Dante Alighieri (1265–1321)
Dante Alighieri (dàn' tā al ĭg' yör' ē), whose visions of Hell have haunted readers for centuries, is widely considered one of the greatest poets of Western civilization. T. S. Eliot wrote, “Dante and Shakespeare divide the modern world between them. There is no third.”

Political Chaos Dante was born into a poor but noble family in Florence, Italy. At the time, Italy was not a unified country but a collection of independent city-states. These city-states were marked by fierce political turbulence and power struggles between ruling families. The states were constantly at war with each other while they simultaneously battled civil unrest within their own borders.

Painful Exile As a member of the nobility, Dante became an elected official. Along with six other officials, he ran Florence’s government. However, in 1300, a street accident led to a skirmish, which escalated into a full-blown civil war. Dante’s political party and all its representatives were overthrown. In 1302, Dante was officially exiled from his beloved city, never to return. His experience of exile would later play an important role in his writing.

Writing in Italian Scholars believe that Dante studied law and rhetoric at the University of Bologna, one of Europe’s most prestigious institutions of higher learning. Bologna also boasted a great poetic tradition, and it was there that Dante discovered a school of writers who sought to free poetry from the limitations imposed by the church and government. At the time, most writers wrote in Latin, the language of scholars. Dante believed that poets should write in the language of the people—in his case, Italian. In 1304, he published De Vulgari Eloquentia, in which he argued for the use of the common tongue in works of literature. He wrote many lyric poems in Italian; however, it was with his Divine Comedy that he created the crowning achievement of medieval literature.

Principle of the Trinity Completed shortly before his death, the Commedia, which later gained the honorific title Divina, documents the physical and spiritual journey of a man who is also named Dante. Dante used the number three, which represents the Christian concept of the Trinity, as an organizing principle for the Divine Comedy. Consisting of 100 cantos, the poem is divided into three parts—the Inferno, the Purgatorio, and the Paradiso. Each part contains thirty-three cantos; there is also an introductory first canto for the Inferno, the only one that takes place on Earth. Within each canto, the verse form is terza rima, a stanza of three lines. In addition, Dante’s journey takes three days, beginning on Good Friday and ending on Easter Sunday.

The Love of His Life Guiding Dante on his pilgrimage is his beloved Beatrice, whose name means “she who blesses.” It is believed that Dante modeled his literary Beatrice on the real-life Beatrice Portinari. Although evidence suggests that Dante saw the real Beatrice only twice in his life—first when he was nine years old and then again nine years later—she became for Dante the force that led him out of his despair. She was first the subject of his love poetry; later, she became both the object of his religious quest and a symbol of spiritual purity. Beatrice, the guiding presence in Dante’s life and in his poem, is literally and symbolically his link between heaven and Earth.

In 1321, shortly after completing the Paradiso, Dante died in the city of Ravenna in northern Italy.
About the Selection
In the vivid and gripping canto, the first of the Inferno, Dante describes the horrors of Hell. The poet is beginning a journey from despair to hope, as he confronts the nature and consequences of sin.

Canto I relates how the middle-aged poet, having lost faith, finds himself lost and alone in a dark wood. There he finds a guide, the Roman poet Virgil, who will lead him out of his errors and back onto the path toward hope.

Humans
The Forest, Inferno I, by Gustave Doré
The French artist Doré (1832–1883) published several large-scale illustrated books at the height of his career. He lavishly illustrated these deluxe editions with engravings of his drawings. Dante’s Inferno, one of the works selected, enjoyed tremendous success.

In this engraving, the poet is shown standing “alone in a dark wood.”

Use the following questions for discussion:

Why do you suppose the figure is looking around?

Answer: He is worried and wants to make sure that nothing dangerous is nearby.

What lines in the poem might the artist have been referring to when creating his Illustration?

Answer: The artist might have been referring to lines 1-7.

Background
The Divine Comedy is composed of three sections—the Inferno, the Purgatorio, and the Paradiso. In the Inferno, the poet Virgil has been sent by Beatrice to lead Dante through Hell. Hell, a series of downward-spiraling circles, is organized according to the gravity of the sins being punished. The lowest circle is reserved for traitors and Lucifer himself, the ultimate betrayer.

In Canto I of the Inferno, Dante first awakens to his plight and meets his guide. In Canto III, Virgil leads Dante through the Gate and into Hell itself.

Canto I
The Dark Wood of Error
Midway in his allotted three-score years and ten, Dante comes to himself with a start and realizes that he has stripped from the True Way into the Dark Wood of Error (Book I). As soon as he has realized his sin, Dante in his two eyes and heart of stone, he is in a state of inner turmoil, struggling to escape from the Black Wood. In the midst of this confusion, the Sun rises in the Heavens, and the first light of the morning (the Sun is the symbol of Divine Illumination) is reflected in the eyes of the first Stopwatch (in the darkness). Dante is in his equatorial rebirth.

Vergil explains to his disciple on the way to the Mount of Purgatory, that the Sun's rising in the Heavens is a metaphor for the beginning of the spiritual journey. They journey to the Mount of Purgatory, and Vergil warns Dante about the dangers that lie ahead.

Midway in my life's journey, I was a lost soul in a dark wood. How should I say...
Reading Strategy
Interpreting Imagery
Read aloud the bracketed passage. Point out that the speaker describes his state as "sweated and loose with sleep."
- Ask students to describe the image that these words bring to mind.
- Ask students what sense this narco tic state gives to Dante's tale.
Possible response: It gives the story a surreal quality, as if it were a dream.

Literary Analysis
 Allegory
- Ask a volunteer to read aloud lines 31-36. Have students identify the character of the leopard introduced here.
- Explain that the animal is a real threat, but that it also represents an abstract idea. Recall with students the old story about the leopard that changed its spots to fool the other animals.
- Ask students to predict what abstract ideas Dante might represent through the leopard.
Possible response: Predictions should include ideas of danger, deceit, or fraud.

Critical Viewing
Possible response: The illustrations emphasize the fierce and frightening qualities associated with each animal. The illustrations are not intended to be realistic; rather, they portray the animals in a way that tags into the viewer's primal fear of what is "wild."

Vocabulary Builder
flounders (flound' er) v. struggles to move

A Critical Viewing
Do you think these illustrations of the leopard (this page), the lion, and the wolf (facing page) emphasize each animal's realistic appearance or its symbolic meaning? English

Literary Analysis
Allegory
Point out that Dante faces a leopard, a lion, and a wolf. Then discuss the qualities of a hero: larger than life, extraordinarily brave.
- Invite a volunteer to read aloud lines 43-60, conveying the emotions reflected by the situation and language.
- Then, ask students the Literary Analysis question: In what ways is Dante's reaction to the beasts more realistic than heroic? Explain.

