

1: The Divine Comedy by Dante Alighieri

The author of La Commedia (The Divine Comedy), considered a masterpiece of world literature, Dante Alighieri was born Durante Alighieri in Florence, Italy, in , to a notable family of modest means.

His mother died when he was seven years old, and his father remarried, having two more children. At twelve years old, Dante was betrothed to Gemma di Manetto Donati, though he had already fallen in love with another girl, Beatrice Portinari, who he continued to write about throughout his life, though his interaction with her was limited. In his youth, Dante studied many subjects, including Tuscan poetry, painting, and music. He encountered both the Occitan poetry of the troubadours and the Latin poetry of classical antiquity, including Homer and Virgil. Along with Brunetto Latini, these poets became the leaders of Dolce Stil Novo "The Sweet New Style" , in which personal and political passions were the purpose of poetry. He later turned his attention to philosophy, which the character of Beatrice criticizes in Purgatorio. He also became a pharmacist, and in his twenties and thirties took an active part in local public affairs. Like most Florentines during his lifetime, Dante was affected by the Guelph-Ghibelline conflict, a political division of loyalty between the Holy Roman Emperor and the Papacy. On June 11, , he fought in the ranks at the battle of Campaldino on the side of the Guelphs, helping to bring forth a reformation of the Florentine constitution. After defeating the Ghibellines, the Guelphs themselves divided into two factions: While he was in Rome, the Black Guelphs destroyed much of the city, and established a new government. Dante received word that his assets had been seized and that he was considered an absconder, having left the city. Condemned to perpetual exile, Dante never returned to his beloved Florence. An outcast, Dante wandered Italy for several years, beginning to outline La Commedia, his great work. In , the military officer controlling Florence granted an amnesty to Florentines in exile, but the government of the city insisted that returning expatriots were required to pay a large fine and do public penance. Dante refused, preferring to remain in exile. Six years later, Dante died on September 13, in Ravenna, Italy, most likely of malarial fever. Guided at first by the character of Virgil, and later by his beloved Beatrice, Dante wrote of his own path to salvation, offering philosophical and moral judgments along the way. Dante is credited with inventing terza rima , composed of tercets woven into a linked rhyme scheme, and chose to end each canto of the The Divine Comedy with a single line that completes the rhyme scheme with the end-word of the second line of the preceding tercet. The tripartite stanza likely symbolizes the Holy Trinity, and early enthusiasts of terza rima, including Italian poets Boccaccio and Petrarch, were particularly interested in the unifying effects of the form. Also unlike the epic works that came before, The Divine Comedy was written in the vernacular Italian, instead of the more acceptable Latin or Greek. This allowed the work to be published to a much broader audience, contributing substantially to world literacy. Due to the monumental influence the work has had on countless artists, Dante is considered among the greatest writers to have lived. As the poet T. Eliot wrote, "Dante and Shakespeare divide the world between them, there is no third.

2: Dante: his life, times, and poetry

Dante's Divine Comedy, a landmark in Italian literature and among the greatest works of all medieval European literature, is a profound Christian vision of humankind's temporal and eternal destiny.

