

**The Project Gutenberg eBook of The Divine Comedy by Dante,
Illustrated, Hell, Volume 06, by Dante Alighieri**

This ebook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this ebook or online at www.gutenberg.org. If you are not located in the United States, you'll have to check the laws of the country where you are located before using this eBook.

Title: The Divine Comedy by Dante, Illustrated, Hell, Volume 06

Author: Dante Alighieri
Illustrator: Gustave Doré
Translator: Henry Francis Cary

Release date: August 7, 2004 [EBook #8784]
Most recently updated: January 2, 2021

Language: English

Credits: Produced by David Widger

*** START OF THE PROJECT GUTENBERG EBOOK THE DIVINE COMEDY BY
DANTE, ILLUSTRATED, HELL, VOLUME 06 ***

THE VISION

OF

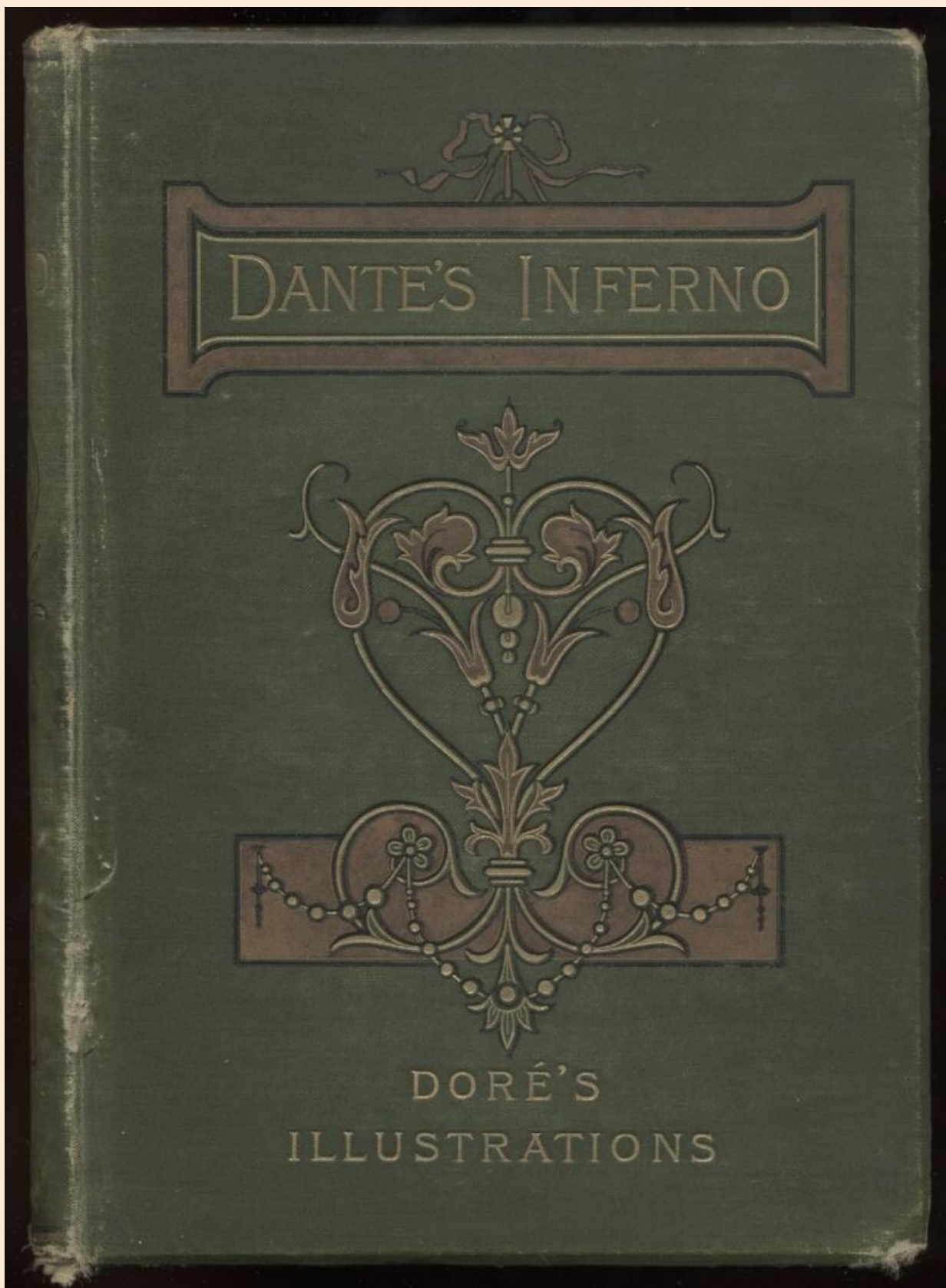
HELL, PURGATORY, AND PARADISE

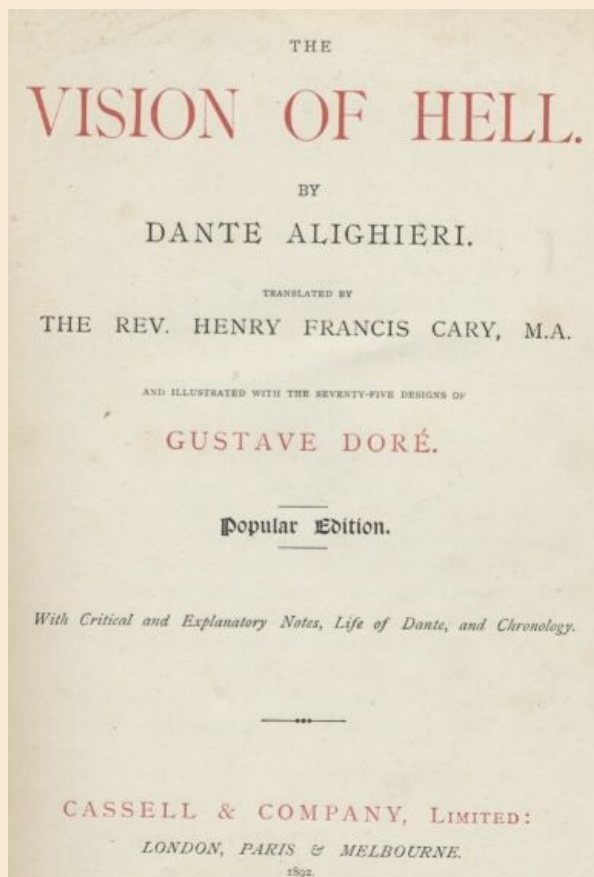
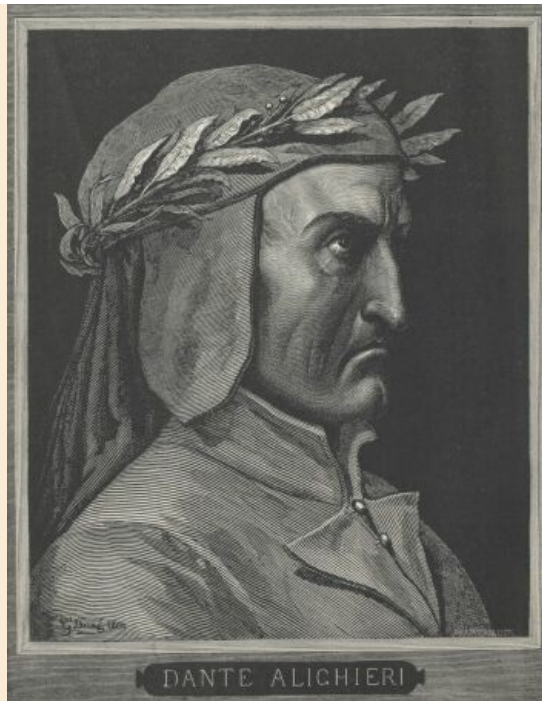
BY

DANTE ALIGHIERI

TRANSLATED BY

THE REV. H. F. CARY, M.A.