Critical Thinking
Infer
- Discuss Dante's reaction to the She-Wolf.
- Ask students why Dante seems so frightened by the She-Wolf and convinc ed that the animal will destroy his hopes for reaching the "high summit."
Answer: Representing the temptation to sin, the She-Wolf, as Dante labels it, has "devoured" many—those is, many have been destroyed by their greed.

Reading Check
1. Dante sees a spotted leopard.

Enrichment
Language of the Common People
Dante was one of the first great authors in history to write in the language spoken by ordinary people in his time and country. By choosing Italian instead of Latin, Dante knew that his writing and message would reach more people. At the time, learned people from many countries would have known Latin and would not have been able to communicate with one another in that language. Even today, some Roman Catholic religious orders communicate to members across the world in Latin, and the supporters of Esperanto seek to encourage the development of a common language to be used throughout the world. Ask students to brainstorm for challenges that Dante would have faced, as well as advantages he would have gained, by his decision. Then, have students speculate on the advantages of having a more universal language, like the Latin that Dante put aside when writing The Divine Comedy.

Differentiated Instruction
Support for Special Needs Students
Some students will have difficulty with imagery. Give them a copy of Reading Strategy Graphic Organizer B, p. 118 in Graphic Organizer Handbook. They can use the completed graphic organizer as a model for identifying an image, determining what senses are involved in the image, and interpreting imagery as they read.

Support for English Learners
Students may have difficulty interpreting Dante's verses and imagery. Review the Reading Strategy Instruction on p. 657. Then give them Reading Warm-up A, page 45 in Unit 5 Resources. Have students keep a list of images they encounter as they read. Encourage them to ask questions about the meaning of those images they do not understand.
And as I fell to my soul's travail, a presence gathered before me on the disclosed air, the figure of one who seemed hoarse from long silence.

At sight of him I thank friendless waste I cry:

"Peace pity me, whoever thing you are, whether shade or living man." And it replied:

"Not man, though man I once was, and my blood was Lambeth, both my parents Montuith. I was born, though late, sub-Julia, and bred in Rome under Augustus in the room of the false and lying gods. I was a poet and song of old Archibos's noble son who came to Rome after the burning of Troy, but you--why do you return to those distresses instead of climbing that shining Mount of Joy which is the seat and first cause of man's bliss?"

"And are you then that Virgil and that fountain of parent speech? My voice grew tremulous:

"Glory and light of poetry now may that real and love's apposition that I poured out on your heroic verses save me well!"

For you are my true master and first author, the sole maker from whom I drew the breath of that sweet style whose measures have brought me here.

As there, immaterial sage, the heart I thee. For my soul's salvation, I would gaze on thee, for she has struck a mortal tremor through me."

**Vocabulary Builder**

- **Latin Root -tremp** - Cell students' attention to the word tremulous and its definition. Explain that the Latin word root -tremp- means "trembling."
- Discuss how and why a voice might tremble.
- Invite volunteers to demonstrate a tremulous voice.

**Critical Viewing**

- **Possible response**: Virgil may be reassuring the poet. He also may be telling Dante to trust and rely on him for help.

**Critical Thinking**

- **Interpret**

  - Discuss the illustrations and leaders of the ancient Roman religion; then ask why this statement points to a significant difference between Virgil and Dante.
  - Discuss why the divinity believed Christianity offers as well as the accompanying sense of hope.

- **Interpret**

  - Ask students to look around the classroom and identify examples of the Latin root -tremp- in words that are not typically associated with Latin root meanings.

- **Reading Check**

  - Ask students, "What voice does Virgil offer to Dante?"

**Enrichment**

- **Mentoring Programs**

  - Dante calls Virgil "his true master and means it in two senses: Virgil was his poetic model and has now become his guide and teacher on his journey through Hell and Purgatory. The word mentor, meaning a wise and trusted advisor, also comes from a classical epic. Mentor was the teacher of Telemachus, the son of Odyssey, hero of Homer's great epic the Odyssey. Today, many communities have instituted mentoring programs, in which older people become mentors to younger people. These programs have been especially successful in helping young people learn about careers, take personal responsibility in their lives, and improve their communities.

- **Ask students to work together in small groups to research the availability and access of mentoring programs in their community. After student groups report to the class on their findings, have them analyze the challenges of community mentors with the help Virgil provides to Dante.**

**Strategy for Gifted/Talented Students**

- Focus attention on the introduction of Virgil as Dante's guide. Explain that on p. 664, Dante asks Virgil to be his guide on his journey through the "sad halls of Hell." Ask what, from f. 10, the significant characteristics of Virgil. Then ask how an emotional, fictional plot might lead a reader to look at the implications of Virgil's role in Dante's poem. Have students prepare a short presentation on Virgil's role in the epic. Then have them listen to an explanatory work by J. Allen, "The second death of Virgil."

**Strategy for Gifted/Talented Students**

- Challenge students to explain why Dante's vision of Virgil led him to include the ancient poet as his guide through the Inferno. Ask them to focus on the implications of Virgil's role in the epic and prepare a short presentation on Virgil's role in the epic. Have them listen to a recorded work by J. Allen, "The second death of Virgil."

**Enrichment for Gifted/Talented Students**

- Challenge students to explain why Dante's vision of Virgil led him to include the ancient poet as his guide through the Inferno. Ask them to focus on the implications of Virgil's role in the epic and prepare a short presentation on Virgil's role in the epic. Have them listen to a recorded work by J. Allen, "The second death of Virgil."

**Strategy for Advanced Readers**

- Ask students to understand Virgil's role and influence on Dante's poetry. Have students analyze the implications of Virgil's role in the epic and prepare a short presentation on Virgil's role in the epic. Have them listen to a recorded work by J. Allen, "The second death of Virgil."

**Reading Check**

- Ask students to explain the significance of Virgil's role in Dante's poetry.

**Literary Analysis**

- **Allegory**

  - Explain that allegory is one of the seven deadly sins in Christianity, and identify Dante's depiction of the She-Wolf Gregorius as an allegory of the seven deadly sins. Discuss the importance of allegory in the context of Dante's poem.

- **Possible response**: The She-Wolf represents Dante's sin of pride, which is significant because it aligns with the idea of the seven deadly sins. The She-Wolf serves as a cautionary tale, reminding Dante of the dangers of pride.