Ritratto di Dante, Angelo Bronzino, circa , via Wikimedia Commons Anyone who reads the Divine Comedy from start to finish is forced to confront the most important questions surrounding the nature of God, justice, sin, the afterlife, and love. Researchers now know for a fact that Dante was born in Florence in the year All that we know about his parents is that his mother died when Dante was rather young and that his father remarried soon afterwards. Guelf writer At the time Dante was growing up, Florence was undergoing a period of intellectual foment and political turmoil. The main political issue of the day was between the Guelfs and the Ghibellines. Put simply, the Guelfs believed in the primacy of the papacy, whereas the Ghibellines believed in giving power to the Holy Roman Emperor. Since Latini was a Guelf, he had lived in exile in France before the Guelfs took back power in Latini based his ideas of political philosophy and how a citizen should conduct himself from both ancient philosophers and the Bible. Poet and teacher The first poem Dante ever wrote was probably in his late teens. He sent his sonnet to all the prominent intellectuals at the time, which attracted the attention of a poet named Guido Cavalcanti. Dante credits Cavalcanti with inspiring him to write his poems in the vernacular, and Dante even dedicates his first book, *La Vita Nuova*, to Cavalcanti. Dante writes extremely significant cantos in *The Inferno* where he meets both Cavalcanti and Latini in hell. Although he notes his indebtedness to both these great men, Dante felt the need to abandon their teachings in his quest for ultimate truth. Beautiful Beatrice and *La Vita Nuova* Although Latini and Cavalcanti were extremely important influences on Dante, the most significant person Dante met during his youth was a girl by the name of Beatrice Portinari. Scholars believe that Beatrice was the daughter of a local banker by the name of Folco Portinari. Dante was 9 and Beatrice was 8 years old. Beatrice, on the other hand, married a banker. Both of these marriages were arranged, as was customary at the time. Published in , the work is a mixture of poems and prose called a prosimetrum. Many of the sonnets in this work were deeply indebted to a poet by the name of Guido Guinizelli. This new kind of poetry focused on the virtues a lady can bring out in her lover. It was also a reaction against the more fashionable municipal poetry at the time. A few key authors that influenced Dante at this time were Boethius and Cicero. Dante sided with the Whites in this struggle and became a public voice for White Guelf causes. Sadly, this allegiance would eventually lead to his exile from Florence. Dante was in Rome at the time as an emissary to the Pope. In , the new government condemned Dante to be burned at the stake. Luckily for Dante, he was able to escape with fellow White Guelf supporters. He would never set foot on his native Florence again. Dante in Exile, Domenico Peterlini attributed , circa , via Wikimedia Commons At the beginning of this period of exile, Dante composed a few polemical works such as *De Monarchia*, *De vulgari eloquentia*, and the *Convivio*. Many scholars see these works as laying the groundwork for what would become his greatest achievement: He would continue working on this text while traveling around Italy and possibly France till his death in *Inferno* by Dante Alighieri, via Wikimedia Commons Taking place between Good Friday and Easter in the year , the work is divided into three main sections: *Inferno* *Purgatory* *Paradise* The protagonist of this epic journey through hell, purgatory, and heaven is none other than Dante himself. The great Roman poet Virgil leads Dante through hell and purgatory, encountering the souls of popes, former friends, mythic beings, legendary men and women from history, and even the Devil along the way. When he reaches the summit of Mount Purgatory, Beatrice greets Dante and leads him through the celestial realms. This poem is often compared to a perfectly constructed cathedral due to both its structural perfection and its divine message. There are 33 cantos in each of the three sections, which plus an introductory canto in *Inferno* make a total of Philosophers, theologians, artists, mystics, occultists, scholars, and poets have been studying this work in detail ever since it was written. Instead of dealing with the epic struggles of mythic heroes as Virgil and Homer did, Dante made himself the subject of the epic and placed people he knew whether they were Popes or peasants in heaven, hell, or purgatory as he saw fit. The only other writer in the West that has had as significant impact on world literature would probably have to be Shakespeare. Check out

just a few great writers who have been directly inspired by Dante:

3: Alighieri, Dante (â€™) - The Divine Comedy: Index IJLM

The Divine Comedy (Italian: Divina Commedia [diˈviːna komˈmɛːdja]) is an Italian long narrative poem by Dante Alighieri, begun c. and completed in , a year before his death in

The exact date of his birth is unknown, although it is generally believed to be around This can be deduced from autobiographic allusions in the Divine Comedy. Its first section, the Inferno , begins, "Nel mezzo del cammin di nostra vita" "Midway upon the journey of our life" , implying that Dante was around 35 years old, since the average lifespan according to the Bible Psalm Some verses of the Paradiso section of the Divine Comedy also provide a possible clue that he was born under the sign of Gemini: In , the sun was in Gemini between approximately May 11 and June 11 Julian calendar. He was clad always in most seemly attire, such as befitted his ripe years. His face was long, his nose aquiline, and his eyes big rather than small. His jaws were large, and his lower lip protruded. He had a brown complexion, his hair and beard were thick, black, and curly, and his countenance was always melancholy and thoughtful. This suggests that Alighiero or his family may have enjoyed some protective prestige and status, although some suggest that the politically inactive Alighiero was of such low standing that he was not considered worth exiling. When Dante was 12, he was promised in marriage to Gemma di Manetto Donati, daughter of Manetto Donati, member of the powerful Donati family. But by this time Dante had fallen in love with another, Beatrice Portinari known also as Bice , whom he first met when he was only nine. Years after his marriage to Gemma he claims to have met Beatrice again; he wrote several sonnets to Beatrice but never mentioned Gemma in any of his poems. The exact date of his marriage is not known: In the following years, his name is occasionally recorded as speaking or voting in the various councils of the republic. Gemma bore Dante several children. Although several others subsequently claimed to be his offspring, it is likely that only Jacopo , Pietro, Giovanni, and Antonia were his actual children. Antonia later became a nun, taking the name Sister Beatrice. Education and poetry[edit] This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. It is known that he studied Tuscan poetry and that he admired the compositions of the Bolognese poet Guido Guinizelli â€™"whom in Purgatorio XXVI he characterized as his "father"â€™"at a time when the Sicilian school Scuola poetica Siciliana , a cultural group from Sicily , was becoming known in Tuscany. It was in the name of this love that Dante left his imprint on the dolce stil novo sweet new style, a term which Dante himself coined , and he would join other contemporary poets and writers in exploring never-before-emphasized aspects of love Amore. Love for Beatrice as Petrarch would show for Laura somewhat differently would be his reason for poetry and for living, together with political passions. In many of his poems, she is depicted as semi-divine, watching over him constantly and providing spiritual instruction, sometimes harshly. When Beatrice died in , Dante sought refuge in Latin literature. He then dedicated himself to philosophical studies at religious schools like the Dominican one in Santa Maria Novella. He took part in the disputes that the two principal mendicant orders Franciscan and Dominican publicly or indirectly held in Florence, the former explaining the doctrines of the mystics and of St. Bonaventure , the latter expounding on the theories of St. Nor speaking less on that account I go With Ser Brunetto, and I ask who are his most known and most eminent companions. Other studies are reported, or deduced from Vita Nuova or the Comedy, regarding painting and music. December Further information: Guelphs and Ghibellines Dante, like most Florentines of his day, was embroiled in the Guelphâ€™"Ghibelline conflict. To further his political career, he became a pharmacist. As a politician, he accomplished little but held various offices over some years in a city rife with political unrest. Although the split was along family lines at first, ideological differences arose based on opposing views of the papal role in Florentine affairs, with the Blacks supporting the Pope and the Whites wanting more freedom from Rome. The Whites took power first and expelled the Blacks. Dante was one of the delegates. Exile and death[edit] Pope Boniface quickly dismissed the other delegates and asked Dante alone to remain in Rome. At the same time November 1, , Charles of Valois entered Florence with the Black Guelphs, who in the next six days destroyed much of the city and killed many of their enemies. In March , Dante, a White Guelph by affiliation, along with the

