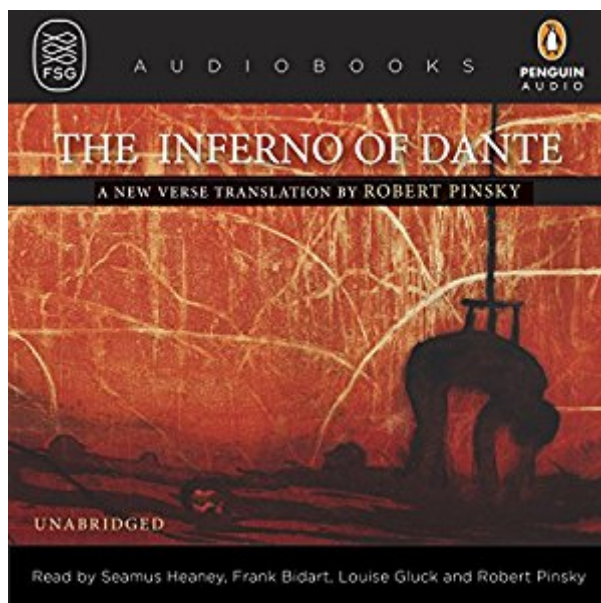


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# The Inferno Of Dante



## Synopsis

Robert Pinsky's new verse translation of the *Inferno* makes it clear to the contemporary listener, as no other in English has done, why Dante is universally considered a poet of great power, intensity, and strength. This critically acclaimed translation was awarded the Los Angeles Times Book Prize for Poetry and the Harold Morton Landon Translation Award given by the Academy of American Poets. Well versed, rapid, and various in style, the *Inferno* is narrated by Pinsky and three other leading poets: Seamus Heaney, Frank Bidart, and Louise Glück.

## Book Information

Audible Audio Edition

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## Customer Reviews

Dante's *Divine Comedy* has been translated maybe 1,000 times with varying success and now Robert Pinsky has dared to try by translating the first book, *The Inferno*, and has produced an eminently readable and successful translation. He's translated it into modern English without the ancient barnacles of style and has preserved Dante's 'terza rima' or three-line rhyme scheme. I first read Dante with Henry F. Cary's great and marvelous translation and as much as I love it, Pinsky's work is much more accessible and the flow is closer to Dante's original than any others. As an example, here's the start of Cary's Canto I: In the midway of this our mortal life, I found me in a gloomy wood, astray Gone from the path direct : and e'en to tell, It were no easy task, how savage wild That forest, how robust and rough it's growth and Pinsky's: Midway on our life's journey, I found myself In dark woods, the right road lost. To tell About those woods is hard - so tangled and rough Cary's translation is really lyrical and beautiful but it's not pure Dante and you see how Pinsky almost effortlessly maintains the three-line terza rima and loses not a bit in his near-direct

translation. A marvelous thing about this is that a new Dante reader will open it up and become engrossed and will not think of this as a chore. I only wish that Pinsky would translate the remaining two books of The Divine Comedy: Purgatorio and Paradiso. The illustrations in this book are by Michael Mazur and are a little too abstract for me but only because I love the Gustave Dore illustrations of the Divine Comedy. You may want to get the Dore illustrations—The Dore Illustrations for Dante's Divine Comedy—and keep it in your lap while reading Pinsky's translation.

This is my favorite translation of Dante's masterpiece. I doubt many scholars would endorse it with such ease, as it truncates the work for poetic effect - thus something (whether substantial or insubstantial) is lost. Nevertheless, in reading over a wide variety of translations it is hard for me to come down very hard on Pinsky, for whatever may be lost is, to my mind, more than made up for in the power of the poetic rendering. Pinsky has produced one of those rare translations of a substantial and complex epic that carries the reader from line to line - the translation pushing one forward deeper into the epic and deeper into its enjoyment. It is these kinds of translations that I almost always privilege - scrupulous accuracy has its place, but that place rarely falls into the category of enjoyment. So, if you really want to ENJOY the Inferno, I could hardly recommend a better way forward. Highly recommended - whether it's your first entry into the classic work or you've read it many times before.

Ah, Dante's Inferno. In my opinion, the best book they make you read in high school English class (and then again in college Lit.). Dante tells a thrilling tale of famous and ordinary sinners from history, and the ironic punishments they earned. Pinsky's translation is superb to read. If you're worried about not getting the references, don't. I mean, you shouldn't be anyway. If you're reading this review, you clearly have access to the internet and therefore google. But anyway, the book contains all the footnotes you'd need to follow Dante's every reference. Definitely worth the read.

This book is a poem about the nine rings of hell and Dante spares no gruesome detail. It is a hard read but the notes at the end of the book help. Dante wrote this as a means for salvation and a call for reflection. Also, it is the first of three books which together are known as the Divine Comedy, so yes, this book is funny- if you're not laughing every now and then you aren't reading it right! Prospective readers enjoy :D

In good shape and will be used in a college class.

I have been rereading an number of books I first read during my formal education. I first read Dante's work when I was in my late teens and haven't looked at it since. Now 50 years later I am learning Italian and thought it would be interesting to work a bit with a bilingual version of the Inferno. I have found Mr. Pinsky's work to be quite readable and I have minimal need to resort to a dictionary even though some of the Italian is archaic.

One of my favorite English Translations of the most influential and famous book of 14th Century Florentine political exile Dante's celebrated three part work entitled "The Divine Comedy." Considered one of the most influential books written during the transition between Medieval and Renaissance Italy.

This is the Henry Longfellow translation. Love the cover and binding, and the choice of including the Gustave Dore woodcuts was the right one.

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