**Critical Thinking**

- **Interpret**

  - Ask students to think about the metaphor of the She-Wolf and its significance in the context of the poem. Have students analyze the implications of this imagery and its role in the epic.

**Differentiated Instruction**

- **Solutions for All Learners**

  - Provide additional resources, such as books and articles, for students who need extra support in understanding the poem. Offer additional activities and discussions for students who are ready to explore the poem at a deeper level.
Literary Analysis

Laogai

Readers identify that the central allegory in the poem is the journey as a symbol for life. Reminded them that the poem's plot follows the protagonist's, and his journey, in three: He travels from Hell (sin) to Purgatory (penitence) to Paradise. (denouement). Then, ask students literary analysis questions.

Possible response: Readers who are aware of Dante's route and ultimate destination will grasp that his journey corresponds allegorically to the education of the soul, passing from sin to redemption.

ASSESS

Assessment

A possible response: Students might find the experience of facing the angry She-Wolf most terrifying.
1. (a) The Lion, the and the She-Wolf: a that a path.
2. (b) The leopard represents decadence; the lion, pride or cruelty; and the She-Wolf, greed. (c) The She-Wolf's looks vary and can fool viewers, depending on how many spots it has; people often think of the lion not only as the proud king of the animals but also as a cruel hunter; the wolf is viewed as avaricious.
3. (a) The Roman poet Vergil rescues Dante. (b) It suggests that Dante values the literature and ideas of ancient for classical times.
4. (b) Possible response: In lines 40-54, Dante speaks of his dread of the Lion and the She-Wolf; in lines 79-88, Dante speaks of his admiration for Virgil. (c) Dante is learned and educated. He values antiquity and lacks arrogance. He is emotional and perhaps feels repentant. (c) He will be strongly affected by them because he feels emotion intensely.

5. Possible response: The situation seems like a fantasy—the characters appear much larger than life, the setting is reminiscent of scary stories, and a character (Vergil) appears from the afterlife.

Literary Analysis

Allegory

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Possible response: Readers who are aware of Dante's route and ultimate destination will grasp that his journey corresponds allegorically to the education of the soul, passing from sin to redemption.

Critical Reading

1. Respond: Which part of Dante's experience in the Dark Wood did you find most frightening? Explain.
2. (a) Recall: What three beasts block Dante's path? (b) Infer: What emotion or idea does each beast represent? (c) Analyze: Why is each beast an appropriate choice for the emotion or idea it represents?
3. (a) Recall: Who rescues Dante? (b) Infer: What does the author's choice of rescue and guide reveal about Dante's character?
4. (a) Identify: At least two lines in Canto I that reveal strong emotion in Dante. (b) Analyze: Based on his thoughts, emotions, and actions, what do you think Dante wants as a lesson from theexperience?
5. Evaluate: Does Dante seem like a real man or a real hero in the situation presented in Canto I? Explain.

Enrichment

A Dante Symphony

Dante's poem. The Divine Comedy has inspired other artists, writers, and even composers. The great Hungarian composer Bartok, and conductor Ferenc Liszt ('1811-1886) wrote the best-known figure of his day. His fame and charisma matched that of today's rock stars or professional athletes. In 1865, he composed his last Symphony, the first movement of which is a poetic reference to "ballet," in this work. Liszt used music to re-create the emotions and ideas of Dante's poem.

Obtain a recording of the Dante Symphony and play the first movement for students. Ask them to discuss how well Liszt succeeds in portraying Dante's thoughts and images, as well as differences in the way music and language convey these ideas. Then, ask students to point out passages in the music that they believe reflect specific episodes in Canto I and later in the poem. Conclude by asking students whether they can name other musical works that are based on works of literature.

Vocabulary Builder

words for the term: 1. Chartreuse 2. Purgatory 3. Inferno

Critical Viewing

What details in this illustration of Dante's Purgatory help to convey the atmosphere and mood of the poem?

Visual Art

About the Selection

In Canto III, Dante and Virgil meet the loanman Charon and see the multitudes of damned. As might be expected, the journey is filled with macabre images.

Humanities

Dante in the Dark Wood, by Paul Seraphin

This image— as well as those of the leopard, lion, and wolf on pp. 660-661 created by the graphic artist Sufoni Robertson. Robertson's illustrations are featured in Dante's World (http://danteatlas.tamu.edu), an online multimedia presentation that guides viewers through Dante's Inferno.

Use the following question to stimulate discussion:

What emotions does this illustration evoke? Explain.

Possible response: The dark tones of red and orange, Dante's pale expression, and his gesture evoke feelings of...?

Critical Viewing

Possible response: Virgil and Charon are both serious, but Charon seems more relaxed, almost as if he is enjoying the experience. Virgil seems more focused, intent on the task at hand.

Reading Check

Answer: The law of Dante's Hell is the law of symbolic retribution.

Differentiated Instruction

Support for Special Needs Students

Ask students to consider the effect of first person narration on the tone of the poem. What purpose does it serve? How do you think the narrator is affected by the events he describes?

Support for English Learners

Help students clarify the central images that Dante uses to open Canto III, beginning with the title. Explain that a vestibule is a hallway or antechamber located at the entrance of a house or building. If possible, show pictures or take students to a vestibule in an office building.

Discuss how a vestibule could symbolize the beginning of the context of a room, and help students see how this image fits with the overall journey structure of Dante's work.
**Literary Analysis**

**Allegory**

- Discuss the many everyday journeys on which medieval people might pass through a gate. Remind students that cities had walls and that people had to pass through gates to enter the cities. They explain that, like doorways, often symbolize transitions or beginnings in literature.
- Have students read the bracketed text carefully and consider the situation described.
- Then, ask students to develop the definition of allegory and imagery.

**Answer:**

*Allegory* is a literary work that tells a story about people or events with a dual meaning. It is the use of language that creates mental pictures for readers by appealing to the five senses.

**Possible responses:**

- *Ask students to develop the definition of allegory and imagery.*
- *Possible response: Perhaps because it is dark in Hell, Dante’s imagery appeals to the sense of hearing. It might be the strongest sense in such a situation.*

**Monitor Progress**

Ask students to discuss different types of images that would appeal to each of the five senses.

**Retell**

Have students focus on two or three images. Explain that the sense of touch involves not only the fingers touching a surface or an object but also the sensations of heat, cold, wind, dampness, and so on.