HELL

OR THE INFERNO

LIST OF CANTOS

[Canto 13](#)

[Canto 14](#)

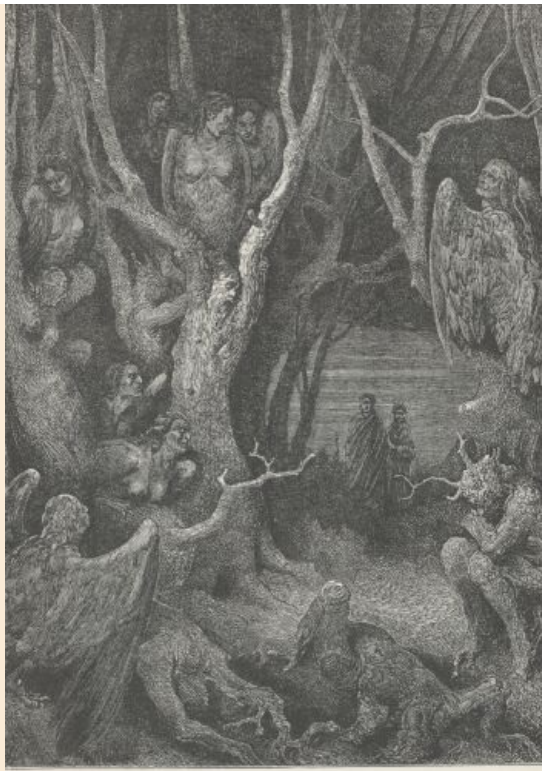
[Canto 15](#)

[Canto 16](#)

[Canto 17](#)

CANTO XIII

ERE Nessus yet had reach'd the other bank,
We enter'd on a forest, where no track
Of steps had worn a way. Not verdant there
The foliage, but of dusky hue; not light
The boughs and tapering, but with knares deform'd
And matted thick: fruits there were none, but thorns
Instead, with venom fill'd. Less sharp than these,
Less intricate the brakes, wherein abide
Those animals, that hate the cultur'd fields,
Betwixt Corneto and Cecina's stream.



Here the brute Harpies make their nest,
Canto XIII., line 41.

Here the brute Harpies make their nest, the same
Who from the Strophades the Trojan band
Drove with dire boding of their future woe.
Broad are their pennons, of the human form
Their neck and count'nance, arm'd with talons keen
The feet, and the huge belly fledg'd with wings
These sit and wail on the drear mystic wood.

The kind instructor in these words began:
"Ere farther thou proceed, know thou art now
I' th' second round, and shalt be, till thou come
Upon the horrid sand: look therefore well
Around thee, and such things thou shalt behold,
As would my speech discredit." On all sides
I heard sad plainings breathe, and none could see
From whom they might have issu'd. In amaze
Fast bound I stood. He, as it seem'd, believ'd,
That I had thought so many voices came
From some amid those thickets close conceal'd,
And thus his speech resum'd: "If thou lop off
A single twig from one of those ill plants,
The thought thou hast conceiv'd shall vanish quite."

Thereat a little stretching forth my hand,
From a great wilding gather'd I a branch,
And straight the trunk exclaim'd: "Why pluck'st thou me?"



Then as the dark blood trickled down its side,
These words it added: "Wherefore tear'st me thus?
Is there no touch of mercy in thy breast?
Men once were we, that now are rooted here.
Thy hand might well have spar'd us, had we been
The souls of serpents." As a brand yet green,
That burning at one end from the' other sends
A groaning sound, and hisses with the wind
That forces out its way, so burst at once,
Forth from the broken splinter words and blood.

I, letting fall the bough, remain'd as one
Assail'd by terror, and the sage replied:
"If he, O injur'd spirit! could have believ'd
What he hath seen but in my verse describ'd,
He never against thee had stretch'd his hand.
But I, because the thing surpass'd belief,
Prompted him to this deed, which even now
Myself I rue. But tell me, who thou wast;
That, for this wrong to do thee some amends,
In the upper world (for thither to return
Is granted him) thy fame he may revive."

"That pleasant word of thine," the trunk replied
"Hath so inveigled me, that I from speech
Cannot refrain, wherein if I indulge
A little longer, in the snare detain'd,
Count it not grievous. I it was, who held
Both keys to Frederick's heart, and turn'd the wards,
Opening and shutting, with a skill so sweet,
That besides me, into his inmost breast
Scarce any other could admittance find.
The faith I bore to my high charge was such,
It cost me the life-blood that warm'd my veins.
The harlot, who ne'er turn'd her gloating eyes
From Caesar's household, common vice and pest
Of courts, 'gainst me inflam'd the minds of all;
And to Augustus they so spread the flame,
That my glad honours chang'd to bitter woes.
My soul, disdainful and disgusted, sought
Refuge in death from scorn, and I became,

Just as I was, unjust toward myself.
By the new roots, which fix this stem, I swear,
That never faith I broke to my liege lord,
Who merited such honour; and of you,
If any to the world indeed return,
Clear he from wrong my memory, that lies
Yet prostrate under envy's cruel blow."

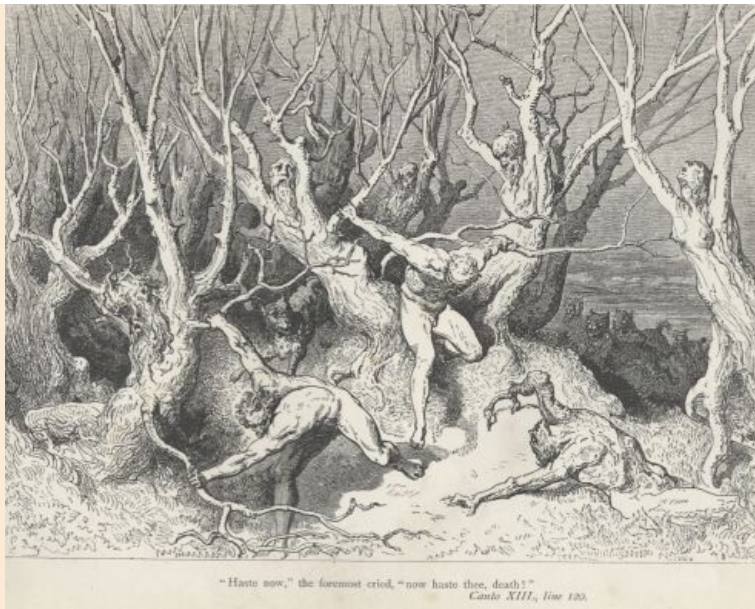
First somewhat pausing, till the mournful words
Were ended, then to me the bard began:
"Lose not the time; but speak and of him ask,
If more thou wish to learn." Whence I replied:
"Question thou him again of whatsoe'er
Will, as thou think'st, content me; for no power
Have I to ask, such pity' is at my heart."

