

The Inferno A Verse Translation By Robert Hollander And Jean Hollander

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The Inferno of Dante - Dante Alighieri 1865

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Divine Comedies for the New Millennium - Ronald de Rooy 2003

Annotation Elizabeth A. Kaye specializes in communications as part of her coaching and consulting practice. She has edited Requirements for Certification since the 2000-01 edition.

Approaches to Teaching Dante's Divine Comedy - Christopher Kleinhenz 2020-02-01

Dante's Divine Comedy can compel and shock readers: it combines intense emotion and psychological insight with medieval theology and philosophy. This volume will help instructors lead their students through the many dimensions--historical, literary, religious, and ethical--that make the work so rewarding and enduringly relevant yet so difficult. Part 1, "Materials," gives instructors an overview of the important scholarship on the Divine Comedy. The essays of part 2, "Approaches," describe ways to teach the work in the light of its contemporary culture and ours. Various teaching situations (a first-year seminar, a creative writing class, high school, a prison) are considered, and the many available translations are discussed.

Reading Dante: From Here to Eternity - Prue Shaw 2014-02-10

One of the world's foremost Dante authorities helps readers through the literary experience of The Divine Comedy, explaining the melding of poetry and mythology in the context of 14th-century Florence and what it still means for modern day readers.

Aeneid - Virgil 1890

Purgatorio - Dante 2012-07-25

Jean Hollander, an accomplished poet, and Robert Hollander, a renowned scholar and master teacher, whose joint translation of the Inferno was acclaimed as a new standard in English, bring their respective gifts to Purgatorio in an arresting and clear verse translation. Featuring the original Italian text opposite the translation, their edition offers an extensive and accessible introduction as well as generous historical and interpretive commentaries that draw on centuries of scholarship and Robert Hollander's own decades of teaching and research. In the second book of Dante's epic poem The Divine Comedy, Dante has left hell and begins the ascent of the mount of purgatory. Just as hell had its circles, purgatory, situated at the threshold of heaven, has its terraces, each representing one of the seven mortal sins. With Virgil again as his guide, Dante climbs the mountain; the poet shows us, on its slopes, those whose lives were variously governed by pride, envy, wrath, sloth, avarice, gluttony, and lust. As he witnesses the penance required on each successive terrace, Dante often feels the smart of his own sins. His reward will be a walk through the garden of Eden, perhaps the most

remarkable invention in the history of literature.

Dante's Inferno, a New Translation in Terza Rima - Robert M. Torrance 2011-07-27

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

The Divine Comedy of Dante Alighieri - Robert M. Durling 2010-10-07

Robert Durling's spirited new prose translation of the Paradiso completes his masterful rendering of the Divine Comedy. Durling's earlier translations of the Inferno and the Purgatorio garnered high praise, and with this superb version of the Paradiso readers can now traverse the entirety of Dante's epic poem of spiritual ascent with the guidance of one of the greatest living Italian-to-English translators. Reunited with his beloved Beatrice in the Purgatorio, in the Paradiso the poet-narrator journeys with her through the heavenly spheres and comes to know "the state of blessed souls after death." As with the previous volumes, the original Italian and its English translation appear on facing pages. Readers will be drawn to Durling's precise and vivid prose, which captures Dante's extraordinary range of expression--from the high style of divine revelation to colloquial speech, lyrical interludes, and scornful

diatribes against corrupt clergy. This edition boasts several unique features. Durling's introduction explores the chief interpretive issues surrounding the *Paradiso*, including the nature of its allegories, the status in the poem of Dante's human body, and his relation to the mystical tradition. The notes at the end of each canto provide detailed commentary on historical, theological, and literary allusions, and unravel the obscurity and difficulties of Dante's ambitious style. An unusual feature is the inclusion of the text, translation, and commentary on one of Dante's chief models, the famous cosmological poem by Boethius that ends the third book of his *Consolation of Philosophy*. A substantial section of Additional Notes discusses myths, symbols, and themes that figure in all three canticles of Dante's masterpiece. Finally, the volume includes a set of indexes that is unique in American editions, including Proper Names Discussed in the Notes (with thorough subheadings concerning related themes), Passages Cited in the Notes, and Words Discussed in the Notes, as well as an Index of Proper Names in the text and translation. Like the previous volumes, this final volume includes a rich series of illustrations by Robert Turner.