**Vocabulary Builder**

- **Despise** (des prózí) adj. meaning to be despised; contemptible.
- **Apparition** (ap-pur-uh-tish-uhn) n. a person or spirit appearing to someone.
- **Solace** (sōl-uhs) n. comfort.
- **Sorceress** (sawr-uh-ress) n. a woman who is supposed to have magical powers.

**Strategy for English Learners**

Review the dialogue and quotation marks in lines 11-18 and 29-39. Explain that dialogue is conversation between characters, and that quotation marks indicate its beginning and end. Write lines 11-18 on the board; then, read aloud the lines in line 29-39. Ask students to compare the dialogue and quotation marks in these two passages.

**Differentiated Instruction**

*Support for Special Needs Students*

- Highlight dialogue and quotation marks in lines 11-18 and 29-39. Explain that dialogue is conversation between characters, and that quotation marks indicate its beginning and end. Write lines 11-18 on the board; then, read aloud the lines in line 29-39. Ask students to compare the dialogue and quotation marks in these two passages.

*Support for English Proficient Readers*

- Point out the dialogue in lines 11-18 and 29-39. Ask students to compare the dialogue and quotation marks in these two passages.

**Background**

Comedy

Point out how the inhabitants here have been rejected by both Heaven and Hell. There is a bit of comedy, even if unintended, in the original description, which is similar to this old joke: “They said you weren’t fit to live with pigs, but I defended you. I said you were.”

**Critical Thinking**

Connect

- **Possible response:** What makes these people so terribly unhappy? They have no hope of ending their misery through death.

**Strategy for Reading**

Interpreting Imagery

- Remind students that imagery is the use of language and that it can be used effectively in the context of different ideas and concepts.

**Possible response:** It contributes to the theme of life as a journey that leads back to its beginnings.
and made their faces stream with bloody gouts of pus and tears that dribbled to their feet, to be swallowed there by beasts and maggots.

Then looking around I made out a trough superimposed on the beach of a wide river, whereupon I turned to him: "Master, I long to know what souls these are, and what strange usage makes them as eager to cross as they seem to be in this infected light." At which the Sage:

"This shall be made known to you when we stand on the Joyce Beach of Acheron. And I cast down my eyes, weeping a reproach in what he said, and so walled at his side in silence and ashamed until we came through the dead caustic to that sullen tide.

Then, steering toward an ancient ferry came an old man with a white beard of hair, bellowing: "Who to you deedavors to fly here and forever all hope of Paradise: I come to lead ye to the other shore, into eternal dark, into fire and ice.

And you who are living yet, I say begin from these who are dead." But when he saw me standing against his violence he began again:

"By other winding paths and other steerage shall you cross to that other shore. Not here! Not here!

A lighter craft than mine must give you passage.

And my Guide to him: "Chiron, bite back your spleen: this has been hallowed where what is willed must be, and not yours to eate what it may mean."

13. an old man Chiron, the ferryman who transported souls across the Acheron in all classical mythologies.

14. By other winding Chiron recognizes Dante not only as a living man but also as a soul in purgatory and sooner, therefore, that the infernal ferry was not intended for him. He is in protest referring to the fact that souls received for Purgatory and those that are not at his ferry point but in the banks of the Tiber river that runs through Rome, with whom they are transported by an Angel.

15. Chiron ... so he gave up his tally brand because God had ordained that Dante and what made the journey. Chiron has no right to question God's orders.

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**Themes in World Literature**

**The Vulgar Tongue**

By courting the Divine Comedy in Italian, Dante implicitly rejected the use of Latin, the literary language of his day, in favor of the "vulgar" tongue. A vulgar tongue is the language spoken by the vulgar, the common people. In many cultures, centuries passed before the language spoken by ordinary people was accepted as a medium for the composition of literature. For example, in Japan, the works written in Japanese were considered less significant than works written in Chinese until well into the twentieth century. Works composed in "vulgar" tongues are more accessible to more people. As the common tongue becomes the dominant literary language, literature takes on an increasingly important role in the life of a society. Literature better expresses the real needs of the people in turn. Literature stands a greater influence on the culture itself.

**Connect to the Literature**

Choose three or four words from this page and the facing page that seem to you to reflect the language of everyday people.

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**Reading Check**

*What hope does Chiron tell the dead souls they must abandon?*

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**Enrichment for Special Needs Students**

Point out that a particular image or group of images seems to guide each canto. In Canto III, the idea of decay and general unpleasants are echoed throughout. For example, the image of burning corpses is repeated and enhanced by many images that are similar, such as: *descpicable corpses*, *gnawed*, *unspeakable*, *vile*, *fleas*, *flies*, *gnats*, *loups*, *toads*, and *pathetic*. The fourth image, *serpent boiling*, leads to the canto, listing what words repeat images. Students might look for words linked to movement, light, or carnality.

---

**Dante in Context**

Solutions for All Learners

Dante is basing his Divine Comedy in part on classical epics, particularly Virgil's Aeneid, which tells the story of the founding of Rome. Aeneas, the epic heros, flees Troy and wanders throughout the Mediterranean region in his quest for a new land. In Book VI of the Aeneid, Virgil describes Aeneas' descent into Hades, divided into the Elysian Fields, the souls of good women, and a woman wander, and the realm of punishment, where souls of the wicked suffer. Aeneas is guarded by the Cumaean Sybil and protected by a golden bough as he journeys toward self-discovery. The importance of this episode for Dante is hinted at by the numerous details the later poet transcribes from the classical epic. Chiron is found in Dante's Hell, Dante finds himself in places, like Cucythus, that originated in the classical Hades. But Dante emplices pagans ceremonies and creeds with his own religious beliefs.

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**Enrichment for Advanced Readers**

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**Dante in Context**

Solutions for All Learners

Dante is basing his Divine Comedy in part on classical epics, particularly Virgil's Aeneid, which tells the story of the founding of Rome. Aeneas, the epic heros, flees Troy and wanders throughout the Mediterranean region in his quest for a new land. In Book VI of the Aeneid, Virgil describes Aeneas' descent into Hades, divided into the Elysian Fields, the souls of good women, and a woman wander, and the realm of punishment, where souls of the wicked suffer. Aeneas is guided by the Cumaean Sybil and protected by a golden bough as he journeys toward self-discovery. The importance of this episode for Dante is hinted at by the numerous details the later poet transcribes from the classical epic. Chiron is found in Dante's Hell, Dante finds himself in places, like Cucythus, that originated in the classical Hades. But Dante emplices pagans ceremonies and creeds with his own religious beliefs.
No soul in Grace comes over to this crossing; therefore if Charon rages at your presence you will understand the reason for his cursing.