He thus resum'd; "So may he do for thee
Freely what thou entreatest, as thou yet
Be pleas'd, imprison'd Spirit! to declare,
How in these gnarled joints the soul is tied;
And whether any ever from such frame
Be loosen'd, if thou canst, that also tell."

Thereat the trunk breath'd hard, and the wind soon
Chang'd into sounds articulate like these;

Briefly ye shall be answer'd. "When departs
The fierce soul from the body, by itself
Thence torn asunder, to the seventh gulf
By Minos doom'd, into the wood it falls,
No place assign'd, but wheresoever chance
Hurls it, there sprouting, as a grain of spelt,
It rises to a sapling, growing thence
A savage plant. The Harpies, on its leaves
Then feeding, cause both pain and for the pain
A vent to grief. We, as the rest, shall come
For our own spoils, yet not so that with them
We may again be clad; for what a man
Takes from himself it is not just he have.
Here we perforce shall drag them; and throughout
The dismal glade our bodies shall be hung,
Each on the wild thorn of his wretched shade."

Attentive yet to listen to the trunk
We stood, expecting farther speech, when us
A noise surpris'd, as when a man perceives
The wild boar and the hunt approach his place
Of station'd watch, who of the beasts and boughs
Loud rustling round him hears. And lo! there came
Two naked, torn with briers, in headlong flight,
That they before them broke each fan o' th' wood.
"Haste now," the foremost cried, "now haste thee death!"



The' other, as seem'd, impatient of delay
Exclaiming, "Lano! not so bent for speed
Thy sinews, in the lists of Toppo's field."
And then, for that perchance no longer breath
Suffic'd him, of himself and of a bush
One group he made. Behind them was the wood
Full of black female mastiffs, gaunt and fleet,
As greyhounds that have newly slipp'd the leash.
On him, who squatted down, they stuck their fangs,
And having rent him piecemeal bore away
The tortur'd limbs. My guide then seiz'd my hand,
And led me to the thicket, which in vain
Mourn'd through its bleeding wounds: "O Giacomo
Of Sant' Andrea! what avails it thee,"
It cried, "that of me thou hast made thy screen?
For thy ill life what blame on me recoils?"

When o'er it he had paus'd, my master spake:
"Say who wast thou, that at so many points
Breath'st out with blood thy lamentable speech?"

He answer'd: "Oh, ye spirits: arriv'd in time
To spy the shameful havoc, that from me
My leaves hath sever'd thus, gather them up,
And at the foot of their sad parent-tree
Carefully lay them. In that city' I dwelt,
Who for the Baptist her first patron chang'd,
Whence he for this shall cease not with his art
To work her woe: and if there still remain'd not
On Arno's passage some faint glimpse of him,
Those citizens, who rear'd once more her walls
Upon the ashes left by Attila,
Had labour'd without profit of their toil.
I slung the fatal noose from my own roof."

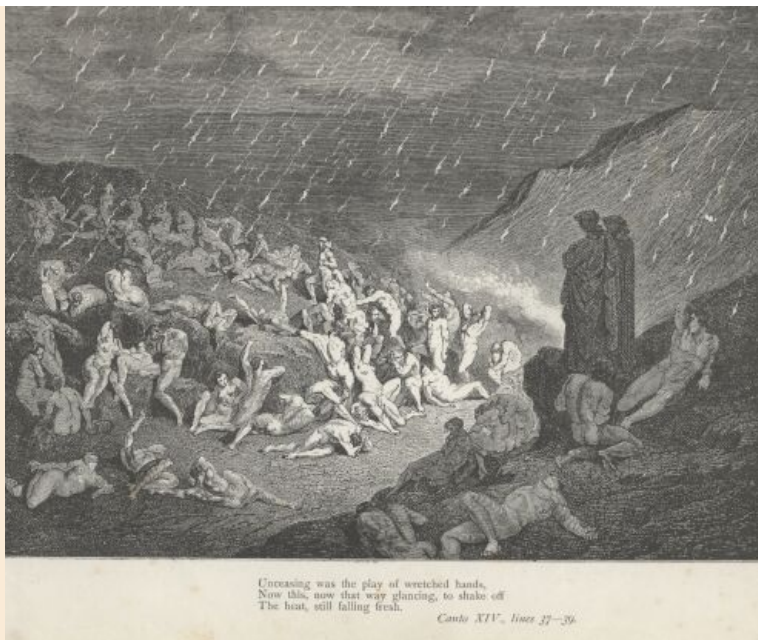
CANTO XIV

SOON as the charity of native land
Wrought in my bosom, I the scatter'd leaves
Collected, and to him restor'd, who now
Was hoarse with utt'rance. To the limit thence
We came, which from the third the second round
Divides, and where of justice is display'd
Contrivance horrible. Things then first seen
Clearlier to manifest, I tell how next
A plain we reach'd, that from its sterile bed
Each plant repell'd. The mournful wood waves round
Its garland on all sides, as round the wood
Spreads the sad foss. There, on the very edge,
Our steps we stay'd. It was an area wide
Of arid sand and thick, resembling most
The soil that erst by Cato's foot was trod.

Vengeance of Heav'n! Oh! how shouldst thou be fear'd
By all, who read what here my eyes beheld!

Of naked spirits many a flock I saw,
All weeping piteously, to different laws
Subjected: for on the' earth some lay supine,
Some crouching close were seated, others pac'd
Incessantly around; the latter tribe,
More numerous, those fewer who beneath
The torment lay, but louder in their grief.

O'er all the sand fell slowly wafting down
Dilated flakes of fire, as flakes of snow
On Alpine summit, when the wind is hush'd.
As in the torrid Indian clime, the son
Of Ammon saw upon his warrior band
Descending, solid flames, that to the ground
Came down: whence he bethought him with his troop
To trample on the soil; for easier thus
The vapour was extinguish'd, while alone;
So fell the eternal fiery flood, wherewith
The marble glow'd underneath, as under stove
The viands, doubly to augment the pain.



Unceasing was the play of wretched hands,
Now this, now that way glancing, to shake off
The heat, still falling fresh. I thus began:
"Instructor! thou who all things overcom'st,
Except the hardy demons, that rush'd forth
To stop our entrance at the gate, say who
Is yon huge spirit, that, as seems, heeds not
The burning, but lies writhen in proud scorn,
As by the sultry tempest immatur'd?"

Straight he himself, who was aware I ask'd
My guide of him, exclaim'd: "Such as I was
When living, dead such now I am. If Jove
Weary his workman out, from whom in ire
He snatch'd the lightnings, that at my last day
Transfix'd me, if the rest be weary out
At their black smithy labouring by turns
In Mongibello, while he cries aloud;
"Help, help, good Mulciber!" as erst he cried
In the Phlegraean warfare, and the bolts
Launch he full aim'd at me with all his might,
He never should enjoy a sweet revenge."

Then thus my guide, in accent higher rais'd
Than I before had heard him: "Capaneus!
Thou art more punish'd, in that this thy pride
Lives yet unquench'd: no torrent, save thy rage,
Were to thy fury pain proportion'd full."

