Grade 12, English Language Arts
Why do choices matter?

Unit Developed by Paula Uriarte
Capital High School
Boise School District
Boise, Idaho

The Core Teacher Program
A program of the Idaho Coaching Network
Idaho Department of Education

Directions: Please type your name and unit title in the header. Then check each box that applies to your unit. Please note that while some categories were intentionally built into your unit via the online course modules (e.g. UDL and Webb’s DOK), others were not explicitly included and may not apply to your unit.

**Universal Design for Learning (UDL)**
X Multiple Means of Engagement
X Multiple Means of Expression
X Multiple Means of Representation
### Differentiated Instruction

<table>
<thead>
<tr>
<th>Remediation</th>
<th>ESOL</th>
<th>Gifted/Talented</th>
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<tbody>
<tr>
<td>Acceleration</td>
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### Webb's Depth of Knowledge - Level 1 (Recall)

<table>
<thead>
<tr>
<th>X Who, What, When, Where, Why</th>
<th>X Label</th>
<th>Recite</th>
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<tbody>
<tr>
<td>X Define</td>
<td>List</td>
<td>X Recognize</td>
</tr>
<tr>
<td>X Identify</td>
<td>Match</td>
<td>Report</td>
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<tr>
<td>X Illustrate</td>
<td>Measure</td>
<td>X Use</td>
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</tbody>
</table>

### Webb's Depth of Knowledge - Level 2 (Skill/Concept)

<table>
<thead>
<tr>
<th>X Categorize</th>
<th>Estimate</th>
<th>X Observe</th>
</tr>
</thead>
<tbody>
<tr>
<td>X Classify</td>
<td>Graph</td>
<td>X Organize</td>
</tr>
<tr>
<td>X Collect and Display</td>
<td>Identify Patterns</td>
<td>X Predict</td>
</tr>
<tr>
<td>X Compare</td>
<td>X Infer</td>
<td>X Summarize</td>
</tr>
<tr>
<td>X Construct</td>
<td>X Interpret</td>
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</tr>
</tbody>
</table>

### Webb's Depth of Knowledge - Level 3 (Strategic Thinking)

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<tr>
<th>X Assess</th>
<th>Differentiate</th>
<th>X Hypothesize</th>
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</thead>
<tbody>
<tr>
<td>X Construct</td>
<td>X Draw Conclusions</td>
<td>X Investigate</td>
</tr>
<tr>
<td>X Critique</td>
<td>X Explain Phenomena in Terms of Concepts</td>
<td>X Revise</td>
</tr>
<tr>
<td>X Develop a Logical Argument</td>
<td>X Formulate</td>
<td>Use Concepts to Solve Non-Routine Problems</td>
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</table>
### Webb's Depth of Knowledge - Level 4 (Extended Thinking)

- Analyze
- Apply Concepts
- Connect
- Create
- Critique
- Design
- Prove
- Synthesize

### Bloom's Taxonomy

- Remembering
- Understanding
- Applying
- Analyzing
- Creating
- Evaluating
- Creating

### Grouping

- Heterogeneous grouping
- Individualized instruction
- Large Group instruction
- Small group instruction
- Non-graded instructional grouping
- Homogeneous grouping

### Teaching Methods

- Cooperative learning
- Direct Instruction
- Group teaching
- Lab
- Hands-on instruction
- Think Pair Share
- Experiential learning

### Gardner's Multiple Intelligences

- Bodily-Kinesthetic
- Interpersonal
- Intrapersonal
- Linguistic
- Logical-Mathematical
- Musical
- Naturalist
- Spatial
## Idaho Core Teacher Network Unit Plan Template

<table>
<thead>
<tr>
<th>Unit Title:</th>
<th>Why do Choices Matter?</th>
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<tbody>
<tr>
<td>Created By:</td>
<td>Paula Uriarte</td>
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<tr>
<td>Subject:</td>
<td>AP Literature and Composition</td>
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<tr>
<td>Grade:</td>
<td>12</td>
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<tr>
<td>Estimated Length (days or weeks):</td>
<td>4 weeks</td>
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### Unit Overview (including context):
This unit will be taught in AP Literature and Composition, second semester, coinciding with explanation of their senior project. The senior project is research-based and requires students to find modern relevance in a work of literature, analyze it through a critical lens and present a TED Talk to their peers based on their conclusions. Many of the activities in this unit are designed to model these attributes of the senior project. For example, students will look at the poem through critical lenses that we have practiced all year toward the end of the unit. Students will also have just finished six weeks’ study of poetry so they will have familiarity with the poetic devices used in Dante’s *Inferno*. The AP Literature and Composition guidelines suggest students do some creative work in the course of the year so they can have a better understanding of their own creative process which can aid in analyzing someone else’s. Therefore, one of the summative assessments for this unit is a combination of narrative pieces that students will write with an analysis of their own choices as writers. The second is an in-class essay examining the theme of the journey in the text. This assessment is from the AP Literature Exam and will assess composing to transfer. I am specifically looking at their ability to analyze the central text in regard to theme, or what the AP prompts call, “the meaning of the work as a whole,” as well as more clarity in introductions to these essays as well as hopefully their ability to pull our essential question and the idea of choice in to the prompt.