When he had spoken, all the twilight country shook so violently, the terror of it batters me with more even in my senses.

Translation as an Act of Composition

The translation used in this book is that of the American poet John Ciardi. This translation is popular and critically acclaimed. While maintaining accuracy on a lexical level, it conveys the spirit of the original.

Translation is an act of composition and betrayal; each translation represents a decomposition and rewriting. The word translation often means "to move or change into one's own language." Literature, like language, is a kind of social property, and the act of translating is like buying a new house. The structure remains the same but the change of ownership gives the house a different quality.

Have students examine other translations of the Inferno to compare and contrast approaches to the text. Henry Wadsworth Longfellow, Charles S. Singleton, Dorothy Sayers, Allen Mandelbaum, and Robert Pinsky have translated Dante into English.

Critical Reading

1. Respond: Do you think that the Opportunity Delays Dante's environment for them? Why or why not?

2. (a) Recall: According to the inscription on the Gate of Hell, which feeling must be abandoned by all who enter?

3. (b) Analyze: In what ways do the three small but fierce creatures suggest Dante's attitude toward the sins of the Opporunity?

4. (c) Analyze: As they prepare to cross the river Acheron into Hell itself, what physical reactions do the spirits have? What emotions do they experience? Judge from their outward, what emotional reactions do you expect?

5. (d) Analyze: Why do you think Dante dwells on the physical torture of Hell?

6. (e) Synthesize: What image might be appropriate to appear on the banner purporting by the Opportunity? Explain your answer.

Assessment Practice

1. (a) Evaluate: The punishment is just, for serving oneself above all others. Find one example that demonstrates this. Does the answer support your claim? Why or why not?

2. (b) Interpret: What do you think the Opportunity represents? How does it contribute to the overall theme of the Cantos?

3. (c) Synthesize: What is the role of the Opportunity in shaping the landscape of Hell? How does it differ from the real world?

4. (d) Identify the Opportunity as a source of conflict in the Inferno. What is the nature of this conflict?

5. (e) Evaluate: What is the significance of the Opportunity's description as a source of conflict? How does it contribute to the overall theme of the Inferno?
Inferno, Cantos V and XXXIV

Literary Analysis

Characterization

Characterization is the art of revealing character. There are two main types of characterization:
- Direct characterization: a writer simply tells the reader what a character is like.
- Indirect characterization: a writer suggests what a character is like by showing what the character says and does, or other characters say about him or her, or how other characters behave toward him or her.

As you read, notice the techniques Dante uses to paint vivid portraits of his characters.

Connecting Literary Elements

An allusion is a reference within a literary work to something outside the work. Allusions are a kind of literary shorthand because they quickly add layers of meaning. For example, when Francesca alludes to the story of Laura, she associates her misfortune with the well-known romance of the tragic knight. Pay attention to Dante's use of allusions, and identify the layers of meaning they add to his tale.

Literary Analysis

Distinguishing Between the Speaker and the Poet

The Inferno uses the first-person point of view—the reader sees events through the speaker's eyes. Yet, the Dante who relates this tale is simply a literary character created by the poet. Along with Virgil, Francesca, and other characters, Dante the poet uses Dante the character to express his ideas. As you read, use a chart like the one shown to distinguish between the speaker and the poet.

Vocabulary Builder

greatape (gri'tap) adj. strangely disturbed (p. 676)

degree (di'grē) n.; stage; level (p. 676)

anguish (a'n'jish) n., great suffering; agony (p. 677)

tempest (tem'pest) n., storm (p. 677)

perils (par'als) adj., dangerous (p. 681)

awe (ä) n., feelings of reverence, fear, and wonder (p. 685)

withers (wi'ersh) n., humps and hoops of the body, as in agony (p. 686)

nimble (nim'bol) adj., able to move quickly and lightly; agile (p. 687)

1. Minos (mi'nōz) Like the reciter of Cantos V assigns to the various offices of Hell, Minos is drawn from classical mythology. He was the son of Zeus and Europa, who was changed into a bull by Jupiter. He was the judge of the dead. In the poem, Virgil presents him as the officer of arms whose duty it is to prevent the dead from passing on to the other regions of the afterlife. He is a powerful figure, and his function is crucial to the plot.

2. Reading Check

What function does Minos perform?

Review and Anticipate

In Canto III, Dante and Virgil pass through the outer gates of Hell, where they witnessed the torments suffered by the Dispossessed. As they proceeded to cross the river Acheron into the first circle of Hell, Dante was so overcome by terror he fell into a swoon.

In Canto V, Dante and Virgil will enter the second circle of Hell, where they will observe the gory sins.

Then, in Canto XXXIV, Dante's guide will explain the meaning of the various levels of Hell.

About the Selection

Canto V offers an poignant realization of the battle between body and mind as Dante and Virgil travel into Hell proper. They meet the lovers Francesca and Paolo, and Dante learns of the danger facing those who succumb to uncontrolled emotions. He struggles with his own compassion for these damned souls.

Reading Check

Answer: Minos assigns each damned soul its specific torment.
Critical Viewing

Answer: Minos is many times the size of those who stand before him. The archer’s power is emphasized by his size and placement in the scene.

Literary Analysis Characterization

Character: Minos.

Answer: Minos is described as having a bird’s head, which suggests his greatness and power.

Vocabulary Builder

grottesque (adj): weirdly distorted

depict (v): draw or represent

Enrichment

Carnival Celebrations

Recall the subtitle ‘The Carnival for students’. The theme of carnality—the struggle between body and mind—runs throughout Caro’s work. Explain that the word ‘carnal’ is borrowed from Latin word ‘carnis’, meaning ‘fleshly’ as opposed to ‘spiritual’. Caro’s use of the word highlights Carnival’s desire to escape and to experience the carnal in a way that is beyond the constraints of society.

Support for Special Needs Students

Sometimes, it’s hard for readers to find the sentence structure beneath the many descriptive images. Read lines 28–30 aloud for students, pausing after the word ‘dark’. Explain that in this context, ‘dark’ is used as a noun rather than an adjective. The word is ‘naked’ and sounds the ‘sea wrecks by a war of winds’.

Strategy for Advanced Readers

Tell students that Dante frequently employs adjectives to create moods and to emphasize the point of his writing. For example, Dante’s description of sinners is described as ‘wearing starry clasps’. Their flights are ‘great wheeling flights’. Have students list other strings of adjectives employed by Dante in this canto. Then, have them follow Daniel’s method of writing by first describing a familiar place, using adjectives to paint a vivid picture.
Critical Viewing

Answer: The map shows the different layers of Hell that Dante and Virgil visit and thus helps readers follow the journey. It also shows which sins the poet considers least and most heinous.