Next turning round to me with milder lip
He spake: "This of the seven kings was one,
Who girt the Theban walls with siege, and held,
As still he seems to hold, God in disdain,
And sets his high omnipotence at nought.
But, as I told him, his despitful mood
Is ornament well suits the breast that wears it.
Follow me now; and look thou set not yet
Thy foot in the hot sand, but to the wood
Keep ever close." Silently on we pass'd
To where there gushes from the forest's bound

A little brook, whose crimson'd wave yet lifts
My hair with horror. As the rill, that runs
From Bulicame, to be portion'd out
Among the sinful women; so ran this
Down through the sand, its bottom and each bank
Stone-built, and either margin at its side,
Whereon I straight perceiv'd our passage lay.

"Of all that I have shown thee, since that gate
We enter'd first, whose threshold is to none
Denied, nought else so worthy of regard,
As is this river, has thine eye discern'd,
O'er which the flaming volley all is quench'd."

So spake my guide; and I him thence besought,
That having giv'n me appetite to know,
The food he too would give, that hunger crav'd.

"In midst of ocean," forthwith he began,
"A desolate country lies, which Crete is nam'd,
Under whose monarch in old times the world
Liv'd pure and chaste. A mountain rises there,
Call'd Ida, joyous once with leaves and streams,
Deserted now like a forbidden thing.
It was the spot which Rhea, Saturn's spouse,
Chose for the secret cradle of her son;
And better to conceal him, drown'd in shouts
His infant cries. Within the mount, upright
An ancient form there stands and huge, that turns
His shoulders towards Damiata, and at Rome
As in his mirror looks. Of finest gold
His head is shap'd, pure silver are the breast
And arms; thence to the middle is of brass.
And downward all beneath well-temper'd steel,
Save the right foot of potter's clay, on which
Than on the other more erect he stands,
Each part except the gold, is rent throughout;
And from the fissure tears distil, which join'd
Penetrate to that cave. They in their course
Thus far precipitated down the rock
Form Acheron, and Styx, and Phlegethon;
Then by this straiten'd channel passing hence
Beneath, e'en to the lowest depth of all,
Form there Cocytus, of whose lake (thyself
Shall see it) I here give thee no account."

Then I to him: "If from our world this sluice
Be thus deriv'd; wherefore to us but now
Appears it at this edge?" He straight replied:
"The place, thou know'st, is round; and though great part
Thou have already pass'd, still to the left
Descending to the nethermost, not yet
Hast thou the circuit made of the whole orb.
Wherefore if aught of new to us appear,
It needs not bring up wonder in thy looks."

Then I again inquir'd: "Where flow the streams
Of Phlegethon and Lethe? for of one
Thou tell'st not, and the other of that shower,
Thou say'st, is form'd." He answer thus return'd:
"Doubtless thy questions all well pleas'd I hear.

Yet the red seething wave might have resolv'd
One thou proposest. Lethe thou shalt see,
But not within this hollow, in the place,
Whither to lave themselves the spirits go,
Whose blame hath been by penitence remov'd."
He added: "Time is now we quit the wood.
Look thou my steps pursue: the margins give
Safe passage, unimpeded by the flames;
For over them all vapour is extinct."

CANTO XV

One of the solid margins bears us now
Envelop'd in the mist, that from the stream
Arising, hovers o'er, and saves from fire
Both piers and water. As the Flemings rear
Their mound, 'twixt Ghent and Bruges, to chase back
The ocean, fearing his tumultuous tide
That drives toward them, or the Paduans theirs
Along the Brenta, to defend their towns
And castles, ere the genial warmth be felt
On Chiarentana's top; such were the mounds,
So fram'd, though not in height or bulk to these
Made equal, by the master, whosoe'er
He was, that rais'd them here. We from the wood
Were not so far remov'd, that turning round
I might not have discern'd it, when we met
A troop of spirits, who came beside the pier.

They each one ey'd us, as at eventide
One eyes another under a new moon,
And toward us sharpen'd their sight as keen,
As an old tailor at his needle's eye.

Thus narrowly explor'd by all the tribe,
I was agniz'd of one, who by the skirt
Caught me, and cried, "What wonder have we here!"

And I, when he to me outstretch'd his arm,
Intently fix'd my ken on his parch'd looks,
That although smirch'd with fire, they hinder'd not
But I remember'd him; and towards his face
My hand inclining, answer'd: "Sir! Brunetto!



And art thou here?" "Ser Brunetto!
Canto XV, lines 28, 29.

"And art thou here?" He thus to me: "My son!
Oh let it not displease thee, if Brunetto
Latini but a little space with thee
Turn back, and leave his fellows to proceed."

I thus to him replied: "Much as I can,
I thereto pray thee; and if thou be willing,
That I here seat me with thee, I consent;
His leave, with whom I journey, first obtain'd."

"O son!" said he, "whoever of this throng
One instant stops, lies then a hundred years,
No fan to ventilate him, when the fire
Smites sorest. Pass thou therefore on. I close
Will at thy garments walk, and then rejoin
My troop, who go mourning their endless doom."

I dar'd not from the path descend to tread
On equal ground with him, but held my head
Bent down, as one who walks in reverent guise.

"What chance or destiny," thus he began,
"Ere the last day conducts thee here below?
And who is this, that shows to thee the way?"

"There up aloft," I answer'd, "in the life
Serene, I wander'd in a valley lost,
Before mine age had to its fullness reach'd.
But yester-morn I left it: then once more
Into that vale returning, him I met;
And by this path homeward he leads me back."

"If thou," he answer'd, "follow but thy star,
Thou canst not miss at last a glorious haven:
Unless in fairer days my judgment err'd.
And if my fate so early had not chanc'd,
Seeing the heav'ns thus bounteous to thee, I
Had gladly giv'n thee comfort in thy work.
But that ungrateful and malignant race,
Who in old times came down from Fesole,
Ay and still smack of their rough mountain-flint,

Will for thy good deeds shew thee enmity.
Nor wonder; for amongst ill-savour'd crabs
It suits not the sweet fig-tree lay her fruit.
Old fame reports them in the world for blind,
Covetous, envious, proud. Look to it well:
Take heed thou cleanse thee of their ways. For thee
Thy fortune hath such honour in reserve,
That thou by either party shalt be crav'd
With hunger keen: but be the fresh herb far
From the goat's tooth. The herd of Fesole
May of themselves make litter, not touch the plant,
If any such yet spring on their rank bed,
In which the holy seed revives, transmitted
From those true Romans, who still there remain'd,
When it was made the nest of so much ill."

"Were all my wish fulfill'd," I straight replied,
"Thou from the confines of man's nature yet
Hadst not been driven forth; for in my mind
Is fix'd, and now strikes full upon my heart
The dear, benign, paternal image, such
As thine was, when so lately thou didst teach me
The way for man to win eternity;
And how I priz'd the lesson, it behooves,
That, long as life endures, my tongue should speak,
What of my fate thou tell'st, that write I down:
And with another text to comment on
For her I keep it, the celestial dame,
Who will know all, if I to her arrive.
This only would I have thee clearly note:
That so my conscience have no plea against me;
Do fortune as she list, I stand prepar'd.
Not new or strange such earnest to mine ear.
Speed fortune then her wheel, as likes her best,
The clown his mattock; all things have their course."