### Unit Rationale (including Key Shift(s)):
Many of the activities in this unit will model the process students will engage in as they create their senior project. Following the study of mostly short poems, many filled with allusions to myth, students should be ready to move to the complexity of an epic poem, which is also full of mythological allusions. The creative pieces that students will do as a summative assessment reflects the AP curriculum suggestion that students do some creative work. The essential question about choices pertains not only to the text but also to choices made as writers, which students will analyze both in Dante’s work and their own. Students are also preparing for the AP exam so the Socratic Seminar topics as well as the written summative assessment will be from prompts that are appropriate to the themes of *The Inferno*. The key shift that framed the thinking for this unit is, “Students will build knowledge and academic language through a balance of content rich, complex nonfiction and literary texts.” The nonfiction texts that will be used for frontloading will model for students how to connect their work to modern contexts. The study of Dante’s *Inferno* as well as the pairing with Sarah Manguso’s poem “Hell” gives students many different kinds of text to work with which also influences the discussion of choices writers make depending on task, purpose and
Finally, we have done substantial work with six of the critical lenses through the course of the year and we will apply those to the poem.

Targeted Standards:
- Idaho Core Grade-Level Standards:

  CCSS.ELA-LITERACY.RL.11-12.5
  Analyze how an author's choices concerning how to structure specific parts of a text (e.g., the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to its overall structure and meaning as well as its aesthetic impact.

  CCSS.ELA-LITERACY.RI.11-12.7
  Integrate and evaluate multiple sources of information presented in different media or formats (e.g., visually, quantitatively) as well as in words in order to address a question or solve a problem.

  CCSS.ELA-LITERACY.W.11-12.3
  Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details,

Essential Question(s)/Enduring Understandings:
- Why do choices matter?
- What are the effects of exile?
- What does it mean to be radical? What does it mean to be corrupt?
- How do cultures change?
- What are the effects of political division?

  - Writers and artists make deliberate decisions when they create.
  - Aesthetic impact is dependent on authorial choice.
  - Audience must be considered in the choices made by a writer.
  - In studying a text, the impact on the original audience should be considered.
  - Good literature is timeless.

Measurable Outcomes:
Learning Goals:
- Students will apply a concept to a new context (from author's writing to their own).
- Students will describe how word choice, point of view, or bias may affect the reader's interpretation of the text.
- Students will analyze or interpret author's craft to critique a text.
- Students will create their own pieces and analyze their choices.
- Students will understand the concept of aesthetics and how it functions in Inferno and their own writing.
- Students will connect modern events with classical literature to understand its timeless nature.
- Students will write analysis that identifies how choices determine outcomes or consequences.
- Students will investigate background of text to see its influence on the writer's choices.
- Students will discuss a variety of themes with one work, using text to support their assertions.
- Students will write strong introductions based on models and scorer advice.
- Students will read epic poetry and apply their understanding of figurative language to authorial choice.
- Students will analyze artistic interpretations of Inferno and identify the text that inspired them.
- Students will use footnotes to aid their reading and understanding of the text.
- Students will analyze literature through critical lenses.

Student-Friendly Learning Targets:
- I understand authors make choices in their writing for specific effects.
- I understand the sum of an author's choices influences the effect
and well-structured event sequences.

CCSS.ELA-LITERACY.W.11-12.7
Conduct short as well as more sustained research projects to answer a question (including a self-generated question) or solve a problem; narrow or broaden the inquiry when appropriate; synthesize multiple sources on the subject, demonstrating understanding of the subject under investigation.

CCSS.ELA-LITERACY.W.11-12.9
Draw evidence from literary or informational texts to support analysis, reflection, and research.

CCSS.ELA-LITERACY.SL.11-12.1
Initiate and participate effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grades 11-12 topics, texts, and issues, building on others' ideas and expressing their own clearly and persuasively.

CCSS.ELA-LITERACY.SL.11-12.2
Integrate multiple sources of information presented in diverse formats and media (e.g., visually, quantitatively, orally) in order to make informed decisions and solve problems, evaluating the credibility of a piece on the audience.

-I understand narrative writing specifically involves choices in sequencing and detail.
-I understand good writing has an impact on the reader.
-I understand how the beauty of writing can affect a reader.
-I am able to articulate the choices I made in my writing and what effect they create.
-I am able to choose a text structure that enhances meaning.
-I can read complex text independently, drawing on resources such as footnotes to aid my understanding.
-I understand that *Inferno* has modern relevance despite its age.
-I can name the choices I make as a writer.
-I can imitate Dante's style, idea and language.
-I understand symbolic retribution.
-I am aware of the suggestions made for introductory paragraphs on the AP exam and can apply them to my own analysis.
-I am able to analyze a work of literature from multiple perspectives.