Humanities

Dante's Inferno

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Sixteenth-century woodcut

This illustration was created for a sixteenth-century Venetian edition of the Divine Comedy. Like a map, it provides a graphic reference to Dante's journey. Use the following questions for discussion:

Where on the map does Dante's encounter with Minos appear?

Answer: Minos appears in the third layer from the top of the map (the layer just below Limbo).

What does this placement suggest about the journey ahead?

Answer: Minos is a minor figure, suggesting that Dante has a long way to go to reach the bottom of Hell.

Enrichment

High and Low Art

Much respected art combines high and low forms of culture, just as dandies and groundlings made up the audience of Shakespeare's plays. So do works themselves often combine the varied aspects of culture. Dante's writing also attempts to combine diverse aspects of culture. Through his choice of language, he bridges these opposite ends of culture and raises the low form to a high level of art. He does this by writing in the vernacular, Italian, and rejecting Latin.

Dante's goals were many, in one sense, he was trying to address his audience directly.

Every day we employ many different modes of speaking depending on purpose and audience. For example, students may use slang among themselves but more formal language in the classroom.

Enrichment for Gifted/Talented Students

Review the historical and legendary characters to whom Dante refers in lines 61-67. Then, invite students to research each character, encourage students to begin their research with the information in footnotes 9-12 and then to continue it with Internet searches that use each character's name as a keyword. Students can share their findings with the class.

Literary Analysis

Characterization and Allusion

Read aloud footnotes 9-12 for students to read aloud the bracketed text.

Discuss how meeting named people, of whom readers have a familiar image, might differ from meeting unfamiliar or unnamed characters.

Ask students the first Literary Analysis question: In what ways do these allusions to both historical and legendary figures add to the sense of reality in Dante's tale? Explain.

Possible response: Because historical and legendary figures are more familiar to modern readers, they seem more individualized and more real than unfamiliar fictional characters.

Literary Analysis

Characterization

Recall the discussion about separating the speaker from the poet.

Clarify that the worst verse is used by Dante the character. Ask students what images and characterization they associate with this word.

Possible response: Students may mention leaves swept on the wind or other images that suggest a lack of control.

Have students read the bracketed text carefully and then respond to the second Literary Analysis question: How does the poet's use of the word "swept" enrich our characterization of Dante's character?

Answer: The speaker's use of the word "swept" suggests an acknowledgment of the uncontrollability of emotion. It sweeps one along. The poet's use of this word helps him suggest Dante's sympathy for those damned by uncontrollable emotion.

Reading Check

Answer: Virgil says that the souls in this circle were torn from their mortal lives by love.
Enrichment
Tale Within a Tale
Canto V includes Francesco's first-person tale, as recounted by Dante. As Francesco tells her story, she draws the pilgrim Dante into her tragedy. She captures his sympathy immediately by addressing him as "gracious, kind, and noble" and inviting God to show her gratitude to him. Her repetition of "love" and her description of it as a noble sentiment render her argument all the more convincing. The pilgrim is immediately touched and anguished.

Enrichment for Special Needs Students
Dante's tale in Canto V is a powerful description of love. Francesco’s repetition creates a rhythm that highlights the beauty of her words. Ask students what they think of Francesco's tale and what emotions it evokes. Did they feel sympathetic towards Francesco? Why or why not?

Enrichment for Gifted/Talented Students
Discuss Francesco's tale and ask students to consider how it contributes to the overall theme of love in the Inferno. How does Francesco's perspective on love differ from that of Dante and Virgil? What does this tell us about Francesco's character?

Enrichment for Advanced Readers
Read Canto V in its entirety and discuss the role of language and imagery in conveying Francesco's emotion. How does Francesco's use of the color red and the image of a rose contribute to the tone of her tale? What does this tell us about her character and the depth of her love?
Critical Reading

1. Respond: Do you share Dante’s sympathy for Paolo and Francesca? Why or why not?

2. (a) Recall: What punishment do the sensual suffer? (b) Analyze: In what ways does this punishment match their sensual love?

3. (a) Recall: In line 59, what does Dante say the sinners relinquished in favor of “appetites”? (b) Classify: In lines 55 through 67, note words and phrases that liken sensual love to mortality.

4. Evaluate: What kind of love does Dante condemn in this Cantico?

5. (a) Recall: In line 72, what two emotions does Dante experience in reaction to the sight of the carnal sinners? (b) Interpret: Why does Dante feel each of these emotions? Support your answer with details from the text.

6. (a) Recall: According to Francesco, what motivates her descent into sin? (b) Infer: What does Dante suggest about the effect of certain kinds of literature? (c) State a thesis: Do you agree with Dante’s assessment?

Go Online

For More about Dante Alighieri
Visit web/infobits.com
Web Code: sk-6839

Reading Check

1. Go Online In the Inferno, Dante describes the 9th circle of Hell. What part of the city of Florence did Dante visit in this section of the poem?

Answers continued

refers to the sinners as "the great heights and ladies of dim time," so clearly he knows them.

5. (a) Reading the story of Lancelot motivates Francesca’s sin. (b) Dante suggests that some women have weaker moral standards than others.

6. (a) Recall the story of Lancelot and the damsels. (b) Infer: What does Francesca’s sin mean to her? (c) Evaluate: What kind of literature can influence people’s views, but ultimately people are responsible for their actions.

Go Online

For additional information about Dante Alighieri, visit web/infobits.com

Dante Alighieri

Instruction

For Special Needs Students

Ask students whether they have ever heard about the 9th circle ending suggests that a sequel is likely. Tell them that as one example, in which evil is overcome by vengefully con- quered. Use this familiar example to explain that Canto XXXIV is the third in the Inferno, section of Dante’s work, but it introduces the beginning of the Purgatorio section.

Background for Less Proficient Readers

Explain that this canto is the last in the Inferno but that it also introduces the second section of the poem, Purgatorio. Thus, Purgatory is a kind of sequel. Tell students that the work is called a comedy not because it is funny but because at the end of the poem, the characters predict what will happen to Dante at the end of this canto.

Background for Advanced Readers

Tell students that this last canto serves as both a beginning and an ending to sections of Dante’s epic. Challenge students to find images that present this dual role. Urge them to read and annotate the beginning of the Inferno and report on how it foreshadows the conclusion.
2 Humanities

Dante in Hell.