Vita Nuova - Dante Alighieri 2022-03-22

A sparkling translation that gives new life in English to Dante's *Vita Nuova*, his transcendent love poems and influential statement on the art and power of poetry, and the most widely read of his works after the *Inferno*. A Penguin Classic Dante was only nine years old when he first met young Beatrice in Florence. Loving her for the rest of his life with a devotion undiminished by even her untimely death, he would dedicate himself to transfiguring her, through poetry, into something far more than a muse—she would become the very proof of love as transcendent spiritual power, and the adoration of her a radiant path into a “new life.” Censored by the Church, written in the Tuscan vernacular rather than Latin, exploding the courtly love tradition of the medieval troubadours, and employing an unprecedented hybrid form to link the thirty-one poems with prose commentary, *Vita Nuova*, first published in 1294, represents both an innovation in the literature of love and the work of Dante's that brings this extraordinary poet into clearest view. This limpid new translation, based on the latest authoritative Italian edition and featuring the Italian on facing pages, captures the ineffable quality of a work that has inspired the likes of Ralph Waldo Emerson, Charles Baudelaire, T. S. Eliot, Jorge Luis Borges, Robert Penn Warren, and Louise Glück, and sustains the long afterlife of a masterpiece that is itself a key to the ultimate poetic journey into the afterlife, *The Divine Comedy*. For more than seventy years, Penguin has been the leading publisher of classic literature in the English-speaking world. With more than 1,700 titles, Penguin Classics represents a global bookshelf of the best works throughout history and across genres and disciplines. Readers trust the series to provide authoritative texts enhanced by introductions and notes by distinguished scholars and contemporary authors, as well as up-to-date translations by award-winning translators.

The Divine Comedy - Dante Alighieri 2019-06-29

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

Writers & Company - Eleanor Wachtel 1994

Inferno - Dante Alighieri 2008

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

Lectura Dantis - Allen Mandelbaum 1999-02-01

The California *Lectura Dantis* is the long-awaited companion to the three-volume verse translation by Allen Mandelbaum of Dante's *Divine Comedy*. Mandelbaum's translation, with facing original text and with illustrations by Barry Moser, has been praised by Robert Fagles as "exactly what we have waited for these years, a Dante with clarity, eloquence, terror, and profoundly moving depths," and by the late James Merrill as "lucid and strong . . . with rich orchestration . . . overall sweep and felicity . . . and countless free, brilliant, utterly Dantesque strokes." Charles Simic called the work "a miracle. A lesson in the art of translation and a model (an encyclopedia) for poets. The full range and richness of American English is displayed as perhaps never before." This collection of commentaries on the first part of the *Comedy* consists of commissioned essays, one for each canto, by a distinguished group of international scholar-critics. Readers of Dante will find this *Inferno* volume an enlightening and indispensable guide, the kind of lucid commentary that is truly adapted to the general reader as well as the student and scholar.

Inferno - Dante (Alighieri) 2000

The most cogent English translation of Dante's classic poem in years brings the epic poem of hell into the modern English language with subtle shadings of meaning intact.

Dante's Inferno, The Indiana Critical Edition - Dante Alighieri 1995-06-22

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

Dante's Divine Comedy - Dante Alighieri 1858

The Complete Poems - Walt Whitman 2004-08-26

In 1855 Walt Whitman published *Leaves of Grass*, the work which defined him as one of America's most influential voices, and which he added to throughout his life. A collection of astonishing originality and intensity, it spoke of politics, sexual emancipation and what it meant to be an American. From the joyful 'Song of Myself' and 'I Sing the Body Electric' to the elegiac 'When Lilacs Last in the Dooryard Bloom'd', Whitman's art fuses oratory, journalism and song in a vivid celebration of humanity.

Inferno - Dante Alighieri 2015-11-16

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

The Dante Club - Matthew Pearl 2003-02-04

NEW YORK TIMES BESTSELLER • Before *The Dante Chamber*, there was *The Dante Club*: "an ingenious thriller that . . . brings Dante Alighieri's *Inferno* to vivid, even unsettling life."—*The Boston Globe* "With intricate plots, classical themes, and erudite characters . . . what's not to love?"—Dan Brown, author of *The Da Vinci Code* and *Origin* Boston, 1865. The literary geniuses of the Dante Club—poets and Harvard professors Henry Wadsworth Longfellow, Dr. Oliver Wendell Holmes, and James Russell Lowell, along with publisher J. T. Fields—are finishing America's first translation of *The Divine Comedy*. The powerful Boston Brahmins at Harvard College are fighting to keep Dante in obscurity, believing the infiltration of foreign superstitions to be as corrupting as the immigrants arriving at Boston Harbor. But as the members of the Dante Club fight to keep a sacred literary cause alive, their plans fall apart when a series of murders erupts through Boston and Cambridge. Only this small group of scholars realizes that the gruesome killings are modeled on the descriptions of Hell's punishments from Dante's *Inferno*. With the lives of the Boston elite and Dante's literary future in the New World at stake, the members of the Dante Club must find the killer before the authorities discover their secret. Praise for