Gherardini family, was condemned to exile for two years and ordered to pay a large fine. Florence under the Black Guelphs therefore considered Dante an absconder. He was condemned to perpetual exile; if he returned to Florence without paying the fine, he could have been burned at the stake. Dante, bitter at the treatment he received from his enemies, also grew disgusted with the infighting and ineffectiveness of his erstwhile allies and vowed to become a party of one. Later he is supposed to have lived in Lucca with a woman called Gentucca, who made his stay comfortable and was later gratefully mentioned in *Purgatorio*, XXIV. Some speculative sources claim he visited Paris between 1300 and 1302, and other sources even less trustworthy took him to Oxford: Dante saw in him a new Charlemagne who would restore the office of the Holy Roman Emperor to its former glory and also retake Florence from the Black Guelphs. He wrote to Henry and several Italian princes, demanding that they destroy the Black Guelphs. Mixing religion and private concerns in his writings, he invoked the worst anger of God against his city and suggested several particular targets that were also his personal enemies. The work is much more assured and on a larger scale than anything he had produced in Florence; it is likely he would have undertaken such a work only after he realized his political ambitions, which had been central to him up to his banishment, had been halted for some time, possibly forever. It is also noticeable that Beatrice has returned to his imagination with renewed force and with a wider meaning than in the *Vita Nuova*; in *Convivio* written c. 1300. Speaking of Virgil, Francesco notes in appreciative words that Dante followed the Roman classic in a poem called "Comedy" and that the setting of this poem or part of it was the underworld; i. *Paradiso* seems to have been published posthumously. In 1312 Henry assaulted Florence and defeated the Black Guelphs, but there is no evidence that Dante was involved. Some say he refused to participate in the assault on his city by a foreigner; others suggest that he had become unpopular with the White Guelphs, too, and that any trace of his passage had carefully been removed. He returned to Verona, where Cangrande I della Scala allowed him to live in certain security and, presumably, in a fair degree of prosperity. During the period of his exile Dante corresponded with Dominican theologian Fr. But for this, Florence required public penance in addition to a heavy fine. Dante refused, preferring to remain in exile. He refused to go, and his death sentence was confirmed and extended to his sons. He still hoped late in life that he might be invited back to Florence on honorable terms. For Dante, exile was nearly a form of death, stripping him of much of his identity and his heritage. He addressed the pain of exile in *Paradiso*, XVII 55-60, where Cacciaguida, his great-great-grandfather, warns him what to expect: You shall leave everything you love most: As for the hope of returning to Florence, he describes it as if he had already accepted its impossibility in *Paradiso*, XXV, 1-9: If it ever comes to pass that the sacred poem to which both heaven and earth have set their hand so as to have made me lean for many years should overcome the cruelty that bars me from the fair sheepfold where I slept as a lamb, an enemy to the wolves that make war on it, with another voice now and other fleece I shall return a poet and at the font of my baptism take the laurel crown He finished *Paradiso* and died in aged 56 while returning to Ravenna from a diplomatic mission to Venice, possibly of malaria contracted there. Bernardo Bembo, praetor of Venice, erected a tomb for him in 1468. On the grave, some verses of Bernardo Canaccio, a friend of Dante, dedicated to Florence:

4: Alighieri, Dante (1265–1321) - The Divine Comedy

Dante was an Italian poet and moral philosopher best known for the epic poem The Divine Comedy, which comprises sections representing the three tiers of the Christian afterlife: purgatory, heaven.