By Gustave Doré

Gustave Doré is remembered today for the volumes of illustrated literary works he published during his career. Here, Virgil and Dante encounter evil spirits punished by immersion in ice up to their necks.

Use the following question for discussion:

What role does the landscape play in creating the mood of the drawing?

Answer: The landscape is icy, harsh, and forbidding. It adds to the desolate mood of the image.

3 Critical Viewing

Answer: Dante kneels, while Virgil stands watching. Clues include lines 16-19, in which Dante says "he made me stop, and, stepping aside, he said: "Now see the face of Dike!" Also, "Dante has shown himself interested in and sympathetic to the tortures of the damned, whereas Virgil has seen them before."

Scene lies stretched out; others are fixed in place upright, some on their heads, some on their sides; another, like a town, bends feet to face.

When we had gone so far across the ice that I pleased my Guide to show me the foul creature[,] which once had worn the grace of Paradise,

he made me stop, and, stepping aside, he said:

"Now see the face of Dike!" This is the place

where you must arm your soul against all hatred.

A Critical Viewing

Which figure in this illustration is Dante, and which is Virgil? Explain how you know. (Distinctable)

4 Reading Strategy

Distinguishing Between the Speaker and the Poet

In what ways does Dante characterize his direct address to the reader intertextually both the drama and the sense of reality of this scene? Explain.

Literary Analysis

Characterization and Allusion

Why is an allusion to the Titans an appropriate detail in Satan's characterization? Explain.

Vocabulary Builder

awe (n.): feelings of reverence, fear, and wonder

5 Enrichment

The Role of Satan

Throughout the Divine Comedy, Dante uses mythological figures to represent the various sins. Each gets its own perfectly designed appropriate punishment, which focuses readers' attention on the nature of the sin. For example, in Canto V, Francesca da Rimini is punished for her love for Paolo around the circle of hell just as they were swept away by their passions in life. In Canto XXXVIII, readers come face to face with Satan, the symbol of evil. In the Bible, Satan is represented as a slithering serpent, his presence boding evil.

Dante depicts Satan as a hideous three-faced monster, the "Emperor of Universal Pain." However, he is frozen at the very bottom of Hell, isolated as far as possible from God and humanity, a suitable punishment for the cold-heated betrayal of the ultimate good.

Satan also becomes one of the bridges that Dante uses to move his character from one stage of the journey to the next. Virgil carries Dante as he literally climbs up Satan's body into the next world.

Support for Special Needs Students

Play this section of the selection on Listening to Literature Audio CDs. Direct students' attention to line 39, in which Dante uses alliteration, or repeated consonants, to create poetic effects. Here, the effect emphasizes both descriptions—mighty and wonderful. To give students practice in recognizing alliteration, have them find another example (line 47).

Support for English Learners

Explain that Dante uses alliteration, the technique of using repeated consonants to achieve poetic effects. Read line 47 aloud to students; then, have them read the line aloud. Urge students to try to "hear" the effect of the sounds. Discuss what the poet might have wanted to accomplish with these lines. Point out that the repetition of the s sound mimics the sound of wind sweeping through the sails of a ship on the sea.

6 Reading Strategy

Distinguishing Between the Speaker and the Poet

• Ask students how they think direct address affects readers?

Possible response: It grabs readers' attention as a break in the narrative and makes readers feel closer to the story by including them in conversation with the author.

• Have a volunteer read the bracketed text aloud. Then, ask the Reading Strategy question: In what ways does Dante characterize his direct address to the reader intertextually both the drama and the sense of reality of this scene? Explain.

Possible response: The direct address, by drawing attention to the moment, increases drama. By mimicking a conversation with the reader, the direct address makes the scene seem more real.

7 Literary Analysis

Characterization and Allusion

• Use footnote 7 to clarify that the Titans were giants.

• Direct students to read the bracketed text, paying careful attention to details about size.

• Ask students the Literary Analysis question: Why is an allusion to the Titans an appropriate detail in Satan's characterization? Explain.

Possible response: The Titans were giants. Alluding to huge creatures emphasizes Satan's enormity.

Vocabulary Builder

Words Related to Awe

• Call students' attention to the word awe in line 36 and its definition.

• Point out that awe can be positive, as in "feelings of reverence," or negative, as in "feelings of fear."

• Ask students pairs to list things that create feelings of awe, invite them to explain their choices and connect each to five definition.

Reading Check

Answer: The souls of the damned are trapped in ice.
In every mouth he worked a broken sinner between his rake-like teeth. Thus he kept three in eternal pain at his eternal dinners.

For the one in front the biting seemed to play no part at all compared to the ripping. At times the whole skin of his back was flayed away.

"That soul that suffers most," explained my Guide. "is Judas Iscariot, he who lacks his legs—on the fiery chin and has his head inside.

Of the other two, who have their heads thrust forward, the one who dangles down from the black face is Brutus: note how he writhes without a word.

Enrichment

Dante’s Cosmology

The description of how Dante and Virgil leave Hell (lines 69–119) can be confusing. The difficulty is caused partly by Dante’s medieval cosmology, or conception of the universe. This view dates back to the second-century astronomer Ptolemy and persisted well into Dante’s time. In the thirteenth century, Thomas Aquinas adapted Ptolemy’s ideas to Christianity. Ptolemy’s concept of the universe rested on a stationary Earth at the center of the universe, with the sun, moon, stars, and planets traveling around the Earth. As a result, the ‘point to which all gravities are drawn’ is the center of the Earth. When Dante and Virgil pass this point, they are on the other side of the Earth, looking at Saturn’s legs sticking out of the ice on the other side.

A Critical Viewing

How does the artist’s depiction of Lucifer in this engraving compare and contract with Dante’s description? Explain.

Comparing and Contrasting

Vocabulary Builder

Write these into a table and learn the body as a whole.

Reading Strategy

Distinguishing Between the Speaker and the Poet

What physical and emotional change does the poet express through a physical description? Explain.

Vocabulary Builder

Nimble (nii’ m Milwaukee, adj), able to move quickly and lightly: agile

Reading Check

What torture do Judas Iscariot, Brutus, and Cacus suffer?
Themes in World Masterpieces

Literary Views of the Underworld

Not only are there many literary excursions into the underworld, there are many different versions of Dante's excursions. This text uses a translation by John Ciardi, but modern writers such as Dorothy L. Sayers and poet Allen Mandelbaum have created their own versions. One recent translation is by American poet laureate Robert Pinsky. Began in 1993 for a collaborative reading of the Inferno, Pinsky's translation gives the poem a natural feeling in English. In order to do this, the translator adopted a "more flexible definition of rhyme," which allowed him to follow Dante's rhythm pattern without straining. Pinsky drew heavily on previous translations, such as those by Henry Wadsworth Longfellow (1865) and Charles S. Singleton (1970). Then, he added idiomatic Italian—Dante had once added idiomatic Italian—to create a work accessible to modern readers.