Thereat my sapient guide upon his right
Turn'd himself back, then look'd at me and spake:
"He listens to good purpose who takes note."

I not the less still on my way proceed,
Discoursing with Brunetto, and inquire
Who are most known and chief among his tribe.

"To know of some is well;" thus he replied,
"But of the rest silence may best beseem.
Time would not serve us for report so long.
In brief I tell thee, that all these were clerks,
Men of great learning and no less renown,
By one same sin polluted in the world.
With them is Priscian, and Accorso's son
Francesco herds among that wretched throng:
And, if the wish of so impure a blotch
Possess'd thee, him thou also might'st have seen,
Who by the servants' servant was transferr'd
From Arno's seat to Bacchiglione, where
His ill-strain'd nerves he left. I more would add,
But must from farther speech and onward way
Alike desist, for yonder I behold
A mist new-risen on the sandy plain.
A company, with whom I may not sort,

Approaches. I commend my TREASURE to thee,
Wherein I yet survive; my sole request."

This said he turn'd, and seem'd as one of those,
Who o'er Verona's champain try their speed
For the green mantle, and of them he seem'd,
Not he who loses but who gains the prize.

CANTO XVI

NOW came I where the water's din was heard,
As down it fell into the other round,
Resounding like the hum of swarming bees:
When forth together issu'd from a troop,
That pass'd beneath the fierce tormenting storm,
Three spirits, running swift. They towards us came,
And each one cried aloud, "Oh do thou stay!
Whom by the fashion of thy garb we deem
To be some inmate of our evil land."

Ah me! what wounds I mark'd upon their limbs,
Recent and old, inflicted by the flames!
E'en the remembrance of them grieves me yet.

Attentive to their cry my teacher paus'd,
And turn'd to me his visage, and then spake;
"Wait now! our courtesy these merit well:
And were 't not for the nature of the place,
Whence glide the fiery darts, I should have said,
That haste had better suited thee than them."

They, when we stopp'd, resum'd their ancient wail,
And soon as they had reach'd us, all the three
Whirl'd round together in one restless wheel.
As naked champions, smear'd with slippery oil,
Are wont intent to watch their place of hold
And vantage, ere in closer strife they meet;
Thus each one, as he wheel'd, his countenance
At me directed, so that opposite
The neck mov'd ever to the twinkling feet.

"If misery of this drear wilderness,"
Thus one began, "added to our sad cheer
And destitute, do call forth scorn on us
And our entreaties, let our great renown
Incline thee to inform us who thou art,
That dost imprint with living feet unharm'd
The soil of Hell. He, in whose track thou see'st
My steps pursuing, naked though he be
And reft of all, was of more high estate
Than thou believest; grandchild of the chaste
Gualdrada, him they Guidoguerra call'd,
Who in his lifetime many a noble act
Achiev'd, both by his wisdom and his sword.
The other, next to me that beats the sand,

Is Aldobrandi, name deserving well,
In the' upper world, of honour; and myself
Who in this torment do partake with them,
Am Rusticucci, whom, past doubt, my wife
Of savage temper, more than aught beside
Hath to this evil brought." If from the fire
I had been shelter'd, down amidst them straight
I then had cast me, nor my guide, I deem,
Would have restrain'd my going; but that fear
Of the dire burning vanquish'd the desire,
Which made me eager of their wish'd embrace.

I then began: "Not scorn, but grief much more,
Such as long time alone can cure, your doom
Fix'd deep within me, soon as this my lord
Spake words, whose tenour taught me to expect
That such a race, as ye are, was at hand.
I am a countryman of yours, who still
Affectionate have utter'd, and have heard
Your deeds and names renown'd. Leaving the gall
For the sweet fruit I go, that a sure guide
Hath promis'd to me. But behooves, that far
As to the centre first I downward tend."

"So may long space thy spirit guide thy limbs,"
He answer straight return'd; "and so thy fame
Shine bright, when thou art gone; as thou shalt tell,
If courtesy and valour, as they wont,
Dwell in our city, or have vanish'd clean?
For one amidst us late condemn'd to wail,
Borsiere, yonder walking with his peers,
Grieves us no little by the news he brings."

"An upstart multitude and sudden gains,
Pride and excess, O Florence! have in thee
Engender'd, so that now in tears thou mourn'st!"
Thus cried I with my face uprais'd, and they
All three, who for an answer took my words,
Look'd at each other, as men look when truth
Comes to their ear. "If thou at other times,"
They all at once rejoin'd, "so easily
Satisfy those, who question, happy thou,
Gifted with words, so apt to speak thy thought!
Wherefore if thou escape this darksome clime,
Returning to behold the radiant stars,
When thou with pleasure shalt retrace the past,
See that of us thou speak among mankind."

This said, they broke the circle, and so swift
Fled, that as pinions seem'd their nimble feet.

Not in so short a time might one have said
"Amen," as they had vanish'd. Straight my guide
Pursu'd his track. I follow'd; and small space
Had we pass'd onward, when the water's sound
Was now so near at hand, that we had scarce
Heard one another's speech for the loud din.

E'en as the river, that holds on its course
Unmingled, from the mount of Vesulo,
On the left side of Apennine, toward
The east, which Acquacheta higher up

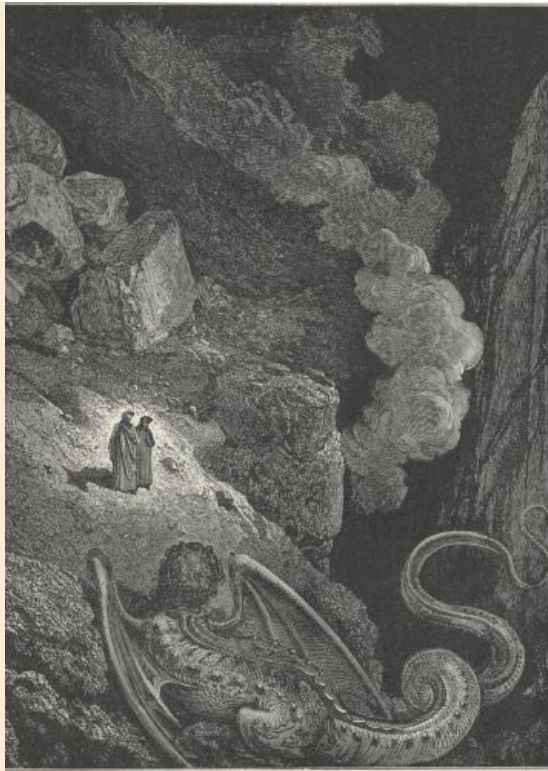
They call, ere it descend into the vale,
At Forli by that name no longer known,
Rebellovs o'er Saint Benedict, roll'd on
From the' Alpine summit down a precipice,
Where space enough to lodge a thousand spreads;
Thus downward from a craggy steep we found,
That this dark wave resounded, roaring loud,
So that the ear its clamour soon had stunn'd.

I had a cord that brac'd my girdle round,
Wherewith I erst had thought fast bound to take
The painted leopard. This when I had all
Unloosen'd from me (so my master bade)
I gather'd up, and stretch'd it forth to him.
Then to the right he turn'd, and from the brink
Standing few paces distant, cast it down
Into the deep abyss. "And somewhat strange,"
Thus to myself I spake, "signal so strange
Betokens, which my guide with earnest eye
Thus follows." Ah! what caution must men use
With those who look not at the deed alone,
But spy into the thoughts with subtle skill!

