calling each by her own name, go down through the rose from petal to petal. And from the seventh row downward, just as down to it, Hebrew women follow one another, parting all the tresses of the flower; for, according to the way in which faith looked to Christ, these are the wall by which the sacred stairs are divided.[218]
Par. 32.22 Da questa parte onde il fior è maturo Di tutte le sue foglie, sono assisi Quei che credettero in Cristo venturo. Dall' altra parte, onde sono intercisi Di voti i semicircoli, si stanno Quei ch' a Cristo venuto ebber li visi. E come quinci il glorioso scanno Della Donna del cielo, e gli altri scanni Di sotto lui cotanta cerna fanno, Così di contra quel del gran Giovanni, Che sempre santo il diserto e il martiro Sofferse, e poi l' Inferno da due anni;	On this side, where the flower is mature in all its petals, are seated those who believed in Christ to come. On the other side, where the semicircles are broken by empty spaces, are those who turned their faces to Christ already come. And as on this side the glorious seat of the Lady of heaven, and the other seats below it, make so great a division, so, opposite, does that of the great John, who, ever holy, endured the desert and martyrdom, and then Hell for two years;[219]
Par. 32.34 E sotto lui così cerner sortiro Francesco, Benedetto ed Augustino, Ed altri sin quaggiù di giro in giro. Or mira l' alto provveder divino, Chè l' uno e l' altro aspetto della fede Egualmente empierà questo giardino. E sappi che dal grado in giù, che fiede A mezzo il tratto le due discrezioni, Per nullo proprio merito si siede, Ma per l' altrui, con certe condizioni; Chè tutti questi son spiriti assolti Prima ch' avesser vere elezioni.	and below him Francis, Benedict and Augustine were allotted thus to divide, and others, down to here, from circle to circle. Now marvel at the high providence of God, for both aspects of the faith will fill this garden equally. And know that from the row that cuts midway across the two divisions downward, they are seated through no merit of their own, but through that of others, under certain conditions; for all these are spirits released from the body before they had the true power of choice.
Par. 32.46 Ben te ne puoi accorger per li volti, Ed anco per le voci puerili, Se tu li guardi bene e se gli ascolti. Or dubbi tu, e dubitando sili; Ma io ti solverò 'l forte legame, In che ti stringon li pensier sottili. Dentro all' ampiezza di questo reame Casual punto non puote aver sito, Se non come tristizia o sete o fame; Chè per eterna legge è stabilito Quantunque vedi, sì che giustamente Ci si risponde dall' anello al dito.	You can clearly perceive this by their faces, and also by their childish voices, if you look at them well and listen to them. Now you are in doubt, and in doubting you are silent; but I will loosen for you the strong bond in which your subtle thoughts bind you. Within the breadth of this kingdom no point of chance can have a place, any more than sadness or thirst or hunger can; for whatever you see is established by eternal law, so that here the ring fits the finger exactly.
Par. 32.58 E però questa festinata gente A vera vita non è *sine causa* Intra sè qui più e meno eccellente.	And therefore these people, hastened to true life, are not *sine causa* [without cause] more and less excellent here among themselves. The King, through

218 The great-grandmother is Ruth; the singer is David, held to have written Psalm 51 in remorse for his sin with Bathsheba.
219 John the Baptist died about two years before Christ, and so waited that long in Limbo.

