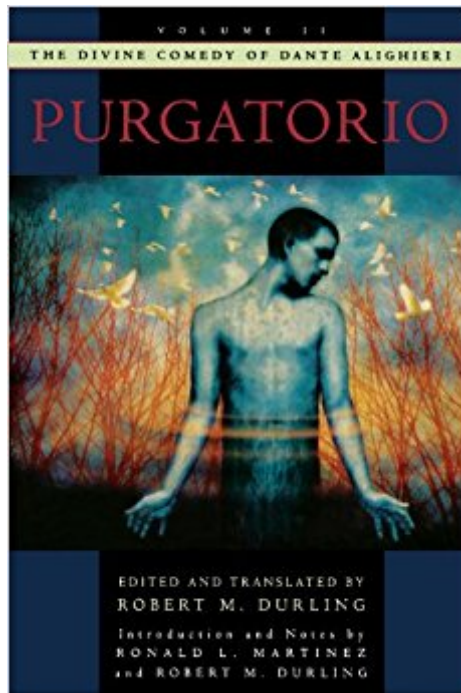


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# Purgatorio: The Divine Comedy Of Dante Alighieri, Vol. 2



## Synopsis

In the early 1300s, Dante Alighieri set out to write the three volumes which make up *The Divine Comedy*. *Purgatorio* is the second volume in this set and opens with Dante the poet picturing Dante the pilgrim coming out of the pit of hell. Similar to the *Inferno* (34 cantos), this volume is divided into 33 cantos, written in tercets (groups of 3 lines). The English prose is arranged in tercets to facilitate easy correspondence to the verse form of the Italian on the facing page, enabling the reader to follow both languages line by line. In an effort to capture the peculiarities of Dante's original language, this translation strives toward the literal and sheds new light on the shape of the poem. Again the text of *Purgatorio* follows Petrocchi's *La Commedia secondo l'antica vulgata*, but the editor has departed from Petrocchi's readings in a number of cases, somewhat larger than in the previous *Inferno*, not without consideration of recent critical readings of the *Comedy* by scholars such as Lanza (1995, 1997) and Sanguineti (2001). As before, Petrocchi's punctuation has been lightened and American norms have been followed. However, without any pretensions to being "critical", the text presented here is eclectic and being not persuaded of the exclusive authority of any manuscript, the editor has felt free to adopt readings from various branches of the stemma. One major addition to this second volume is in the notes, where is found the *Intercantica* - a section for each canto that discusses its relation to the *Inferno* and which will make it easier for the reader to relate the different parts of the *Comedy* as a whole.

## Book Information

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## Customer Reviews

In the second volume of Dante's Divine Comedy, Purgatorio, Dante continues his journey from hell into purgatory, continuing to be guided by the skilled hand and mind of Virgil. Dante must climb up the Mount of Purgatory, beginning at the bottom with Ante-Purgatory, then the seven terraces - seven levels of suffering and spiritual growth - as associated with the seven deadly sins; at the very top is Earthly paradise. Just as in the first volume, Inferno, Dante continues to discuss politics and the Church in general, as well as relating to his own experiences during the writing of the Divine Comedy in the fourteenth century. Familiar characters in Dante's life again play a part, as he makes his intentions of them all too clear. It is in this volume that Dante is reunited with his long-lost love, Beatrice. In this shorter introduction, Robert M. Durling and Ronald L. Martinez go into some detail on when this second volume was likely begun, how and when it was exactly written and how Dante was influenced by events and happenings in his life in the writing of it. Just as with the first volume, detailed notes are provided at the end of each canto, explaining locations, historical references, and short biographies on the people mentioned and what relevance they had to Dante. With these priceless details, any reader can pick up this translation of the Divine Comedy, and not feel lost or overloaded by all the historical setting, peoples and details, but are skillfully guided along Dante's unique journey. At the end of the text are further detailed notes and fifteen short essays covering Dante's political views, his respect and use of Virgil and Ovid, his original conceptions of homosexuality, and on moral growth, to name a few.

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