"Quickly shall come," he said, "what I expect,
Thine eye discover quickly, that whereof
Thy thought is dreaming." Ever to that truth,
Which but the semblance of a falsehood wears,
A man, if possible, should bar his lip;
Since, although blameless, he incurs reproach.
But silence here were vain; and by these notes
Which now I sing, reader! I swear to thee,
So may they favour find to latest times!
That through the gross and murky air I spied
A shape come swimming up, that might have quell'd
The stoutest heart with wonder, in such guise
As one returns, who hath been down to loose
An anchor grappled fast against some rock,
Or to aught else that in the salt wave lies,
Who upward springing close draws in his feet.

CANTO XVII

"LO! the fell monster with the deadly sting!
Who passes mountains, breaks through fenced walls
And firm embattled spears, and with his filth
Taints all the world!" Thus me my guide address'd,
And beckon'd him, that he should come to shore,
Near to the stony causeway's utmost edge.



Forthwith that image vile of Fraud appear'd,
Canto XVII, line 7.

Forthwith that image vile of fraud appear'd,
His head and upper part expos'd on land,
But laid not on the shore his bestial train.
His face the semblance of a just man's wore,
So kind and gracious was its outward cheer;
The rest was serpent all: two shaggy claws
Reach'd to the armpits, and the back and breast,
And either side, were painted o'er with nodes
And orbits. Colours variegated more
Nor Turks nor Tartars e'er on cloth of state
With interchangeable embroidery wove,
Nor spread Arachne o'er her curious loom.
As ofttimes a light skiff, moor'd to the shore,
Stands part in water, part upon the land;
Or, as where dwells the greedy German boor,
The beaver settles watching for his prey;
So on the rim, that fenc'd the sand with rock,
Sat perch'd the fiend of evil. In the void
Glancing, his tail upturn'd its venomous fork,
With sting like scorpion's arm'd. Then thus my guide:
"Now need our way must turn few steps apart,
Far as to that ill beast, who couches there."

Thereat toward the right our downward course
We shap'd, and, better to escape the flame
And burning marle, ten paces on the verge
Proceeded. Soon as we to him arrive,
A little further on mine eye beholds
A tribe of spirits, seated on the sand
Near the wide chasm. Forthwith my master spake:
"That to the full thy knowledge may extend
Of all this round contains, go now, and mark
The mien these wear: but hold not long discourse.
Till thou returnest, I with him meantime

Will parley, that to us he may vouchsafe
The aid of his strong shoulders." Thus alone
Yet forward on the' extremity I pac'd
Of that seventh circle, where the mournful tribe
Were seated. At the eyes forth gush'd their pangs.
Against the vapours and the torrid soil
Alternately their shifting hands they plied.
Thus use the dogs in summer still to ply
Their jaws and feet by turns, when bitten sore
By gnats, or flies, or gadflies swarming round.

Noting the visages of some, who lay
Beneath the pelting of that dolorous fire,
One of them all I knew not; but perceiv'd,
That pendent from his neck each bore a pouch
With colours and with emblems various mark'd,
On which it seem'd as if their eye did feed.

And when amongst them looking round I came,
A yellow purse I saw with azure wrought,
That wore a lion's countenance and port.
Then still my sight pursuing its career,
Another I beheld, than blood more red.
A goose display of whiter wing than curd.
And one, who bore a fat and azure swine
Pictur'd on his white scrip, addressed me thus:
"What dost thou in this deep? Go now and know,
Since yet thou livest, that my neighbour here
Vitaliano on my left shall sit.
A Paduan with these Florentines am I.
Ofttimes they thunder in mine ears, exclaiming
'O haste that noble knight! he who the pouch
With the three beaks will bring!'" This said, he writh'd
The mouth, and loll'd the tongue out, like an ox
That licks his nostrils. I, lest longer stay
He ill might brook, who bade me stay not long,
Backward my steps from those sad spirits turn'd.

My guide already seated on the haunch
Of the fierce animal I found; and thus
He me encourag'd. "Be thou stout; be bold.
Down such a steep flight must we now descend!
Mount thou before: for that no power the tail
May have to harm thee, I will be i' th' midst."

As one, who hath an ague fit so near,
His nails already are turn'd blue, and he
Quivers all o'er, if he but eye the shade;
Such was my cheer at hearing of his words.
But shame soon interpos'd her threat, who makes
The servant bold in presence of his lord.

I settled me upon those shoulders huge,
And would have said, but that the words to aid
My purpose came not, "Look thou clasp me firm!"

But he whose succour then not first I prov'd,
Soon as I mounted, in his arms aloft,
Embracing, held me up, and thus he spake:
"Geryon! now move thee! be thy wheeling gyres
Of ample circuit, easy thy descent.
Think on th' unusual burden thou sustain'st."

As a small vessel, back'ning out from land,
Her station quits; so thence the monster loos'd,
And when he felt himself at large, turn'd round
There where the breast had been, his forked tail.
Thus, like an eel, outstretch'd at length he steer'd,
Gath'ring the air up with retractile claws.

Not greater was the dread when Phaeton
The reins let drop at random, whence high heaven,
Whereof signs yet appear, was wrapt in flames;
Nor when ill-fated Icarus perceiv'd,
By liquefaction of the scalded wax,
The trusted pennons loosen'd from his loins,
His sire exclaiming loud, "Ill way thou keep'st!"
Than was my dread, when round me on each part
The air I view'd, and other object none
Save the fell beast. He slowly sailing, wheels
His downward motion, unobserv'd of me,
But that the wind, arising to my face,
Breathes on me from below. Now on our right
I heard the cataract beneath us leap
With hideous crash; whence bending down to' explore,
New terror I conceiv'd at the steep plunge:



For flames I saw, and wailings smote mine ear:
So that all trembling close I crouch'd my limbs,
And then distinguish'd, unperceiv'd before,
By the dread torments that on every side
Drew nearer, how our downward course we wound.

As falcon, that hath long been on the wing,

But lure nor bird hath seen, while in despair
The falconer cries, "Ah me! thou stoop'st to earth!"
Wearied descends, and swiftly down the sky
In many an orbit wheels, then lighting sits
At distance from his lord in angry mood;
So Geryon lighting places us on foot
Low down at base of the deep-furrow'd rock,
And, of his burden there discharg'd, forthwith
Sprang forward, like an arrow from the string.

*** END OF THE PROJECT GUTENBERG EBOOK THE DIVINE COMEDY BY DANTE,
ILLUSTRATED, HELL, VOLUME 06 ***

Updated editions will replace the previous one—the old editions will be renamed.

Creating the works from print editions not protected by U.S. copyright law means that no one owns a United States copyright in these works, so the Foundation (and you!) can copy and distribute it in the United States without permission and without paying copyright royalties. Special rules, set forth in the General Terms of Use part of this license, apply to copying and distributing Project Gutenberg™ electronic works to protect the PROJECT GUTENBERG™ concept and trademark. Project Gutenberg is a registered trademark, and may not be used if you charge for an eBook, except by following the terms of the trademark license, including paying royalties for use of the Project Gutenberg trademark. If you do not charge anything for copies of this eBook, complying with the trademark license is very easy. You may use this eBook for nearly any purpose such as creation of derivative works, reports, performances and research. Project Gutenberg eBooks may be modified and printed and given away—you may do practically ANYTHING in the United States with eBooks not protected by U.S. copyright law. Redistribution is subject to the trademark license, especially commercial redistribution.