ITALIAN	ENGLISH
Lo Rege, per cui questo regno pausa In tanto amore ed in tanto diletto, Che nulla volontà è di più ausa, Le menti tutte nel suo lieto aspetto Creando, a suo piacer di grazia dota Diversamente; e qui basti l' effetto. E ciò espresso e chiaro vi si nota Nella Scrittura santa in quei gemelli, Che nella madre ebber l' ira commota.	whom this kingdom rests in such love and in such delight that no will dares to wish for more, creating all minds in his own glad sight, endows them with grace diversely, as he pleases; and here let the effect suffice. And this is shown to you expressly and clearly in Holy Scripture, in those twins who were stirred to anger within their mother.[220]
Par. 32.70 Però, secondo il color dei capelli Di cotal grazia l' altissimo lume Degnamente convien che s' incappelli. Dunque, senza mercè di lor costume Locati son per gradi differenti, Sol differendo nel primiero acume. Bastava sì nei secoli recenti Con l' innocenza, per aver salute, Solamente la fede dei parenti; Poichè le prime etadi fur compiute, Convenne ai maschi all' innocenti penne, Per circoncidere, acquistar virtute.	Therefore, according to the color of the hair of such grace, the highest light must fittingly crown them. So, without merit from their conduct, they are placed in different ranks, differing only in their first keenness of sight. In the early ages, indeed, the faith of their parents alone was enough, along with innocence, to gain salvation; after those first ages were completed, males had to acquire strength for their innocent wings through circumcision.
Par. 32.82 Ma poichè il tempo della grazia venne, Senza battesmo perfetto di Cristo, Tale innocenza laggiù si ritenne. Riguarda omai nella faccia ch' a Cristo Più si somiglia, chè la sua chiarezza Sola ti può disporre a veder Cristo.' Io vidi sopra lei tanta allegrezza Piover, portata nelle menti sante, Create a trasvolar per quella altezza, Che quantunque io avea visto davante, Di tanta ammirazion non mi sospese, Nè mi mostrò di Dio tanto sembiante.	But after the time of grace had come, without perfect baptism in Christ such innocence was held back down below. Now look upon the face that most resembles Christ, for its brightness alone can prepare you to see Christ." I saw raining down on her such gladness, borne in the holy minds created to fly across that height, that nothing I had seen before had held me suspended in such wonder, or shown me so great a likeness of God.[221]
Par. 32.94 E quell' amor che primo lì discese, Cantando: *Ave Maria, gratia plena*, Dinanzi a lei le sue ali distese. Rispose alla divina cantilena Da tutte parti la beata Corte, Sì ch' ogni vista sen fe' più serena. 'O santo Padre, che per me comporte L' esser quaggiù, lasciando il dolce loco Nel qual tu siedi per eterna sorte, Qual è quell' Angel, che con tanto gioco Guarda negli occhi la nostra Regina, Innamorato sì, che par di foco?'	And that love which had first descended there, singing *Ave Maria, gratia plena* [Hail Mary, full of grace], spread out its wings before her. The blessed court answered the divine song from every side, so that every face grew more serene. "O holy father, who for my sake endure to be down here, leaving the sweet place where you sit by eternal lot, which is that angel who with such delight looks into the eyes of our Queen, so in love that he seems on fire?"
Par. 32.10 Così ricorsi ancora alla dottrina Di colui, ch' abbelliva di Maria,	So I turned once more to the teaching of him who drew beauty from Mary as the morning star does

220 Jacob and Esau, who struggled in Rebecca's womb (Genesis 25); Esau was born red and hairy, hence the "color of the hair" that follows.

ITALIAN	ENGLISH
Come del sole stella mattutina. Ed egli a me: 'Baldezza e leggiadria, Quanta esser può in Angelo ed in alma, Tutta è in lui, e sì volem che sia, Perch' egli è quegli che portò la palma Giù a Maria, quando il Figliuol di Dio Carcar si volle della nostra salma.	from the sun. And he said to me: "Boldness and grace, as much as there can be in angel or in soul, are all in him, and we would have it so, because he is the one who carried the palm down to Mary when the Son of God chose to take on the burden of our flesh.[222]
Par. 32.11 Ma vieni omai con gli occhi, sì com' io Andrò parlando, e nota i gran patrici Di questo imperio giustissimo e pio. Quei due che seggon lassù più felici, Per esser propinquissimi ad Augusta, Son d' esta rosa quasi due radici. Colui che da sinistra le s' aggiusta, È il Padre, per lo cui ardito gusto L' umana specie tanto amaro gusta. Dal destro vedi quel Padre vetusto Di santa Chiesa, cui Cristo le chiavi Raccomandò di questo fior venusto.	But now come with your eyes, as I go on speaking, and note the great patricians of this most just and devout empire. Those two who sit up there most blessed, through being nearest to the Empress, are as it were two roots of this rose. He who is next to her on the left is the father through whose bold tasting the human race tastes so much bitterness. On the right you see that ancient father of holy Church to whom Christ entrusted the keys of this lovely flower.[223]
Par. 32.12 E quei che vide tutt' i tempi gravi, Pria che morisse, della bella sposa Che s' acquistò con la lancia e coi chiavi, Siede lungh' esso; e lungo l' altro posa Quel Duca, sotto cui visse di manna La gente ingrata, mobile e ritrosa. Di contro a Pietro vedi sedere Anna, Tanto contenta di mirar sua figlia, Che non move occhi per cantare *Osanna*. E contro al maggior Padre di famiglia Siede Lucia, che mosse la tua Donna, Quando chinavi a ruinar le ciglia.	And he who, before he died, saw all the hard times of the fair bride who was won with the lance and with the nails sits beside him; and beside the other rests that guide under whom the people lived on manna, ungrateful, fickle and rebellious. Opposite Peter you see Anne sitting, so content to gaze at her daughter that she does not move her eyes as she sings *Osanna* [Hosanna]. And opposite the greatest father of a family sits Lucy, who moved your lady when you were bending your brows to rush down to ruin.[224]
Par. 32.13 Ma perchè il tempo fugge che t' assonna, Qui farem punto, come buon sartore Che, com' egli ha del panno, fa la gonna; E drizzeremo gli occhi al primo amore, Sì che, guardando verso lui, penetri, Quant' è possibil, per lo suo fulgore. Veramente (nè forse tu t' arretri Movendo l' ali tue, credendo oltrarti) Orando grazia convien che s' impetri, Grazia da quella che può aiutarti; E tu mi segui con l' affezione, Sì che dal dicer mio lo cor non parti:' E cominciò questa santa orazione.	But because the time of your sleeping vision is fleeing, we will stop here, like a good tailor who cuts the gown according to the cloth he has; and we will direct our eyes to the first Love, so that, looking toward him, you may penetrate as far as is possible into his radiance. But truly, lest perhaps you fall back while beating your wings and thinking to advance, grace must be obtained by praying, grace from her who can help you; and you, follow me with your affection, so that your heart does not stray from my words." And he began this holy prayer.