An initial canto, serving as an introduction to the poem and generally considered to be part of the first cantica, brings the total number of cantos to 100. It is generally accepted, however, that the first two cantos serve as a unitary prologue to the entire epic, and that the opening two cantos of each cantica serve as prologues to each of the three cantiche. Additionally, the verse scheme used, terza rima, is hendecasyllabic lines of eleven syllables, with the lines composing tercets according to the rhyme scheme aba, bcb, cdc, ded. Within each group of 9, 7 elements correspond to a specific moral scheme, subdivided into three subcategories, while 2 others of greater particularity are added to total nine. For example, the seven deadly sins of the Catholic Church that are cleansed in Purgatory are joined by special realms for the Late repentant and the excommunicated by the church. The core seven sins within Purgatory correspond to a moral scheme of love perverted, subdivided into three groups corresponding to excessive love Lust, Gluttony, Greed, deficient love Sloth, and malicious love Wrath, Envy, Pride. Dante is thirty-five years old, half of the biblical lifespan of 70 Psalms. Upper Hell, outside the city of Dis, for the four sins of indulgence lust, gluttony, avarice, anger; Circle 7 for the sins of violence; and Circles 8 and 9 for the sins of malice fraud and treachery. Added to these are two unlike categories that are specifically spiritual: Limbo, in Circle 1, contains the virtuous pagans who were not sinful but were ignorant of Christ, and Circle 6 contains the heretics who contradicted the doctrine and confused the spirit of Christ. The mountain has seven terraces, corresponding to the seven deadly sins or "seven roots of sinfulness. It is also drawn primarily from Christian theology, rather than from classical sources. Love, a theme throughout the Divine Comedy, is particularly important for the framing of sin on the Mountain of Purgatory. While the love that flows from God is pure, it can become sinful as it flows through humanity. Humans can sin by using love towards improper or malicious ends Wrath, Envy, Pride, or using it to proper ends but with love that is either not strong enough Sloth or love that is too strong Lust, Gluttony, Greed. Below the seven purges of the soul is the Ante-Purgatory, containing the Excommunicated from the church and the Late repentant who died, often violently, before receiving rites. Thus the total comes to nine, with the addition of the Garden of Eden at the summit, equaling ten. Christian souls arrive escorted by an angel, singing *In exitu Israel de Aegypto*. In his Letter to Cangrande, Dante explains that this reference to Israel leaving Egypt refers both to the redemption of Christ and to "the conversion of the soul from the sorrow and misery of sin to the state of grace. The Purgatorio is notable for demonstrating the medieval knowledge of a spherical Earth. During the poem, Dante discusses the different stars visible in the southern hemisphere, the altered position of the sun, and the various timezones of the Earth. At this stage it is, Dante says, sunset at Jerusalem, midnight on the River Ganges, and sunrise in Purgatory. After an initial ascension, Beatrice guides Dante through the nine celestial spheres of Heaven. These are concentric and spherical, as in Aristotelian and Ptolemaic cosmology. While the structures of the Inferno and Purgatorio were based on different classifications of sin, the structure of the Paradiso is based on the four cardinal virtues and the three theological virtues. The first seven spheres of Heaven deal solely with the cardinal virtues of Prudence, Fortitude, Justice and Temperance. The final four incidentally are positive examples of the cardinal virtues, all led on by the Sun, containing the prudent, whose wisdom lighted the way for the other virtues, to which the others are bound constituting a category on its own. Mars contains the men of fortitude who died in the cause of Christianity; Jupiter contains the kings of Justice; and Saturn contains the temperate, the monks who abided by the contemplative lifestyle. The seven subdivided into three are raised further by two more categories: Topping them all is the Empyrean, which contains the essence of God, completing the 9-fold division to 100. The Paradiso is consequently more theological in nature than the Inferno and the Purgatorio. Woodcut for Inferno, canto 1, by Pietro di Piasi, Venice, 1492. The original printing press is on display in the Oratorio della Nunziatella in Foligno.

Summary. Dante Alighieri is the author of the Divine Comedy. He is a famous Italian epic poet. Dante was born into a middle-class Florentine family.