The Dante Club “Ingenious . . . [Matthew Pearl] keeps this mystery sparkling with erudition.”—Janet Maslin, *The New York Times* “Not just a page-turner but a beguiling look at the U.S. in an era when elites shaped the course of learning and publishing. With this story of the Dante Club’s own descent into hell, Mr. Pearl’s book will delight the Dante novice and expert alike.”—*The Wall Street Journal* “[Pearl] ably meshes the . . . literary analysis with a suspenseful plot and in the process humanizes the historical figures. . . . A divine mystery.”—*People* (Page-turner of the Week) “An erudite and entertaining account of Dante’s violent entrance into the American canon.”—*Los Angeles Times* “A hell of a first novel . . . The Dante Club delivers in spades. . . . Pearl has crafted a work that maintains interest and drips with nineteenth-century atmospherics.”—*San Francisco Chronicle*

To Write As If Already Dead - Kate Zambreno 2021-06-08

To Write As If Already Dead circles around Kate Zambreno’s failed attempts to write a study of Hervé Guibert’s *To the Friend Who Did Not Save My Life*. In this diaristic, transgressive work, the first in a cycle written in the years preceding his death, Guibert documents with speed and intensity his diagnosis and disintegration from AIDS and elegizes a character based on Michel Foucault. The first half of *To Write As If Already Dead* is a novella in the mode of a detective story, searching after the mysterious disappearance of an online friendship after an intense dialogue on anonymity, names, language, and connection. The second half, a notebook documenting the doubled history of two bodies amid another historical plague, continues the meditation on friendship, solitude, time, mortality, precarity, art, and literature. Throughout this rigorous, mischievous, thrilling not-quite study, Guibert lingers as a ghost companion. Zambreno, who has been pushing the boundaries of literary form for a decade, investigates his methods by adopting them, offering a keen sense of the energy and confessional force of Guibert’s work, an ode to his slippery, scarcely classifiable genre. The book asks, as Foucault once did, “What is an author?” Zambreno infuses this question with new urgency, exploring it through the anxieties of the internet age, the ethics of friendship, and “the facts of the body”: illness, pregnancy, and death.

The Inferno - Dante 2002-01-08

“Probably the most finely accomplished and . . . most enduring” translation (*Los Angeles Times Book Review*) of this essential work of world literature—from a renowned scholar and master teacher of Dante and an accomplished poet. “The Hollanders . . . act as latter-day Virgils, guiding us through the Italian text that is printed on the facing page.”—*The Economist* The epic grandeur of Dante’s masterpiece has inspired readers for 700 years, and has entered the human imagination. But the further we move from the late medieval world of Dante, the more a rich understanding and enjoyment of the poem depends on knowledgeable guidance. Robert Hollander and Jean Hollander have written a beautifully accurate and clear verse translation of the first volume of Dante’s epic poem, the *Divine Comedy*. Featuring the original Italian text opposite the translation, this edition also offers an extensive and accessible introduction and generous commentaries that draw on centuries of scholarship as well as Robert Hollander’s own decades of teaching and research. The Hollander translation is the new standard in English of this essential work.

Purgatorio - Dante Alighieri 1980

The Inferno of Dante - Dante 1994-12-31

This widely praised version of Dante’s masterpiece, which won the *Los Angeles Times Book Prize* and the *Harold Morton Landon Translation Award of the Academy of American Poets*, is more idiomatic and approachable than its many predecessors. Former U.S. Poet Laureate Pinsky employs slant rhyme and near rhyme to preserve Dante’s terza rima form without distorting the flow of English idiom. The result is a clear and vigorous translation that is also unique, student-friendly, and faithful to the original: “A brilliant success,” as Bernard Knox wrote in *The New York Review of Books*.

The Divine Comedy - Dante Alighieri 2013-02-26

This Everyman’s Library edition—containing in one volume all three cantos, *Inferno*, *Purgatorio*, and *Paradiso*—includes an introduction by Nobel Prize—winning poet Eugenio Montale, a chronology, notes, and a bibliography. Also included are forty-two drawings selected from Botticelli’s marvelous late-fifteenth-century series of illustrations. Translated in this edition by Allen Mandelbaum, *The Divine Comedy* begins in a shadowed forest on Good Friday in the year 1300. It proceeds on a journey that, in its intense recreation of the depths and the heights of human experience, has become the key with which Western

civilization has sought to unlock the mystery of its own identity. Mandelbaum’s astonishingly Dantean translation, which captures so much of the life of the original, renders whole for us the masterpiece of that genius whom our greatest poets have recognized as a central model for all poets.