221 Down below: in Limbo, where unbaptized infants remain.
222 The angel is Gabriel, who announced to Mary that she would bear Christ.
223 The father on the left is Adam; the ancient father on the right is Saint Peter.
224 The seer of the Church's trials is Saint John, author of Revelation; the guide is Moses; Anne is Mary's mother. The "greatest father of a family" is Adam, and Lucy is the saint who sent Beatrice to Virgil (Inferno 2).

CANTO 33

ITALIAN	ENGLISH
Par. 33.1 ‘Vergine Madre, figlia del tuo Figlio, Umile ed alta più che creatura, Termine fisso d’ eterno consiglio, Tu se’ colei che l’ umana natura Nobilitasti sì, che il suo Fattore Non disdegnò di farsi sua fattura. Nel ventre tuo si raccese l’ amore, Per lo cui caldo nell’ eterna pace Così è germinato questo fiore. Qui sei a noi meridiana face Di caritate, e giuso intra i mortali Sei di speranza fontana vivace.	“Virgin Mother, daughter of your Son, humble and exalted more than any creature, fixed goal of the eternal counsel, you are she who so ennobled human nature that its Maker did not disdain to make himself its creature. In your womb was rekindled the love by whose warmth, in the eternal peace, this flower has thus come to bloom. Here you are for us a noonday torch of charity, and below, among mortals, you are a living fountain of hope.
Par. 33.13 Donna, sei tanto grande e tanto vali, Che qual vuol grazia ed a te non ricorre, Sua disianza vuol volar senz’ ali. La tua benignità non pur soccorre A chi domanda, ma molte fiate Liberamente al domandar precorre. In te misericordia, in te pietate, In te magnificenza, in te s’ aduna Quantunque in creatura è di bontate.	Lady, you are so great and of such power that whoever wants grace and does not turn to you would have his desire fly without wings. Your kindness not only helps the one who asks, but many times freely runs ahead of the asking. In you is mercy, in you pity, in you magnificence, in you is gathered whatever goodness there is in any creature.
Par. 33.22 Or questi, che dall’ infima lacuna Dell’ universo infin qui ha vedute Le vite spiritali ad una ad una, Supplica a te per grazia di virtute Tanto che possa con gli occhi levarsi Più alto verso l’ ultima salute. Ed io, che mai per mio veder non arsi Più ch’ io fo per lo suo, tutti i miei preghi Ti porgo, e prego che non sieno scarsi, Perchè tu ogni nube gli disleghi Di sua mortalità coi preghi tuoi, Sì che il sommo piacer gli si dispieghi.	Now this man, who from the lowest pit of the universe up to here has seen the lives of spirits one by one, begs you, by grace, for such power that he may lift himself with his eyes higher toward the final salvation. And I, who never burned for my own vision more than I burn for his, offer you all my prayers, and pray that they may not fall short, that with your prayers you may scatter for him every cloud of his mortality, so that the highest joy may be unfolded to him.
Par. 33.34 Ancor ti prego, Regina, che puoi Ciò che tu vuoli, che conservi sani, Dopo tanto veder, gli affetti suoi. Vinca tua guardia i movimenti umani: Vedi Beatrice con quanti Beati Per li miei preghi ti chiudon le mani.’ Gli occhi da Dio diletti e venerati, Fissi nell’ orator, ne dimostraro Quanto i devoti preghi le son grati. Indi all’ eterno lume si drizzaro, Nel qual non si de’ creder che s’ inii Per creatura l’ occhio tanto chiaro.	I pray you further, Queen, who can do whatever you will, that after so great a vision you keep his affections sound. Let your protection overcome his human impulses: see Beatrice, with how many of the blessed, clasping their hands to you in support of my prayers!” The eyes beloved and revered by God, fixed on the one who prayed, showed us how welcome devout prayers are to her. Then they turned to the eternal light, into which, we must not believe, any creature’s eye can enter so clearly.

