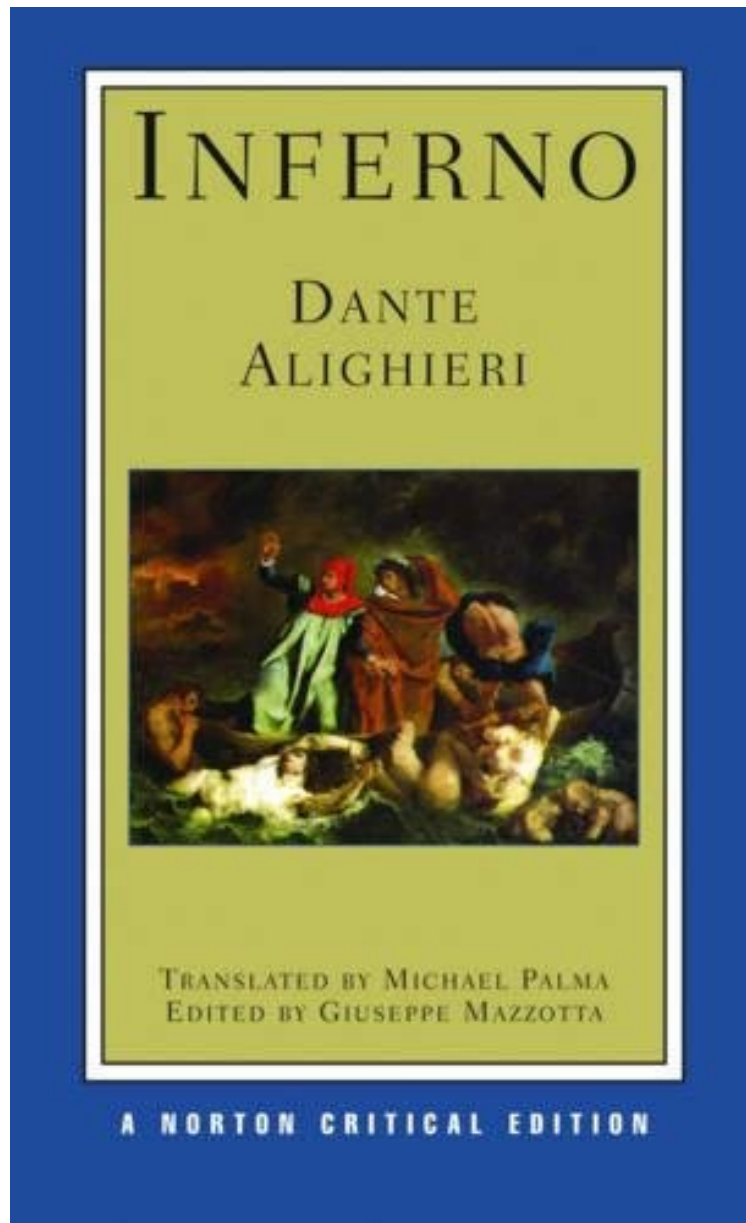


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Inferno (Norton Critical Editions)

Dante Alighieri

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Dante Alighieri : Inferno (Norton Critical Editions) before purchasing it in order to gage whether or not it would be worth my time, and all praised Inferno (Norton Critical Editions):

1 of 1 people found the following review helpful. Great to read on a kindleBy L. TetreauI read the kindle edition of