In the book, Dante and Virgil are shown to read the cantos. Encourage them to focus on the most vivid details in Dante's description of Hell. After studying the events in this canto, students might research Dante and ask volunteers to read their sentences to the class.

Possible responses: Hell is a swirling anguish of icy wind, with sinners trapped below the ice and hidden sights of Satan chewing his victims.

Critical Thinking Analyze: Explain that Dante's rhyme scheme is known as terza rima—or aba, abc, cd—on and so on through each canto. The middle line of each terza determines the rhyme of the next, linking the entire canto in this manner.

1. Have students look at the bracketed passage while a volunteer reads it aloud.

2. Ask students what the rhyme scheme does for the translation. Has it changed?

3. How is it similar to and different from terza rima?

4. Ask: What does it signify that this terza rima is called "dramma terza rima."

5. The pattern is also, dac, ccd, and so on. Unlike terza rima, the middle line of the poem is not the rhyme scheme of the next.

Enrichment

Jerusalem

The city of Jerusalem, which Dante references with his mention of Jesus in line 115, is of central importance to both the Christian and Muslim faiths. It was revered by Christians because it was the site of Jesus' crucifixion; by Jews because it is the site of Solomon's temple, of which only a portion is standing today; and by Muslims because it is the site from which the prophet Muhammad ascended to heaven.

The six parts of the city are known as the Old City. To the east of the Old City lies the Garden of Gethsemane and the Mount of Olives.

1. In the next canto, teaching about the Middle Ages.

1. The Man Jesus, who suffered and died in Jerusalem, was thought to be the master of the whole of Hades.

1. Read the poem "The Master of Purgatory." What is the line number of this poem? line 120.

1. Explain that "dramma terza rima" is a term that refers to a literary device used in terza rima.

Support for Special Needs Students

Review the definition of characters before you read the following pages. Have students identify and list the four names for Satan that appear on these facing pages: Lucifer, Great Worm of Evil, Fiend, and Image of All Evil.

Beelzebub. Then have students complete a Satan character web based on Dante's observations of the evil monster.

Support for English Learners

Point out that Lucifer and the Great Worm of Evil refer to the same being. On these pages alone, Satan has five other names: Lucifer, Great Worm of Evil, Fiend, Image of All Evil, and Beelzebub. Ask students what names they know for Satan, and have them volunteer which of these on the board.

Strategy for Advanced Readers

Point out that Virgil describes Satan as "the Great Worm of Evil," and Dante compares Satan to a beast. Discuss the feelings that students associate with worms and bats. Then, discuss how Dante portrays Satan through these negative animal images and how these images transfer readers' feelings of disgust to Satan.
Apply the Skills

from the Divine Comedy: Inferno

Literary Analysis

Characterization

1. Which words and phrases in Francesca’s first stanzas to Dante provide direct characterization of Dante the character?

2. Use a chart like the one shown to analyze the indirect characterization of Dante in the Inferno.

<table>
<thead>
<tr>
<th>Method of Characterization</th>
<th>Example</th>
<th>Trait Revealed</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dante’s Actions</td>
<td>He questions Francesca.</td>
<td></td>
</tr>
<tr>
<td>Dante’s Words</td>
<td>“I coveted for petrichor.”</td>
<td></td>
</tr>
</tbody>
</table>

Other Characters’ Behavior

<table>
<thead>
<tr>
<th>Toward Dante</th>
<th>Francesca</th>
</tr>
</thead>
<tbody>
<tr>
<td>Virgil carries him.</td>
<td></td>
</tr>
</tbody>
</table>

(a) Cite two statements another character makes about Virgil.

(b) In what ways do each of these statements add to your understanding of Virgil’s character.

Connecting Literary Elements

4. In Canto II, Francesca mentions “whom we took as our own.” (a) To whom is the reference with this allusion? (b) How does this allusion increase the realism of the Inferno?

5. At the beginning of Canto XXXIII, Virgil does a line from a hymn. (a) How does Virgil change the line? (b) How does this allusion add to the reader’s understanding of Hell as a world of distortion?

Reading Strategy

Distinguishing Between the Speaker and the Poet

6. At key transitional points in the story, Dante, the speaker of the poem, loses consciousness. In what ways does this solve literary problems for Dante the poet?

7. In lines 105-135 of Canto XXXIV, Dante the poet has Virgil explain where the two travelers are standing. (a) Why does Dante the character need this explanation? (b) Why does the reader need it?

Extend Understanding

8. Psychology Connection: At the banks of the river Acheron, Charon tells the souls to “bury / here and forever all hope of Paradise. / Is hope necessary for happiness? Explain your answer.

Answers

1. Francesca provides direct characterization of Dante with the words “gracious, kind, and good.”

2. Trait Revealed: timidity; emotional weakness and dependence.

3. (a) Possible responses: Minos, speaking about Virgil, warns Dante to “watch to whom you turn.” Francesca says that Virgil knows that “the double grief of a lost bliss is to recall its happy hour in Paul,” Dante says that Virgil “reached over dexterously.” (b) Possible response: The statements show that Virgil may know of itself, that he has experienced pain, and that he is talked.

4. Francesca alludes to Giovanni Malatesta, her husband, who killed her and Pastor. (b) Francesca’s allusion to the Inferno’s rhythm by referring to a real, historical figure.

5. (a) Virgil adds the words “of Hell” to the hymn. (b) The allusion to the hymn emphasizes that Hell is a distortion of Heaven and that evil is a distortion of art.

6. When Dante the speaker loses consciousness, Dante the poet can slip over details of how his character gets from one stage of the journey to the next. Another poet can also change themes as he shows his character’s evolution from pity to hardness in response to sinner.

7. (a) Dante’s character is characterized because he believes himself to be still at the bottom of Hell. (b) The reader needs the explanation because readers in Dante’s time believed Earth to be stationary and at the center of the universe.

8. Possible response: Students may say that hope is necessary for happiness, because without hope people might see no reason to live. Without this reason, happiness is elusive. Others may say that those who are content in their lives do not think about hope.