THE VISION OF GOD

Dante's sight enters the eternal light, where speech and memory fail.

ITALIAN	ENGLISH
Par. 33.46 Ed io ch' al fine di tutti i disii M' appropinquava, sì com' io dovea, L' ardor del desiderio in me finii. Bernardo m' accennava, e sorridea, Perch' io guardassi suso; ma io era Già per me stesso tal qual ei volea; Chè la mia vista, venendo sincera, E più e più entrava per lo raggio Dell' alta luce, che da sè è vera.	And I, who was drawing near to the end of all desires, as I was meant to, brought the ardor of my longing to its end within me. Bernard was signaling to me, and smiling, for me to look upward; but I was already of myself such as he wished; for my sight, becoming pure, was entering more and more through the ray of the high light which in itself is true.
Par. 33.55 Da quinci innanzi il mio veder fu maggio Che il parlar nostro, ch' a tal vista cede, E cede la memoria a tanto oltraggio. Qual è colui che sognando vede, E dopo il sogno la passione impressa Rimane, e l' altro alla mente non riede; Cotal son io, chè quasi tutta cessa Mia visione, ed ancor mi distilla Nel cor lo dolce che nacque da essa.	From then on my seeing was greater than our speech, which gives way before such a sight, and memory gives way before such excess. As is one who sees in a dream, and after the dream the feeling it impressed remains, and the rest does not come back to the mind, so am I, for my vision almost wholly fades, and yet there still distills in my heart the sweetness that was born of it.
Par. 33.64 Così la neve al sol si disigilla, Così al vento nelle foglie lievi Si perdea la sentenza di Sibilla. O somma luce, che tanto ti levi Dai concetti mortali, alla mia mente Ripresta un poco di quel che parevi, E fa la lingua mia tanto possente, Ch' una favilla sol della tua gloria Possa lasciare alla futura gente; Chè per tornare alquanto a mia memoria, E per sonare un poco in questi versi, Più si conceperà di tua vittoria.	So the snow loses its imprint in the sun; so, in the wind, on the light leaves, the Sibyl's oracle was lost. O highest light, who rise so far above mortal thoughts, lend again to my mind a little of what you seemed, and make my tongue so powerful that it may leave just a single spark of your glory to the people to come; for by returning somewhat to my memory, and by sounding a little in these verses, more of your victory will be conceived.[225]
Par. 33.76 Io credo, per l' acume ch' io soffersi Del vivo raggio, ch' io sarei smarrito, Se gli occhi miei da lui fossero aversi. E mi ricorda ch' io fui più ardito Per questo a sostener tanto, ch' io giunsi L' aspetto mio col valor infinito. O abbondante grazia, ond' io presunsi Ficcar lo viso per la luce eterna Tanto, che la veduta vi consunsi!	I believe, from the keenness of the living ray that I endured, that I would have been lost if my eyes had been turned away from it. And I remember that because of this I was bolder to sustain it, until I joined my gaze with the infinite power. O abundant grace, by which I presumed to fix my sight through the eternal light so far that I consumed my vision there!
Par. 33.85 Nel suo profondo vidi che s' interna, Legato con amore in un volume, Ciò che per l' universo si squaderna; Sustanzia ed accidenti e lor costume, Quasi conflati insieme per tal modo,	In its depth I saw gathered within, bound with love into one volume, what is scattered like loose pages throughout the universe: substances and accidents and their relations, as though fused together in such a way that what I speak of is but a

225 The Sibyl of Cumae wrote her prophecies on leaves, which the wind scattered (Virgil, *Aeneid* 3 and 6).

ITALIAN

Che ciò ch' io dico è un semplice lume.
La forma universal di questo nodo
Credo ch' io vidi, perchè più di largo,
Dicendo questo, mi sento ch' io godo.
Un punto solo m' è maggior letargo,
Che venticinque secoli alla impresa,
Che fe' Nettuno ammirar l' ombra d' Argo.