Paradiso - Dante 2008-09-09

With his journeys through Hell and Purgatory complete, Dante is at last led by his beloved Beatrice to Paradise. Where his experiences in the *Inferno* and *Purgatorio* were arduous and harrowing, this is a journey of comfort, revelation, and, above all, love—both romantic and divine. Robert Hollander is a Dante scholar of unmatched reputation and his wife, Jean, is an accomplished poet. Their verse translation with facing-page Italian combines maximum fidelity to Dante’s text with the artistry necessary to reflect the original’s virtuosity. They have produced the clearest, most accurate, and most readable translation of the three books of *The Divine Comedy*, with unsurpassable footnotes and introductions, likely to be a touchstone for generations to come.

The Inferno of Dante - Dante 1997-09

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

Dante - Robert Hollander 2001-01-01

The Divine Comedy, completed around 1320, is a supreme work of the imagination. None of Dante’s other works, nor even all of his other works taken together, can rival the *Comedy*. How did the Florentine exile come to create this masterpiece? What steps in his development can explain the making of this extraordinary poem? In this book, a preeminent Dante scholar turns to the poet’s body of works—the only real biography of Dante that we have—to illuminate these questions. Through an exposition of Dante’s other writings, Robert Hollander provides a concise intellectual biography of the writer whom many consider the greatest narrative poet of the modern era. Hollander writes for those who have already encountered the *Comedy*, suggesting to these readers how Dante’s other works relate to the great poem and inviting them to reread the *Comedy* with new interest and understanding.

Dante - Robert Hollander 2015-03-31

How did Dante come to create his masterpiece, the *Divine Comedy*, a work unrivaled by any of his other writings? In this book, a preeminent Dante scholar analyzes the only real biography of the poet that we have—his body of works—to illuminate this question. Robert Hollander considers Dante’s political writings, commentary, and other poems as well as the *Comedy* to construct an intellectual biography of the great poet. “Hollander’s lucid and brilliant discussion . . . is a joy to read.”—Bernard Knox, *New York Review of Books*

The Divine Comedy (illustrated) - Dante Alighieri 2021-01-08

The Divine Comedy (*La Divina Commedia*) by Dante Alighieri A “comedy”, that became a “divine book” for ancestors, is one of the greatest works of art known to the world. It is an encyclopedia of “moral, natural, philosophical and theological” knowledges, a tremendous synthesis of the feudal catholic ideology and the same tremendous epiphany that spread during the new culture times. A great poetic genius of the author put this comedy above the era and made it a legacy of centuries. Illustrated by Olena Odarych.

Reading Dante - Giuseppe Mazzotta 2014-01-14

A towering figure in world literature, Dante wrote his great epic poem *Commedia* in the early fourteenth century. The work gained universal acclaim and came to be known as *La Divina Commedia*, or *The Divine Comedy*. Giuseppe Mazzotta brings Dante and his masterpiece to life in this exploration of the man, his cultural milieu, and his endlessly fascinating works. Based on Mazzotta’s highly popular Yale course, this book offers a critical reading of *The Divine Comedy* and selected other works by Dante. Through an analysis of Dante’s autobiographical *Vita nuova*, Mazzotta establishes the poetic and political circumstances of *The Divine Comedy*. He situates the three sections of the poem—*Inferno*, *Purgatory*, *Paradise*—within the intellectual and social context of the late Middle Ages, and he explores the political, philosophical, and theological topics with which Dante was particularly concerned.

Inferno - Dante Alighieri 2009

This edition offers a bilingual text and features a new translation of the best known canticle of *The Divine Comedy* by the accomplished translator of Virgil’s *Aeneid* and Homer’s *Iliad* and *Odyssey*.

Reason and Hope - Hermann Cohen 1993

Hermann Cohen’s writings on Judaism constitute a landmark in the history of modern religious thought. Cohen (1842-1918) taught first at Marburg University and then at the Hochschule für die Wissenschaft des Judentums in Berlin. Renowned originally as the founder and most

prominent representative of the so-called neo-Kantian school of philosophy (or, as he called it, critical idealism), Cohen gradually came to see a close affinity between the ideas and ideals of the Jewish prophets and those of classical Greek and German idealism, a spiritual kinship he stressed throughout his later years. Although he was not conventionally religious, Cohen repeatedly stressed his belief in Judaism's "absolute" monotheism, a religion based equally on faith and reason and grounded in the concept of One God. The contents of this anthology have been culled from Cohen's Jewish Writings, a three-volume collection of essays and addresses published posthumously in 1924 in Berlin.