He sees a sun-drenched mountain in the distance, and he tries to climb it, but three beasts, a leopard, a lion, and a she-wolf, stand in his way. Dante is forced to return to the forest where he meets the spirit of Virgil, who promises to lead him on a journey through Hell so that he may be able to enter Paradise. Dante agrees to the journey and follows Virgil through the gates of Hell. The two poets enter the vestibule of Hell where the souls of the uncommitted are tormented by biting insects and damned to chase a blank banner around for eternity. The poets reach the banks of the river Acheron where souls await passage into Hell proper. The ferryman, Charon, reluctantly agrees to take the poets across the river to Limbo, the first circle of Hell, where Virgil permanently resides. In Limbo, the poets stop to speak with other great poets, Homer, Ovid, Horace, and Lucan, and then enter a great citadel where philosophers reside. Dante and Virgil enter Hell proper, the second circle, where monster, Minos, sits in judgment of all of the damned, and sends them to the proper circle according to their sin. Here, Dante meets Paolo and Francesca, the two unfaithful lovers buffeted about in a windy storm. The poets move on to the third circle, the Gluttons, who are guarded by the monster Cerberus. These sinners spend eternity wallowing in mud and mire, and here Dante recognizes a Florentine, Ciaccio, who gives Dante the first of many negative prophesies about him and Florence. Upon entering the fourth circle, Dante and Virgil encounter the Hoarders and the Wasters, who spend eternity rolling giant boulders at one another. They move to the fifth circle, the marsh comprising the river Styx, where Dante is accosted by a Florentine, Filippo Argenti; he is amongst the Wrathful that fight and battle one another in the mire of the Styx. The city of Dis begins Circle VI, the realm of the violent. The poets enter and find themselves in Circle VI, realm of the Heretics, who reside among the thousands in burning tombs. The poets then begin descending through a deep valley. Here, they meet the Minotaur and see a river of boiling blood, the Phlegethon, where those violent against their neighbors, tyrants, and war-makers reside, each in a depth according to their sin. Virgil arranges for the Centaur, Nessus, to take them across the river into the second round of circle seven, the Suicides. Here Dante speaks with the soul of Pier delle Vigne and learns his sad tale. In the third round of Circle VII, a desert wasteland awash in a rain of burning snowflakes, Dante recognizes and speaks with Capaneus, a famous blasphemer. He also speaks to his beloved advisor and scholar, Brunetto Latini. This is the round held for the Blasphemers, Sodomites, and the Usurers. The first chasm houses the Panderers and the Seducers who spend eternity lashed by whips. The second chasm houses the Flatterers, who reside in a channel of excrement. The third chasm houses the Simonists, who are plunged upside-down in baptismal fonts with the soles of their feet on fire. Dante speaks with Pope Nicholas, who mistakes him for Pope Boniface. In the fourth chasm, Dante sees the Fortune Tellers and Diviners, who spend eternity with their heads on backwards and their eyes clouded by tears. At the fifth chasm, the poets see the sinners of Graft plunged deeply into a river of boiling pitch and slashed at by demons. At the sixth chasm, the poets encounter the Hypocrites, mainly religious men damned to walk endlessly in a circle wearing glittering leaden robes. The chief sinner here, Caiaphas, is crucified on the ground, and all of the other sinners must step on him to pass. Two Jovial friars tell the poets the way to the seventh ditch, where the Thieves have their hands cut off and spend eternity among vipers that transform them into serpents by biting them. They, in turn, must bite another sinner to take back a human form. At the eighth chasm Dante sees many flames that conceal the souls of the Evil Counselors. Dante speaks to Ulysses, who gives him an account of his death. At the ninth chasm, the poets see a mass of horribly mutilated bodies. They were the sowers of discord, such as Mahomet. They are walking in a circle. By the time they come around the circle, their wounds knit, only to be opened again and again. They arrive at the tenth chasm the Falsifiers. Here they see the sinners afflicted with terrible plagues, some unable to move, some picking scabs off of one another. They arrive at the ninth circle. It is comprised of a giant frozen lake, Cocytus, in which the sinners are stuck. Dante believes that he sees towers in the distance, which turn out to be the Giants. One of the Giants, Antaeus, takes the poets on his palm and gently places

them at the bottom of the well. Circle IX is composed of four rounds, each housing sinners, according to the severity of their sin. In the first round, Caina, the sinners are frozen up to their necks in ice. In the second round, Antenora, the sinners are frozen closer to their heads. Here, Dante accidentally kicks a traitor in the head, and when the traitor will not tell him his name, Dante treats him savagely. In the third round, Ptolomea, where the Traitors to Guests reside, Dante speaks with a soul who begs him to take the ice visors, formed from tears, out of his eyes. Dante promises to do so, but after hearing his story refuses. The fourth round of Circle IX, and the very final pit of Hell, Judecca, houses the Traitors to Their Masters, who are completely covered and fixed in the ice, and Satan, who is fixed waist deep in the ice and has three heads, each of which is chewing a traitor: Judas, Brutus, and Cassius. They enter the upper world just before dawn on Easter Sunday, and they see the stars overhead. Next About The Divine Comedy: As the poets reach the final circle of Hell called Judecca, in what condition do they find the sinners there? Completely encased in ice Full of remorse upon their complete removal from God Writhing in their own, personal, agonies.

Dante's verse collection entitled Vita Nuova (The New Life), though not of the stature of The Divine Comedy, is well known for its exaltation of Beatrice, an idealized figure who inspired love poetry imbued with a fervent religious www.enganchecubano.com was born in Florence in

Get a complete paper today. In this poem, Dante gets lost in the darkness of the woods that sheds shivers down his spine. Dante travels into Inferno and Purgatory to get into Heaven. This journey is a mirror of the results of living a sinful life and the heavenly glory that sinners will not encounter if they continue with their sinful ways. Dante sees a mountain at a distance and moves towards it with an aim of ascending to the top. However, he encounters three beasts that block his way namely; a she-wolf, a leopard, and a lion. The spirit makes a promise to guide him in his journey through Purgatory to enable him reach the Paradise. In Hell, Dante encounters the horrible reprimand meted out on sinners because of their sinful lives when on earth. In this section, the souls of those who were saved when on earth make repentance for their sinful ways where they are purified prior to going to Heaven. In the final part, Dante gets into Heaven. When heading there, he sails across the space and encounters several planets populated with saints. After witnessing the greatness of the mighty God on the throne, Dante goes back to earth and writes this poem.