this translation and loved not only the translation itself, but the way it was formatted for an e-reader. The commentary to this edition is excellent and easy to get to and return from. I intend to read the rest of this translation of Dante's Divine Comedy on my kindle, because it is so easy to navigate, compared to a hardcopy format. 0 of 0 people found the following review helpful. The leading Dante translation By David M. Wagner The translation is clear and accurate (Prof. Esolen built his reputation with translations of later, more obscure Italian renaissance works). But any translation of Dante should be an introduction to reading the original Italian - and (as is now standard), the Italian text is printed on the facing pages. But Dante also needs commentary: the tradition of publishing commentary along with the Divina Commedia is old as that of publishing the Commedia itself. A commentator must explain all three levels of Dante's references: topical (Dante's own Italy), Catholic-theological, and classical-mythological. Prof. Esolen achieves this brilliantly, allowing us to understand Dante as Dante understood himself and his world. It's a different world from ours in many ways (not all!) but that's part of the challenge of reading him. Esolen's only rival as a Dante annotator, I'd say, is Dorothy L. Sayers (and her version, while still worthwhile, lacks the Italian on facing pages). Honorable mention as well to Robert and Jean Hollander. But I would give Esolen first place. 0 of 0 people found the following review helpful. Great Translation By Marissa Dante's Inferno is a fascinating text to read because as a reader you feel as though you are with Dante on his journey through Hell. Most people envision Hell as a terrible place full of fire, but Dante takes the idea of Hell to another level. All of his nine circles are described with impeccable detail, allowing the reader to visualize the horrific scenery and creatures of Hell. Not only are readers taken along on the literal journey through Hell, but also on the allegorical journey to understanding sin and evil. As Dante travels, guided by Virgil, he encounters multiple characters that aid him in learning about and understanding sin, and the reader is able to learn along with him. Readers will come out from reading this poem, just as Dante emerges from Hell, enlightened and with a better understanding of the nature of sin. In addition, John Ciardi's translation is great and is the best way to read the Inferno. Although I have not read any other translations, I would not want to because Ciardi's goes above and beyond what I expected in a translation. First, the text alone is great, as Dante's rhyme scheme is kept mostly intact and the language is very powerful. Not only is the text well written, but Ciardi also included summaries before each Canto. This is extremely helpful because all the important points are highlighted for the reader. This assures that as a reader you do not miss anything important that you may have by reading the poem alone. Also, Ciardi included notes at the end of the Cantos to clarify any allusions, characters, or events that may be unfamiliar to the reader. Finally, he put in some illustrations of the layout of Hell to assure that the reader fully comprehends Dante's descriptions. Overall, this translation is fantastic, as it makes sure the reader will not be lost in Hell.

This Norton Critical Edition of Dantes masterpiece is based on Michael Palmas verse translation, which is acclaimed for its elegant rendering of Dantes triple-rhyme scheme into contemporary English. Richard Wilbur praises Palmas translation as accurate as to sense, fully rhymed, and easy, as a rule, in its movement through the tercets. Readers will find it admirably clear and readable. The text is accompanied by detailed explanatory annotations. Also included in this edition are an illuminating introduction by Giuseppe Mazzotta, a Translators Note, The Plan of Dantes Hell, and six maps and illustrations. Criticism provides twelve interpretations by, among others, John Freccero, Robert M. Durling, Alison Cornish, Teodolinda Barolini, Giuseppe Mazzotta, and Robert Hollander. A Chronology and Selected Bibliography are also included.

"Dante's conversations with his mentor Virgil and the doomed shades are by turns assertive and abashed, irritated and pitying and inquisitive, and Anthony Esolen's new translation renders them so sensitively that they seem to take place in the same room with us. It follows Dante through all his spectacular range, commanding where he is commanding, wrestling, as he does, with the density and darkness in language and in the soul. This "Inferno gives us Dante's vivid drama and his verbal inventiveness. It is living writing." --James Richardson, Princeton University "Professor Esolen's translation of Dante's "Inferno is the best one I have seen, for two reasons. His decision to use unrhymed blank verse allows him to come nearly as close to the meaning of the original as any prose reading could do, and allows him also to avoid the harrowing sacrifices that the demand for rhyme imposes on any translator. And his endnotes and other additions provoke answers to almost any question that could arise about the work." --A. Kent Hieatt, professor emeritus, University of Western Ontario "Esolen's brilliant translation captures the power and the spirit of a poem that does not easily give up its secrets. The notes and appendices provide exactly the kind of help that most readers will need." --Robert Royal, president, Faith and Reason Institute "From the Hardcover edition. About the Author Dante Alighieri was born in 1265 in Florence to a family of minor nobility. He entered into Florentine politics in 1295, but he and his party were forced into exile in a hostile political climate in 1301. Taking asylum in Ravenna late in life, Dante completed his Divine Commedia, considered one of the most important works of Western literature, before his death in 1321. Giuseppe Mazzotta is Sterling Professor of the Humanities for Italian at Yale University. He is president of the Dante Society of America (2003-2009). He is the author of Dante: Poet of the Desert and Dantes Vision and the Circle of Knowledge. Michael Palma is the recipient of the Italo Calvino Award for his translation of My Name on the Wind: Selected Poems of Diego Valeri and of the Raiziss/de Palchi Translation Award from the American Academy

of American Poets for his translation of *The Man I Pretend to Be: The Colloquies and Selected Poems of Guido Gozzano*. A poet in his own right, Palma has published three collections of verse, and his poetry has been anthologized in, among other publications, *Penguins Unsettling America: An Anthology of Contemporary Multicultural Poetry*.