Purgatorio - Dante Alighieri 1886

Inferno - Dante 1982-01-01

In this superb translation with an introduction and commentary by Allen Mandelbaum, all of Dante's vivid images--the earthly, sublime, intellectual, demonic, ecstatic--are rendered with marvelous clarity to read like the words of a poet born in our own age.

Dante's Inferno (Illustrated by Dore) - Dante Alighieri 2014-07-29

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

The Divine Comedy 1: Hell - Dante Alighieri 2020-09-02

"Inferno" tells the story "of those who have rejected spiritual values", of those who are lost and are unable to find the right way to salvation. It describes each sin and the corresponding punishment. It differentiates between Purgatory and Hell by presenting people begging for forgiveness and others willing to justify their sins. "Inferno" represents the Christian soul who gets to see what it really is to commit a sin and what is to be expected in the afterlife. "Inferno" is the first part of Dante Alighieri's medieval poem "The Divine Comedy" which was written in the period 1308-1320. It depicts the nine circles of Hell and Dante's journey through them. Dante Alighieri was an Italian poet, philosopher, language and political theorist, born in Florence in 1265. He is one of the best known poets of the Middle Ages and his masterpiece "The Divine Comedy" is considered to be a representative of the medieval world-view. "The Divine Comedy" and "The New life" were written in vernacular, i.e. the speech variety that was used in everyday life. This made the literature accessible to most people and this is mainly why Dante is called "The father of Italian language". Dante's life was divided by poetry and politics and the relationships between secular and religious authority were topics which were often depicted in his literary works.

The Sounds of Poetry - Robert Pinsky 2014-08-19

The Poet Laureate's clear and entertaining account of how poetry works. "Poetry is a vocal, which is to say a bodily, art," Robert Pinsky declares in

The Sounds of Poetry. "The medium of poetry is the human body: the column of air inside the chest, shaped into signifying sounds in the larynx and the mouth. In this sense, poetry is as physical or bodily an art as dancing." As Poet Laureate, Pinsky is one of America's best spokesmen for poetry. In this fascinating book, he explains how poets use the "technology" of poetry--its sounds--to create works of art that are "performed" in us when we read them aloud. He devotes brief, informative chapters to accent and duration, syntax and line, like and unlike sounds, blank and free verse. He cites examples from the work of fifty different poets--from Shakespeare, Donne, and Herbert to W. C. Williams, Frost, Elizabeth Bishop, C. K. Williams, Louise Glück, and Frank Bidart. This ideal introductory volume belongs in the library of every poet and student of poetry.

The Iliad - Homer 2011-10-11

TOLSTOY CALLED THE ILIAD A miracle; Goethe said that it always thrust him into a state of astonishment. Homer's story is thrilling, and his Greek is perhaps the most beautiful poetry ever sung or written. But until now, even the best English translations haven't been able to recreate the energy and simplicity, the speed, grace, and pulsing rhythm of the original. In Stephen Mitchell's Iliad, the epic story resounds again across 2,700 years, as if the lifeblood of its heroes Achilles and Patroclus, Hector and Priam flows in every word. And we are there with them, amid the horror and ecstasy of war, carried along by a poetry that lifts even the most devastating human events into the realm of the beautiful. Mitchell's Iliad is the first translation based on the work of the preeminent Homeric scholar Martin L. West, whose edition of the original Greek identifies many passages that were added after the Iliad was first written down, to the detriment of the music and the story. Omitting these hundreds of interpolated lines restores a dramatically sharper, leaner text. In addition, Mitchell's illuminating introduction opens the epic still further to our understanding and appreciation. Now, thanks to Stephen Mitchell's scholarship and the power of his language, the Iliad's ancient story comes to moving, vivid new life.

Hell and Back - Tim Parks 2002

A brilliant new collection of essays on writers & writing by the man Joseph Brodsky has called "the best British author writing today."

Dante's Paradise - Dante (Alighieri) 1984

The Paradise, which Dante called the sublime canticle, is perhaps the most ambitious book of The Divine Comedy. In this climactic segment, Dante's pilgrim reaches Paradise and encounters the Divine Will. The poet's mystical interpretation of the religious life is a complex and exquisite conclusion to his magnificent trilogy. Mark Musa's powerful and sensitive translation preserves the intricacy of the work while rendering it in clear, rhythmic English. His extensive notes and introductions to each canto make accessible to all readers the diverse and often abstruse ingredients of Dante's unparalleled vision of the Absolute: elements of Ptolemaic astronomy, medieval astrology and science, theological dogma, and the poet's own personal experiences.