Inferno This is the first part of the poem. Just like a person in exile, Dante feels overwhelmed by the happenings in his life at the start of Inferno. The sinful souls in Hell are the ones who never repented during their stay on earth. As such, they are committed to Hell to answer for the sins they did when they were on earth. For instance, in the circle number eight in Hell is where sorcerers with dark magic that they used to foresee the future have their heads rewound backwards in a painful way for eternity. In Hell, its structure is arranged in a way that resembles an inverted cone. After entry into Hell, the first division consists of the unbaptized souls as well as pagans who were born prior to the coming of Jesus Christ. Such people as Dante points are Virgil, Plato, and Aristotle. The second division is made of lust sinners, the third division is made of gluttony sinners, the fourth division is made of greed sinners, and the fifth division is made of rage and depression sinners. The sixth division is made of heretics, the seventh division is made of violence perpetrators, the eighth division is made of deceivers, and the ninth division is made of betrayers of trust. In Purgatory, sinful souls that were repentant when on earth are subjected to a painful cleansing to get rid of all their sinful nature and thus get into Heaven after purification. Unlike those committed to Hell, the souls committed to Purgatory accept the punishment meted out on them because it is through it that they are cleansed and made ready to enter into Heaven. As they undertake their punishment, the souls in Purgatory glorify and give praise to God and beg Dante to plead with people on earth to remember them in prayers. In the seventh division just after Purgatory, at the peak of the mountain, is the paradise on earth. At this division, Virgil vanishes and the next guide appears. Paradise or Heaven

On reaching the last part, Virgil disappears because he is a pagan and thus cannot get into Heaven. Beatrice replaces Virgil in guiding Dante through Heaven. This is symbolic of the link between God and humanity with Jesus Christ as the ultimate mediator. Additionally, Dante praises Beatrice as his mediator and guide toward his eternal journey to meet God. This part, Heaven, is stratified into nine divisions, which are symbolic of the nine planets. It is characterized with music, sweet melodies, and happiness. The souls and other supernatural beings live in the presence of the holiness of God.

Composition When reading this poem for the first time, one encounters a very unique problem of a different society, religion, culture, and political structure where everything is under the control papacy. The presented Hell on earth is symbolic of a huge funnel at the core of the universe that was allegedly formed when Lucifer and his followers were through out of Paradise after they rebelled. The sins of the souls of individuals become excessively traitorous, spiteful, murderous, and offensive as Dante moves downwards from one division to the other. The divisions end with the Satan devouring the top most traitors of all times. Allegorically, the poem is hard to understand for a normal reader than its symbolic significance. The Inferno Hell part is at the center of the universe and has nine circles In Purgatory, Dante encounters the souls that are ready to soar into Heaven after purification through punishment. The final part is Heaven, which is characterized with music, sweet melodies, and happiness. Heaven is stratified into nine

divisions, which are symbolic of the nine planets. Works Cited Alighieri, Dante. The World View Library, The original model papers from our writers may be used in the following ways: As a source of additional understanding of the subject, references direct citing and paraphrasing depending on if your institution accepts paraphrasing and how it defines plagiarism.

7: Divine Comedy - Wikipedia

The Divine Comedy. Dante's years of exile were years of difficult peregrinations from one place to another as he himself repeatedly says, most effectively in Paradiso [XVII], in Cacciaguida's moving lamentation that "bitter is the taste of another man's bread and heavy the way up and down another man's stair."

