

DANTE

THE INFERNO

MS. Holkham misc. 48, p. 53

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ABANDON
ALL HOPE
YE WHO
ENTER
HERE



DANTE ALIGHIERI

- Born in Florence, May, 1265.
- His family was old and of noble origin,
- But no longer wealthy. He probably spent a year or a part of a year at the University of Bologna as part of his education.
- The *trivium* and the *quadrivium* were typical of Medieval curriculum.
- As customary, Dante had an arranged marriage in his youth to Gemma Donati, daughter of Manetto Donati.

BEATRICE

- Dante's great love, and the greatest single influence on his work.
- He met her when he was nine, she eight, at his father's home.
- Most likely at a May Day festival.
- She was his angel,
- And from that day on his life and work were dedicated to her.
- He could not touch her. This was the age of Courtly love.
- Beatrice married about 1287, and died in 1290 at the age of 25.

DANTE 1530 ARTIST UNKNOWN

An
Allegorical
Representation.



BEATRICE

Dante's muse,
Inspiration, the female
Aspect behind the
Genius.

SHE IS THE DIVINE
LIGHT OF LOVE.



Bernardino dei Conti
1500.

DANTE'S MEDIEVAL WORLD

- His world was threefold:
 - The world of politics,
 - The world of theology,
 - The world of learning.
- His *Comedy* utilizes all three; these areas are
 - Interdependent, so that
 - It is impossible to say
 - That one was more important than the other.
- The middle ages was dominated by the struggle between the papacy
- And the empire.
- Both thought that they were of divine origin, and indispensable to the welfare of mankind.

THE PAPACY

The Vatican,
Rome, Italy.



One of the few remaining city-states in the world.

CONSTANTINE

The Empire



WHERE CHURCH AND STATE
WERE FIRST TIED UP.

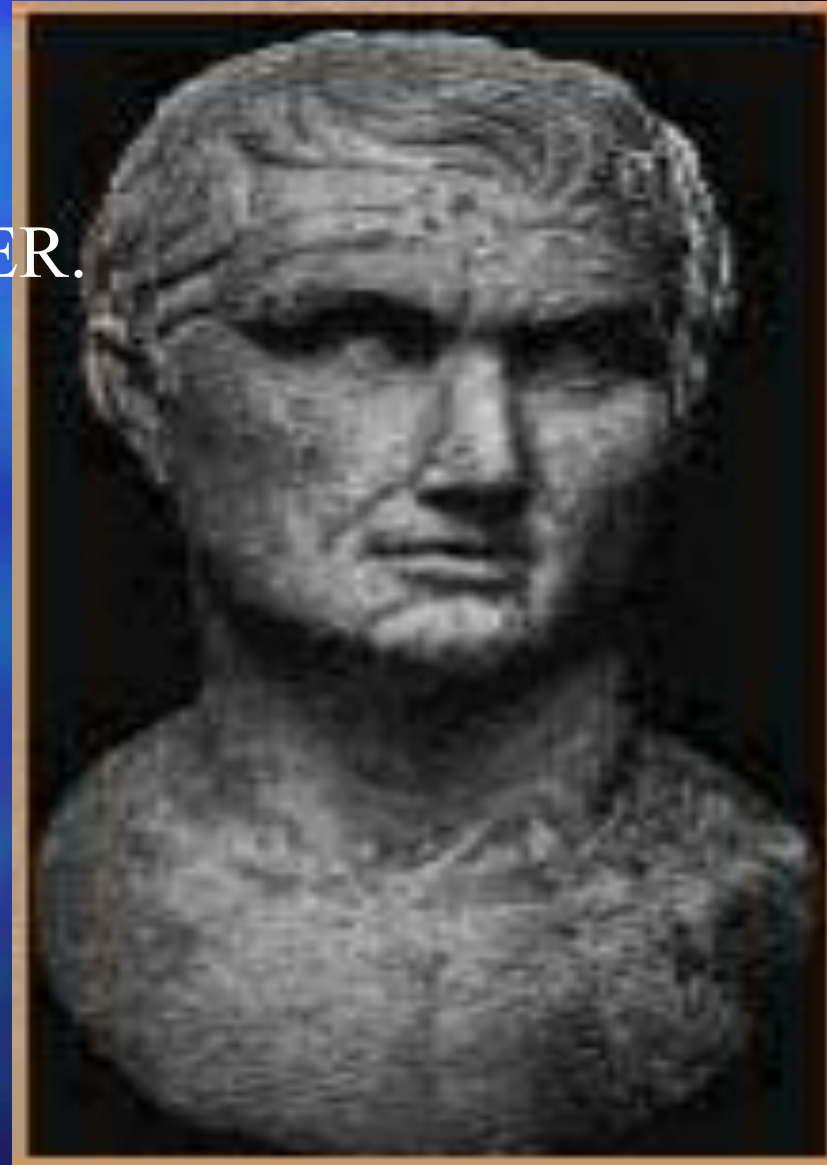


CAUSE OF THE STRUGGLE BETWEEN PAPACY AND EMPIRE

- THE PAPAL CLAIM TO TEMPORAL POWER,
- JUSTIFIED BY THE FORGED
- “DONATION OF CONSTANTINE” IN THE 8TH CENTURY, STATED THAT THE EMPEROR, BEFORE LEAVING FOR BYZANTIUM HAD GIVEN POWER TO THE BISHOP OF ROME
- POPE SYLVESTER I,
- POLITICAL DOMINION OVER
- ITALY AND THE WESTERN EMPIRE.
- THIS CLAIM CREATED
- GREAT STRIFE AND DISCORD IN
- THE
- EMPIRE. NOTHING NEW BETWEEN RELIGION AND
- POLITICS.

