

**THE DIVINE
COMEDY OF DANTE
ALIGHIERI. I. HELL**

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The Divine Comedy of Dante Alighieri. I. Hell by Dante Alighieri & Charles Eliot Norton

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DANTE ALIGHIERI & CHARLES ELIOT NORTON

**THE DIVINE
COMEDY OF DANTE
ALIGHIERI. I. HELL**

HELL

THE DIVINE COMEDY
OF
DANTE ALIGHIERI.

TRANSLATED BY
CHARLES ELIOT NORTON.

REVISED EDITION.

I.
HELL.

BOSTON AND NEW YORK.
HOUGHTON, MIFFLIN AND COMPANY.
The Riverside Press, Cambridge.
1902.

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Gift
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8-7-54
Vol 1-3

NOTE TO THE REVISED EDITION

IN the present edition of my translation I have corrected some errors and cleared up some obscurities which existed in it as first published, and I have made many minor changes in the order and rendering of words for the sake of greater fidelity to the original, or greater clearness of expression, or greater ease of diction. I have also added largely to the number of the notes.

In the work of revision, as originally in that of translation, I have sought assistance from the work of my predecessors in the same field, and I have not hesitated to borrow a felicitous word or phrase wherever I might find it.¹

¹ I am thus indebted to the translations in verse of the whole poem of my late friends Mr. Longfellow and Sir Frederick Pollock, and to the translations in prose of my friend the Hon. William Warren Vernon, and of Mr. A. J. Butler, and also to the prose version of the *Inferno* by the late Dr. John Carlyle, of the *Purgatorio* by Mr. W. S. Dugdale, and of the *Paradiso* by the Rev. P. H. Wicksteed. But this list comprises a very small part of the works to which I am under obligation alike in the text and in the notes.

iv NOTE TO THE REVISED EDITION

I have given, perhaps, as much time to the revision as to the original making of the translation. But a translator, in proportion to his competence, is likely to recognize the defects of his work, and now, as I look over the pages of my book, I feel the desire to subject them to a fresh revision. But it is too late; I cannot expect to do more hereafter for the improvement of my work, than, possibly, to give it some final thumbnail touches.

In looking back over life I am not sorry to have devoted much time to the study of Dante. It has been far more to me than merely an interesting literary occupation. It is especially associated in remembrance with two dear masters and friends, Henry Wadsworth Longfellow and James Russell Lowell, and to their memory I dedicate these volumes.

SHADY HILL, CAMBRIDGE, MASSACHUSETTS,

1 October, 1901.

AIDS TO THE STUDY OF THE "DIVINE COMEDY"

THE following translation is intended primarily for two classes of readers: first, for those who, unable to read the *Divine Comedy* in the original, desire to obtain knowledge of its contents; second, for those who, with more or less acquaintance with Italian, undertake to read the poem in its original tongue, and need help in its interpretation.

For both these classes the *Dante Dictionary*¹ of Mr. Paget Toynbee is of especial value. It contains the information, in concise and convenient form, which every student of Dante's works requires, and is in fact a universal comment of remarkable completeness and accuracy.

Beginners of the study of the *Divine Comedy* in Italian will find the *English Commentary*² by the Rev. H. F. Tozer of great service. It explains the form and meaning of words, and the

¹ *A Dictionary of Proper Names and Notable Matters in the Works of Dante.* By Paget Toynbee, M. A. Oxford, 1898.

² *An English Commentary on Dante's Divina Commedia.* By the Rev. H. F. Tozer, M. A. Oxford, 1901.

difficulties of construction, and gives the needed information in respect to the matter of the poem.

The Notes and Illustrations which accompany Mr. Longfellow's Translation form an admirable literary comment on the poem.

The essay on Dante by Mr. Lowell is the best general introduction for a mature reader to the life, times, and work of the poet.

With these books the beginner will find himself sufficiently equipped for the intelligent study of Dante. But as he advances in the study he will require others, among the most desirable of which are the following:—

Fay, Dr. E. A. *Concordance of the Divina Commedia.* Boston, 1888.

Moore, Rev. Dr. Edward. *Contributions to the Textual Criticism of the Divina Commedia.* Cambridge, 1889.

Moore, Rev. Dr. Edward. *Studies in Dante, First and Second Series.* Oxford, 1896 and 1899.

All of the works of Dr. Moore, the chief of living Dante scholars, are of exceptional importance and interest.

Vernon, The Hon^{ble} William Warren. *Readings on the Inferno, the Purgatorio, and the Paradiso of Dante.* London, 1894-1900. In six volumes.

These *Readings* consist of a Text, Translation and an elaborate and eminently useful Comment.

Gardner, Edmund G. *Dante's Ten Heavens. A Study of the Paradiso.* Westminster, 1898.

An interesting study of the interior meaning of the *Paradiso*.

Every Italian student should possess *Tutte le Opere di Dante Alighieri, nuovamente rivedute nel Testo, dal Dr. E. Moore*, published at Oxford by the University Press. This compact, carefully edited and admirably printed volume affords the present *textus receptus* of Dante's works. It should be generally adopted for purposes of reference. The advantage to the scholar is great in having all the works of Dante in a single volume, because of their close mutual relations and frequent mutual illustration.

There are numerous useful editions of the *Divine Comedy* with Italian notes. Two of the best are that of Casini and that of Scartazzini. The remarkable *Enciclopedia Dantesca*, in two volumes, of the last-named editor is at once a complete and elaborate vocabulary for Dante's Italian works, and a critical and explanatory dictionary of all that pertains to his life and writings. There is no other single book which contains so large an amount of informa-