START: FULL LICENSE
THE FULL PROJECT GUTENBERG LICENSE
PLEASE READ THIS BEFORE YOU DISTRIBUTE OR USE THIS WORK

To protect the Project Gutenberg™ mission of promoting the free distribution of electronic works, by using or distributing this work (or any other work associated in any way with the phrase "Project Gutenberg"), you agree to comply with all the terms of the Full Project Gutenberg™ License available with this file or online at www.gutenberg.org/license.

Section 1. General Terms of Use and Redistributing Project Gutenberg™ electronic works

1.A. By reading or using any part of this Project Gutenberg™ electronic work, you indicate that you have read, understand, agree to and accept all the terms of this license and intellectual property (trademark/copyright) agreement. If you do not agree to abide by all the terms of this agreement, you must cease using and return or destroy all copies of Project Gutenberg™ electronic works in your possession. If you paid a fee for obtaining a copy of or access to a Project Gutenberg™ electronic work and you do not agree to be bound by the terms of this agreement, you may obtain a refund from the person or entity to whom you paid the fee as set forth in paragraph 1.E.8.

1.B. "Project Gutenberg" is a registered trademark. It may only be used on or associated in any way with an electronic work by people who agree to be bound by the terms of this agreement. There are a few things that you can do with most Project Gutenberg™ electronic works even without complying with the full terms of this agreement. See paragraph 1.C below. There are a lot of things you can do with Project Gutenberg™ electronic works if you follow the terms of this agreement and help preserve free future access to Project Gutenberg™ electronic works. See paragraph 1.E below.

1.C. The Project Gutenberg Literary Archive Foundation (“the Foundation” or PGLAF), owns a compilation copyright in the collection of Project Gutenberg™ electronic works. Nearly all the individual works in the collection are in the public domain in the United States. If an individual work is unprotected by copyright law in the United States and you are located in the United States, we do not claim a right to prevent you from copying, distributing, performing, displaying or creating derivative works based on the work as long as all references to Project Gutenberg are removed. Of course, we hope that you will support the Project Gutenberg™ mission of promoting free access to electronic works by freely sharing Project Gutenberg™ works in compliance with the terms of this agreement for keeping the Project Gutenberg™ name associated with the work. You can easily comply with the terms of this agreement by keeping this work in the same format with its attached full Project Gutenberg™ License when you share it without charge with others.

1.D. The copyright laws of the place where you are located also govern what you can do with this work. Copyright laws in most countries are in a constant state of change. If you are outside the United States, check the laws of your country in addition to the terms of this agreement before downloading, copying, displaying, performing, distributing or creating derivative works based on this work or any other Project Gutenberg™ work. The Foundation makes no representations concerning the copyright status of any work in any country other than the United States.

1.E. Unless you have removed all references to Project Gutenberg:

1.E.1. The following sentence, with active links to, or other immediate access to, the full Project Gutenberg™ License must appear prominently whenever any copy of a Project Gutenberg™ work (any work on which the phrase “Project Gutenberg” appears, or with which the phrase “Project Gutenberg” is associated) is accessed, displayed, performed, viewed, copied or distributed:

This eBook is for the use of anyone anywhere in the United States and most other parts of the world at no cost and with almost no restrictions whatsoever. You may copy it, give it away or re-use it under the terms of the Project Gutenberg License included with this eBook or online at www.gutenberg.org. If you are not located in the United States, you will have to check the laws of the country where you are located before using this eBook.

1.E.2. If an individual Project Gutenberg™ electronic work is derived from texts not protected by U.S. copyright law (does not contain a notice indicating that it is posted with permission of the copyright holder), the work can be copied and distributed to anyone in the United States without paying any fees or charges. If you are redistributing or providing access to a work with the phrase “Project Gutenberg” associated with or appearing on the work, you must comply either with the requirements of paragraphs 1.E.1 through 1.E.7 or obtain permission for the use of the work and the Project Gutenberg™ trademark as set forth in paragraphs 1.E.8 or 1.E.9.

1.E.3. If an individual Project Gutenberg™ electronic work is posted with the permission of the copyright holder, your use and distribution must comply with both paragraphs 1.E.1 through 1.E.7 and any additional terms imposed by the copyright holder. Additional terms will be linked to the Project Gutenberg™ License for all works posted with the permission of the copyright holder found at the beginning of this work.

1.E.4. Do not unlink or detach or remove the full Project Gutenberg™ License terms from this work, or any files containing a part of this work or any other work associated with Project Gutenberg™.

1.E.5. Do not copy, display, perform, distribute or redistribute this electronic work, or any part of this electronic work, without prominently displaying the sentence set forth in paragraph 1.E.1 with active links or immediate access to the full terms of the Project Gutenberg™ License.

1.E.6. You may convert to and distribute this work in any binary, compressed, marked up, nonproprietary or proprietary form, including any word processing or hypertext form. However, if you provide access to or distribute copies of a Project Gutenberg™ work in a format other than “Plain Vanilla ASCII” or other format used in the official version posted on the official Project Gutenberg™ website (www.gutenberg.org), you must, at no additional cost, fee or expense to the user, provide a copy, a means of exporting a copy, or a means of obtaining a copy upon request, of the work in its original “Plain Vanilla ASCII” or other form. Any alternate format must include the full Project Gutenberg™ License as specified in paragraph 1.E.1.

1.E.7. Do not charge a fee for access to, viewing, displaying, performing, copying or distributing any Project Gutenberg™ works unless you comply with paragraph 1.E.8 or 1.E.9.

1.E.8. You may charge a reasonable fee for copies of or providing access to or distributing Project Gutenberg™ electronic works provided that:

- You pay a royalty fee of 20% of the gross profits you derive from the use of Project Gutenberg™ works calculated using the method you already use to calculate your applicable taxes. The fee is owed to the owner of the Project Gutenberg™ trademark, but he has agreed to donate royalties under this paragraph to the Project Gutenberg Literary Archive Foundation. Royalty payments must be paid within 60 days following each date on which you prepare (or are legally required to prepare) your periodic tax returns. Royalty payments should be clearly marked as such and sent to the Project Gutenberg Literary Archive Foundation at the address specified in Section 4, "Information about donations to the Project Gutenberg Literary Archive Foundation."
- You provide a full refund of any money paid by a user who notifies you in writing (or by e-mail) within 30 days of receipt that s/he does not agree to the terms of the full Project Gutenberg™ License. You must require such a user to return or destroy all copies of the works possessed in a physical medium and discontinue all use of and all access to other copies of Project Gutenberg™ works.
- You provide, in accordance with paragraph 1.F.3, a full refund of any money paid for a work or a replacement copy, if a defect in the electronic work is discovered and reported to you within 90 days of receipt of the work.
- You comply with all other terms of this agreement for free distribution of Project Gutenberg™ works.