Par. 33.97 Così la mente mia, tutta sospesa,
Mirava fissa immobile ed attenta,
E sempre di mirar faceasi accesa.
A quella luce cotal si diventa,
Che volgersi da lei per altro aspetto
È impossibil che mai si consenta;
Perocchè il ben ch' è del volere obbietto,
Tutto s' accoglie in lei, e fuor di quella
È difettivo ciò che lì è perfetto.
Omai sarà più corta mia favella,
Pure a quel ch' io ricordo, che di un fante
Che bagni ancor la lingua alla mammella.

ENGLISH

simple light. The universal form of this knot I believe I saw, because, in saying this, I feel my joy grow wider. A single moment is a greater oblivion to me than twenty-five centuries have been to the enterprise that made Neptune marvel at the shadow of the Argo.[226]

So my mind, wholly suspended, was gazing, fixed, motionless and intent, and was ever more kindled by gazing. In that light one becomes such that it is impossible one could ever consent to turn from it to any other sight; for the good, which is the object of the will, is all gathered in it, and outside it that is defective which there is perfect. Now my speech will fall shorter, even for what I remember, than that of an infant who still bathes his tongue at the breast.

THREE CIRCLES

Dante sees the Trinity as three circles and, within one of them, a human image.

ITALIAN

Par. 33.109 Non perchè più ch' un semplice sembiante
Fosse nel vivo lume ch' io mirava,
Che tal è sempre qual era davante;
Ma per la vista che s' avvalorava
In me guardando, una sola parvenza,
Mutandom' io, a me si travagliava:
Nella profonda e chiara sussistenza
Dell' alto lume parvemi tre giri
Di tre colori e d' una continenza;
E l' un dall' altro, come Iri da Iri,
Parea riflesso, e il terzo parea foco
Che quinci e quindi egualmente si spiri.

Par. 33.120 O quanto è corto il dire, e come fioco
Al mio concetto! e questo a quel ch' io vidi
È tanto, che non basta a dicer poco.
O luce eterna, che sola in te sidi,
Sola t' intendi, e da te intelletta
Ed intendente te, ami ed arridi!
Quella circulazion, che sì concetta
Pareva in te come lume riflesso,
Dagli occhi miei alquanto circonspetta,
Dentro da sè del suo colore stesso

ENGLISH

Not because there was more than a single appearance in the living light at which I gazed, which is always just as it was before; but through my sight, which grew stronger in me as I looked, one single appearance, as I changed, was transforming itself for me. In the deep and clear substance of the high light there appeared to me three circles of three colors and of one extent; and one seemed reflected by the other, as rainbow by rainbow, and the third seemed a fire breathed forth equally from the one and from the other.

O how scant speech is, and how feeble, beside my conception! And this, beside what I saw, is such that it is not enough to call it little. O eternal light, who alone abide in yourself, alone understand yourself, and, understood by yourself and understanding yourself, love and smile! That circling which, thus conceived, appeared in you as reflected light, when my eyes had gazed around it for a while, seemed to me painted within, in its own very color, with our image, so that my sight was wholly set upon it.

226 The Argo, Jason's ship, was held to be the first ever built, and Neptune marveled at its shadow on the sea; Dante places that voyage some twenty-five centuries before his own time.

ITALIAN	ENGLISH
Mi parve pinta della nostra effige, Per che il mio viso in lei tutto era messo.	
Par. 33.133 Qual è 'l geometra che tutto s' affige Per misurar lo cerchio, e non ritrova Pensando quel principio ond' egli indige; Tale era io a quella vista nuova: Veder voleva, come si convenne L' imago al cerchio, e come vi s' indova; Ma non eran da ciò le proprie penne, Se non che la mia mente fu percossa Da un fulgore, in che sua voglia venne. All' alta fantasia qui mancò possa; Ma già volgeva il mio disiro e il *velle*, Sì come rota ch' egualmente è mossa, L' amor che move il sole e l' altre stelle.	As is the geometer who sets himself wholly to measure the circle, and cannot find, by thinking, the principle he needs, so was I at that new sight: I wished to see how the image conformed to the circle and how it has its place there; but my own wings were not equal to that, except that my mind was struck by a flash of light in which its wish was fulfilled. Here power failed the high imagination; but already my desire and my *velle* [will] were turned, like a wheel that is evenly moved, by the Love that moves the sun and the other stars.[227]

227 The geometer is trying to "square the circle," to find a square equal in area to a given circle, a problem long sought and never solved.