Even so, its allegorical form allows these to function as symbols. The poet tells his readers in the first line of the *Inferno* that he is midway through life, and indeed Dante would have been thirty-five years of age in 1300. Though he maintains present tense throughout the poem, he is, however, actually writing in the years that follow the events that he describes. This extraordinary method allows the Poet to place what amounts to prophetic utterance in the mouth of the Pilgrim. Dante thus maintains and further develops the thesis of *The New Life*, that the progress of the Pilgrim corresponds directly to the progress of the Poet. The literal journey that the Pilgrim undertakes toward the Beatific Vision succeeds only insofar as the Poet can transcend the finite barriers that signification imposes upon language. If one understands the task of the poem in these terms, the exponential symbolism of *The Divine Comedy* becomes inescapably clear. Like every human being, Dante carries the intellectual burden of what has formed him. At midlife, this includes the historical influences of his time and the artistic influences of what he has read. His inspiration for doing this is the same feminine persona that appears in *The New Life*, though in *The Divine Comedy* Dante specifically identifies her as Beatrice. Her name implies the grace that she represents, and it is noteworthy that she intercedes with St. Lucy, patroness of the blind, and with the Blessed Virgin Mary to set the Pilgrim on the course toward Paradise. Beatrice thus represents efficient grace, Lucy illuminating grace, and Mary prevenient grace. Vergil represents the achievement of pre-Christian antiquity. His poem the *Aeneid* c. Dante, if successful in his journey as Pilgrim and Poet, will synthesize the epic of classical antiquity with the allegory of biblical literature. Understandably, the Pilgrim protests to Vergil that he is neither Aeneas nor St. In reality, they are one and the same journey, and Dante undertakes both tasks simultaneously in *The Divine Comedy*. Past that point the pre-Christian past cannot venture. The sins of the Leopard are serious but unpremeditated. Paolo da Malatesta and Francesca, the adulterous lovers of *Inferno* 5, are good representatives of this grouping. Gianciotto caught Paolo and Francesca in adultery and murdered them both. Even so, he makes the immediate cause of their adultery their reading of a book, the tale of Guinevere and Lancelot. Guinevere, too, had married a man older than she, King Arthur of Camelot; like Francesca, she fell in love with a handsome younger man. Dante thus describes seduction by language, calling the book that Paolo and Francesca read a panderer. Its language has seductive charms but was wrongly directed. Paolo and Francesca burn intertwined in a single flame in punishment for their sin, but their punishment effectively extends their passion into eternity. The topographical arrangement implies degrees of offense, yet all sinners in Hell have mortally offended God. Gyre imagery continues as the Pilgrim and Vergil ascend Mount Purgatory. Though its gyres are more discrete than those of Hell, the chaos of sin rules within each of its precincts, mitigated only to the degree that the sinners trust in the divine mercy that will allow them to reach Heaven. At its summit is an earthly paradise corresponding to Eden, as well as to the Elysium of *Aeneid* 6. Logically, Vergil cannot venture beyond this stage both because of his status as pre-Christian and because of his achievement as a poet. As Purgatory implies the reconstitution of a soul, its mountain requires an ascent that corresponds to the descent through Hell. These vanish singly as the soul ascends each cornice. The Pilgrim grows in his appreciation of the unspoken word as the Poet grows in his ability to express the ineffable in words whose signification is conventionally finite. It is in *Purgatorio* 30 that the Pilgrim, awakened in the Edenic paradise by the approach of Beatrice, realizes that Vergil is no longer with him. The fears of the Pilgrim at this apparent abandonment by his guide correspond to those of the Poet, who realizes that from this point the artistic task is his alone. This realization creates impressive tension between the status of the journey, whose successful outcome would appear assured, and the task of the Poet, whose task of reconciling heavily weighted allegorical language with the limitless signification of the infinite necessary to describe the nature of Heaven grows more challenging. The poetry of *Paradiso* does assume a more mystical character, which enlists the full imaginative powers of the reader. In a way impossible in either

the Inferno or the Purgatorio, the reader becomes a participant in the transforming experience that Heaven imposes. The gyres recur, though as circles of the blessed grouped around the Beatific Vision. Even among those saved, the capacity to appreciate the infinite varies directly with their distance from the Vision itself. Beatrice now assumes an active role in the direction of the Pilgrim. They rise from the earth into the heavenly Empyrean, the abode of God, within which revolves the Primum Mobile, the swiftest and outermost of the heavens. The light of the sun, the music of the spheres, and the gaze of Beatrice, all representing spiritual illumination and enlightenment, increasingly fill the cantos of the Paradiso and replace the doubt, darkness, and periodic faintings of the Pilgrim on his passage through Hell and Purgatory. Much emphasis rests upon the degrees of happiness that the blessed of Heaven experience. Piccarda dei Donati and the Empress Constance both reside in a lesser sphere of bliss; both had been forced to leave the spiritual life that they would have preferred and enter into forced marriages. Even so, Piccarda and Constance experience a full measure of happiness. In another paradox, they know the infinite bliss of Heaven to the full measure of their ability to comprehend it. Their joy is no less than that of the souls that are closer to the Beatific Vision, even though they reside within a considerably lower sphere. In the Ptolemaic cosmos, which informs *The Divine Comedy*, all the planets including for Dante the Sun and Moon orbit the earth upon a series of transparent concentric spheres. These celestial spheres provide the external order that characterizes Heaven. They guide the seven heavenly bodies that circle the earth: This conception of Heaven is another means by which the Poet allows his poem to move beyond limited signification and approach the unchanging infinity of First Cause. Central to portrayal of the Primum Mobile is the symbol of the Celestial Rose. White petals rise in a thousand tiers, and upon these sit the blessed: Beams of divine glory, comparable to sunbeams but carried by angels, bear divine love to the created world, not of necessity but from divine graciousness. He compares himself to the geometer, who knows it is theoretically possible to square the circle, yet he recognizes the limitations that language imposes upon any attempt to describe accurately what he sees. The image of divinity seems self-sufficient, self-defined, simultaneously that of the Pilgrim and of all humanity.

8: Dante Alighieri - Wikipedia

Dante's overt rhyme scheme is only the initial framework by which the verse structure moves forward. Within the terza rima, Dante is the greatest exemplar in literary history of the principle that good poetry does not just rhyme at the end of the lines, it rhymes all along the line.