THE IMPORTANCE OF VIRGIL

IN THE MIDDLE AGES
VIRGIL WAS REGARDED
AS A SAGE AND NECROMANCER.
HIS POEMS WERE OPENED
IN A MANNER OF DIVINATION
CALLED *SORTES*. THE BOOK
WAS OPENED AT RANDOM
AND A VERSE SELECTED
AS AN ANSWER TO A
QUESTION. THE BIBLE IS
STILL USED THIS WAY.



VIRGIL 70 B.C.E. 19 B.C.E

- He was the greatest of the Roman poets.
- His *Aeneid* provided the pattern for the
- Structure of Dante's Hell. However, Virgil was chosen as Dante's guide through hell
- Because Dante saw him as his master and inspiration for Dante's
- Poetic style.
- Virgil is also revered as the poet of the Roman Empire.
- The *Aeneid* tells of the Empire's founding. Virgil also wrote in his fourth eclogue
- Of the coming of a Wonder Child who will bring the Golden Age,
- Interpreted in the Middle Ages as the coming of Christ.

STRUCTURE OF THE COMEDY

- DANTE'S WORLD WAS ONE THAT BELIEVED IN MYSTICAL
- CORRESPONDENCES
- NUMBERS, STARS, STONES, EVENTS OF HISTORY—CONTAINED A MYSTICAL SIGNIFICANCE.
- DANTE'S NUMERICAL SYMBOLISM:
- 3 A SYMBOL OF THE HOLY TRINITY;;
- 9 THREE TIMES THREE.
- 33 A MULTIPLE OF 3;
- THE 7 DAYS OF CREATION;
- 10 CONSIDERED IN THE MEDIEVAL PERIOD A PERFECT NUMBER;
- 100, THE MULTIPLE OF 10.

THIS PLAN WAS CARRIED OUT WITH CONSUMMATE
PRECISION.

THERE ARE THREE MAJOR DIVISIONS OF SINS:

1. INCONTINENCE
2. VIOLENCE
3. FRAUDULENCE

EACH DIVISION HAS 33 CANTOS, A TOTAL OF 99.

THE FIRST CANTO OF THE INFERNO IS AN INTRODUCTION
THAT MAKES 100 CANTOS IN ALL.

HELL IS NO PLACE FOR THE WISHY-WASHY, AS WE SHALL
SEE.

BEFORE WE ARE DONE, EVERYONE WILL KNOW WHAT
CIRCLE OF HELL THEY MAY FIND THEMSELVES IN!!!

THE SPIRALING INFERNO

- DANTE'S HELL IS A HUGE FUNNEL SHAPED PIT.
- THE CENTER IS LOCATED BENEATH JERUSALEM.
- ITS REGIONS ARE ARRANGED IN A SERIES OF DESCENDING CIRCULAR STAIRCASES
 - THAT DIMINSH IN CIRCUMFERENCE
 - THE DEEPER THAT VIRGIL AND DANTE TRAVEL.
 - THE NINE REGIONS ARE DESIGNATED FOR A PARTICULAR SIN.
 - THE HIGHER UP A SINNER, THE LIGHTER THE SIN, THE DEEPER THE SINNER, THE DARKER AND MORE TERRIBLE THE SIN.

CONCEPT OF DIVINE RETRIBUTION

- PUNISHMENTS IN HELL ARE REGULATED BY THE LAW OF RETRIBUTION.
- THESE PUNISHMENTS ARE RELATED TO THE SINS EITHER BY ANALOGY OR ANTITHESIS.
- AS ONE SINNED IN LIFE, SO HE OR SHE IS PUNISHED IN DEATH.
- WE WILL SEE THIS CONCEPT
- NUMEROUS TIMES
- IN
- THE INFERNO.

VESTIBULE: UNCOMMITTED

ACHERON

CIRCLE I (LIMBO) VIRTUOUS UNBAPTIZED

CIRCLE II: LUSTFUL

CIRCLE III: GLUTTONOUS

CIRCLE IV: PRODIGAL, AVARICIOUS

CIRCLE V (STYX); THE WRATHFUL

WALLS OF THE CITY OF DIS (CAPITOL OF HELL

CIRCLE VI: HERETICS

CIRCLE VII: VIOLENT AGAINST NEIGHBORS;

VIOLENT AGAINST THEMSELVES; VIOLENT AGAINST

GOD, NATURE, ART.