1.E.9. If you wish to charge a fee or distribute a Project Gutenberg™ electronic work or group of works on different terms than are set forth in this agreement, you must obtain permission in writing from the Project Gutenberg Literary Archive Foundation, the manager of the Project Gutenberg™ trademark. Contact the Foundation as set forth in Section 3 below.

1.F.

1.F.1. Project Gutenberg volunteers and employees expend considerable effort to identify, do copyright research on, transcribe and proofread works not protected by U.S. copyright law in creating the Project Gutenberg™ collection. Despite these efforts, Project Gutenberg™ electronic works, and the medium on which they may be stored, may contain "Defects," such as, but not limited to, incomplete, inaccurate or corrupt data, transcription errors, a copyright or other intellectual property infringement, a defective or damaged disk or other medium, a computer virus, or computer codes that damage or cannot be read by your equipment.

1.F.2. LIMITED WARRANTY, DISCLAIMER OF DAMAGES - Except for the "Right of Replacement or Refund" described in paragraph 1.F.3, the Project Gutenberg Literary Archive Foundation, the owner of the Project Gutenberg™ trademark, and any other party distributing a Project Gutenberg™ electronic work under this agreement, disclaim all liability to you for damages, costs and expenses, including legal fees. YOU AGREE THAT YOU HAVE NO REMEDIES FOR NEGLIGENCE, STRICT LIABILITY, BREACH OF WARRANTY OR BREACH OF CONTRACT EXCEPT THOSE PROVIDED IN PARAGRAPH 1.F.3. YOU AGREE THAT THE FOUNDATION, THE TRADEMARK OWNER, AND ANY DISTRIBUTOR UNDER THIS AGREEMENT WILL NOT BE LIABLE TO YOU FOR ACTUAL, DIRECT, INDIRECT, CONSEQUENTIAL, PUNITIVE OR INCIDENTAL DAMAGES EVEN IF YOU GIVE NOTICE OF THE POSSIBILITY OF SUCH DAMAGE.

1.F.3. LIMITED RIGHT OF REPLACEMENT OR REFUND - If you discover a defect in this electronic work within 90 days of receiving it, you can receive a refund of the money (if any) you paid for it by sending a written explanation to the person you received the work from. If you received the work on a physical medium, you must return the medium with your written explanation. The person or entity that provided you with the defective work may elect to provide a replacement copy in lieu of a refund. If you received the work electronically, the person or entity providing it to you may choose to give you a second opportunity to receive the work electronically in lieu of a refund. If the second copy is also defective, you may demand a refund in writing without further opportunities to fix the problem.

1.F.4. Except for the limited right of replacement or refund set forth in

paragraph 1.F.3, this work is provided to you 'AS-IS', WITH NO OTHER WARRANTIES OF ANY KIND, EXPRESS OR IMPLIED, INCLUDING BUT NOT LIMITED TO WARRANTIES OF MERCHANTABILITY OR FITNESS FOR ANY PURPOSE.

1.F.5. Some states do not allow disclaimers of certain implied warranties or the exclusion or limitation of certain types of damages. If any disclaimer or limitation set forth in this agreement violates the law of the state applicable to this agreement, the agreement shall be interpreted to make the maximum disclaimer or limitation permitted by the applicable state law. The invalidity or unenforceability of any provision of this agreement shall not void the remaining provisions.

1.F.6. INDEMNITY - You agree to indemnify and hold the Foundation, the trademark owner, any agent or employee of the Foundation, anyone providing copies of Project Gutenberg™ electronic works in accordance with this agreement, and any volunteers associated with the production, promotion and distribution of Project Gutenberg™ electronic works, harmless from all liability, costs and expenses, including legal fees, that arise directly or indirectly from any of the following which you do or cause to occur: (a) distribution of this or any Project Gutenberg™ work, (b) alteration, modification, or additions or deletions to any Project Gutenberg™ work, and (c) any Defect you cause.

Section 2. Information about the Mission of Project Gutenberg™

Project Gutenberg™ is synonymous with the free distribution of electronic works in formats readable by the widest variety of computers including obsolete, old, middle-aged and new computers. It exists because of the efforts of hundreds of volunteers and donations from people in all walks of life.

Volunteers and financial support to provide volunteers with the assistance they need are critical to reaching Project Gutenberg™'s goals and ensuring that the Project Gutenberg™ collection will remain freely available for generations to come. In 2001, the Project Gutenberg Literary Archive Foundation was created to provide a secure and permanent future for Project Gutenberg™ and future generations. To learn more about the Project Gutenberg Literary Archive Foundation and how your efforts and donations can help, see Sections 3 and 4 and the Foundation information page at www.gutenberg.org.

Section 3. Information about the Project Gutenberg Literary Archive Foundation

The Project Gutenberg Literary Archive Foundation is a non-profit 501(c)(3) educational corporation organized under the laws of the state of Mississippi and granted tax exempt status by the Internal Revenue Service. The Foundation's EIN or federal tax identification number is 64-6221541. Contributions to the Project Gutenberg Literary Archive Foundation are tax deductible to the full extent permitted by U.S. federal laws and your state's laws.

The Foundation's business office is located at 809 North 1500 West, Salt Lake City, UT 84116, (801) 596-1887. Email contact links and up to date contact information can be found at the Foundation's website and official page at www.gutenberg.org/contact

Section 4. Information about Donations to the Project Gutenberg Literary Archive Foundation

Project Gutenberg™ depends upon and cannot survive without widespread public support and donations to carry out its mission of increasing the number of public domain and licensed works that can be freely distributed in machine-readable form accessible by the widest array of equipment including outdated equipment. Many small donations (\$1 to \$5,000) are particularly important to maintaining tax exempt status with the IRS.

The Foundation is committed to complying with the laws regulating charities and charitable donations in all 50 states of the United States. Compliance requirements are not uniform and it takes a considerable effort, much paperwork and many fees to meet and keep up with these requirements. We do not solicit donations in locations where we have not received written confirmation of compliance. To SEND DONATIONS or determine the status of compliance for any particular state visit www.gutenberg.org/donate.

While we cannot and do not solicit contributions from states where we have not met the solicitation requirements, we know of no prohibition against accepting unsolicited donations from donors in such states who approach us with offers to

donate.

International donations are gratefully accepted, but we cannot make any statements concerning tax treatment of donations received from outside the United States. U.S. laws alone swamp our small staff.

Please check the Project Gutenberg web pages for current donation methods and addresses. Donations are accepted in a number of other ways including checks, online payments and credit card donations. To donate, please visit: www.gutenberg.org/donate

Section 5. General Information About Project Gutenberg™ electronic works

Professor Michael S. Hart was the originator of the Project Gutenberg™ concept of a library of electronic works that could be freely shared with anyone. For forty years, he produced and distributed Project Gutenberg™ eBooks with only a loose network of volunteer support.

Project Gutenberg™ eBooks are often created from several printed editions, all of which are confirmed as not protected by copyright in the U.S. unless a copyright notice is included. Thus, we do not necessarily keep eBooks in compliance with any particular paper edition.

Most people start at our website which has the main PG search facility: www.gutenberg.org.

This website includes information about Project Gutenberg™, including how to make donations to the Project Gutenberg Literary Archive Foundation, how to help produce our new eBooks, and how to subscribe to our email newsletter to hear about new eBooks.