Dante the Poet is a stern, moralistic individual who acts as the supreme judge and decides who belongs in Hell and, like Minos the monster judge, decides which circle of Hell each sinner belongs in. This Dante is unswerving in his judgment. He can find little extenuating circumstances, and the sinner is judged by the strictest and harshest standards. For example, Dante the Poet lived in the household of the nephew of Francesca da Rimini, and he knew how she was betrayed in her marriage – how she was led to believe that her marriage was to be with the handsome and debonair young Paolo, but after her marriage, she discovered she was married to the deformed older brother. Her adultery was not a deliberate contrived matter; it was instead a gentle lapsing of the will; Yet, Dante the Poet places her in Hell. But Dante the Pilgrim swoons and faints when he hears her story in Hell. Dante the Pilgrim is a man who has, himself, been lost in a dark wood, and he is sympathetic to others who have strayed from the right path. As they begin their journey, Dante shows all of the concern for the condemned that any humane, sympathetic person would show when confronted with the sufferings of the sinners. However, during his journey through Hell, Dante changes significantly as a pilgrim. This change is first and most wonderfully exhibited when Dante and Virgil arrive in Limbo. When they approach the Circle of the Poets, Dante is invited to join them. Dante the Pilgrim is overwhelmed, as he should be, to be so honored and flattered by an invitation to join a group of the most outstanding and exalted poets of the world. Dante the Pilgrim feels unworthy to join this group, but, remember, it was Dante the Poet who issued the invitation. Thus, Dante the Poet, being invited to join these great classical poets, sees himself as one of their number. And then as noted above, the reactions of both pilgrim and poet to the plight of Francesca present the same dichotomy of emotions – stern in judgment, but faint and swooning in emotional response. The responses change only slightly when Dante confronts the Gluttons in the next circle. Ciaccio, known as "the pig" – a common term in many languages for a Glutton – recognizes Dante the Pilgrim. Dante tries to recognize him, and failing that, he tries to assuage the feelings of this fellow Florentine by telling him that perhaps his "suffering" has changed his appearance. When Dante hears his name, he then remembers Ciaccio as a "happy-go-lucky" fellow who was very pleasant and well liked. Dante treats him kindly and tells him, "Ciaccio, your distress weighs upon me so that it moves me to tears. Thus, this far up in Hell, Dante is considerate for the feelings of the sinners and feels distress for the punishment they suffer. However, Dante begins to lose some of his compassion beginning with Circle V. Here, the wrathful are striking at everyone, and Dante, as one strikes at him, defends himself. His behavior indicates that he is changing according to the nature of the sinners and their sins. How else could one respond to the wrathful and violent except in their own manner? Through the lower parts of Hell, Dante is often fearful and constantly turns to Virgil for protection or for comfort. But he is reassured by Virgil. However, on some occasions, Dante becomes afraid when Virgil, himself, shows signs of confusion and weakness. Dante has to rely on Virgil, who symbolizes human reason and wisdom, to deliver him from Hell, and when his guide shows signs of failure or weakness, Dante the Pilgrim then becomes irritated and fearful. But the reader should know that Dante the Poet causes this confusion, so as to illustrate the limitations and fallibility of pure reason. Finally, when Dante reaches the ninth circle, Virgil upbraids Dante for pausing and weeping at these suffering shades. There is no time for pure emotion at this point, the end of their journey is near; time is growing short, and Virgil must move Dante the Pilgrim along, even if this means that Virgil must take a harsher approach with Dante the Pilgrim. The reader must remember that Dante the Pilgrim is still utterly human and that his emotions change with each new encounter with a sinner, and Dante the Poet is forcing Dante the Pilgrim to realize that his pity does not change the fate of these sinners. He tries to get the shade to identify himself, but the shade refuses. But then, Dante comes to the final sinners, Ugolino and Ruggieri, deepest in the frozen lake of ice, with Ugolino gnawing on the head and brains of his companion. Here, however, Dante the Pilgrim only

inquires, "Why do you show such a bestial appetite for your neighbor that you chew on him so ravenously? Thus, one of the most horrible sinners in Hell gives a story that does not mention the reason for his punishment in Hell. Instead, it focuses on his betrayal and the punishment that he underwent at the hands of Ruggieri. With Dante the Poet telling this story, pity and fear and horror are all evoked. Thus, in the final part of Hell, the two Dantes are united. Note that the souls in upper Hell want to be remembered on Earth, while the souls in lower Hell are reluctant to even give Dante their names. Next Quiz Pop Quiz! As the poets reach the final circle of Hell called Judecca, in what condition do they find the sinners there? Completely encased in ice Full of remorse upon their complete removal from God Writhing in their own, personal, agonies.

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Dante the Pilgrim feels unworthy to join this group, but, remember, it was Dante the Poet who issued the invitation. Thus, Dante the Poet, being invited to join these great classical poets, sees himself as one of their number.

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

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

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