ABYSS

CIRCLE VIII (MALEBOLGE).

GIANTS WELL

CIRCLE IX (COCYTUS):

TRAITORS TO

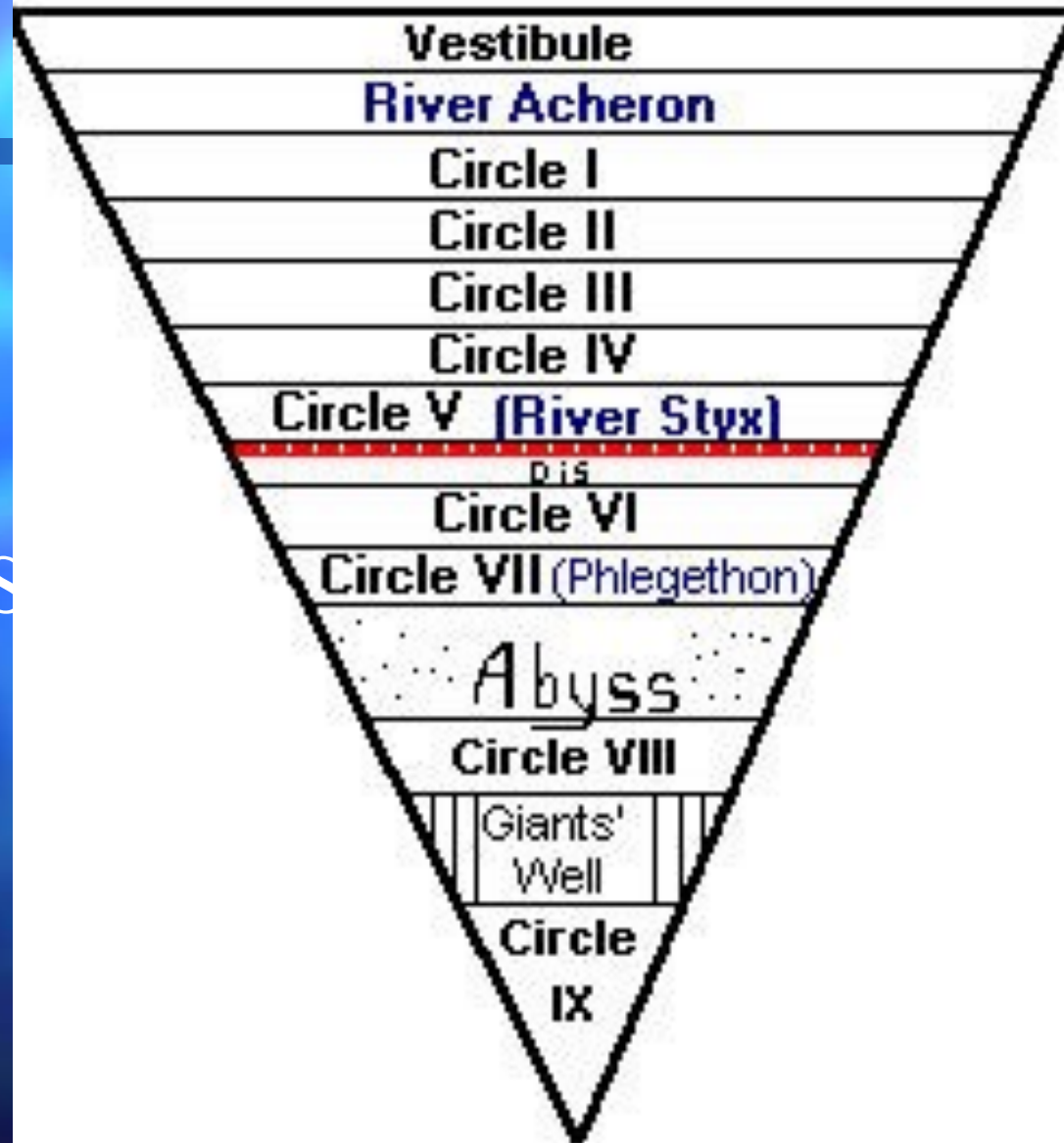
KINDRED

COUNTRY

GUESTS

MASTERS

DANTE'S
FUNNEL
SHAPED
HELL



AT THE BOTTOM OF THE INFERNO

IS
DANTE'S
SATAN.

THE
EPITOME
OF EVIL,
THE FALLEN
ANGEL.



POINTS TO REMEMBER

- THE INFERNO IS PART OF A WORK CALLED THE DIVINE COMEDY.
- IN THE MIDDLE AGES COMEDY MEANT SOME HUMAN EXPERIENCE THAT
- BEGAN IN TRAGEDY AND ENDED IN HAPPINESS.
- IT IS ALSO AN ALLEGORY.
- THE MORAL PURPOSE IS TO POINT OUT TO THOSE STILL LIVING THE ERROR OF THEIR WAYS
- AND TO PUT THEM ON THE PATH OF SALVATION.

THE FINAL
GOAL:

SALVATION
BY
THE

CROSS.