**Success Criteria:**
Narrative is engaging with specific details and clearly transitioned events. Student has a clear understanding of imitation/parody. Narrative is stylistically sophisticated and aware of audience.

Student can clearly articulate choices made and how those choices contribute to structure, meaning and aesthetic impact. Audience is a consideration in the choices articulated. Makes effective choices for meaning or style; demonstrates understanding of figurative language, word relationships and nuances in word meaning.
and accuracy of each source and noting any discrepancies among the data.

CCSS.ELA-LITERACY.SL.11-12.3
Evaluate a speaker's point of view, reasoning, and use of evidence and rhetoric, assessing the stance, premises, links among ideas, word choice, points of emphasis, and tone used.

CCSS.ELA-LITERACY.L.11-12.3
Apply knowledge of language to understand how language functions in different contexts, to make effective choices for meaning or style, and to comprehend more fully when reading or listening.

CCSS.ELA-LITERACY.L.11-12.5
Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.

<table>
<thead>
<tr>
<th>Student comes to discussion prepared, uses body language, and eye contact to indicate active listening, responds to discussion and adds ideas to discussion.</th>
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<tbody>
<tr>
<td>Student poses and responds to questions in discussions.</td>
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<td>Student uses text to support points.</td>
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<tr>
<td>Student accurately discusses text without misinterpretation.</td>
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<tr>
<td>Student builds on the ideas of others using transition words and phrases, asks clarifying questions and uses language of recognition and appreciation to promote collaborative, collegial discussion.</td>
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<tr>
<td>Student writes an introduction to in class analysis that begins quickly and directly, and answers the prompt clearly without restating it.</td>
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<td>Students identify the physical journey in the work and explain persuasively how the journey contributes to the meaning of the work as a whole.</td>
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**Summative Assessment:**

- **Summative Assessment Description:** Students will be creating their own narratives as well as reflecting on choices as a writer. They will also do an in-class essay on a topic they have not seen as well as a Socratic Seminar over the text.

- **Depth of Knowledge (DOK) Explanation:** Most of the DOK definitions look at the reflective assignment as a 3, doing things such as “apply a concept in a new context” (i.e. their own writing). “Describe how word choice, point of view, or bias may affect the reader’s interpretation of the text” and “analyze or interpret author’s craft to critique a text” will be done with the reflection, but the actual “creating” and applying understanding in a novel way through “create/design” would be at DOK 4. Socratic Seminar would be 3 “short term use of higher order thinking” on the DOK scale and in class analysis would be 4 as it is a synthesis of all of the work we have done in the course of the work.

- **Rubric or Assessment Guidelines:** Supplemental materials.

**Central Text:** *Dante’s Inferno*
Text Complexity Analysis:

- Quantitative: 1120 Lexile Band 11-12

Qualitative: Text Structure: Very Difficult. The poem is written in terza rima, a stanza structure/rhyme scheme created by Dante. The format consists of three line stanzas with an aba bcb cdc rhyme scheme that is repeated. The text is structured in cantos, from the Latin word for “song” simply meaning the main division of a long poem. Understanding the structure of the cantos and rhyme scheme, (with activities like imitating the pattern, reading translator’s notes and noticing their choices/changes, and looking at the original language) aids students in their reading. There are visuals in some of the translations that help put the format of Dante’s hell into perspective. Footnotes are abundant but depending on the translation, they are on the page or at the end of the canto, causing a lot of back and forth movement from text to footnotes. Work with the footnoting system and setting up expectations for students’ reading will also aid their understanding (e.g. do you want them to just read for understanding of plot at first? Do you want them to consult all the footnotes and know all the “backstory” or do you want them to use them only as an aid when they are not comprehending?)

Language Features: Very difficult. This is a work in translation which provides difficulties in understanding if you start to compare translations or are not familiar with the original language. This is complicated by a translator’s decision to imitate Dante’s rhyme. Words like Simoniacs, grafters, panders, seducers, heretics, need to be understood to understand the symbolic retribution.

Meaning/Purpose: Moderately Difficult. The poem is based on the idea of symbolic retribution, an idea that is repeated from start to finish. This repetition aids in understanding but often the reason that the punishment fits the crime has to be explained in footnotes. The poem is also allegorical which gives it another layer of complexity, but once the allegory is clear, students can use it as an aid to their understanding.

Knowledge Demands: Very Difficult. There are many allusions in the text to mythology and Christianity that aid in understanding. The background of many of the Florentines that are put into Dante’s hell and the fact that he was in exile influence the ability to understand.

Reader-Task: Familiarity with biblical ideas and mythology would really enhance understanding and aid in getting through the text. Students without this background will probably struggle. The idea of symbolic retribution and allegory layers the text in a way that will prove difficult. My students have done a lot of work with poetry (and I intentionally pulled in a lot of poetry that refers to myth, “Siren Song” by Margaret Atwood, siren scene from “The Odyssey,” by Homer, “Helen,” by Hilda Doolittle, “To Helen,” by Edgar Allan Poe, “Leda and the Swan,” William Butler Yeats, etc.). The work with poetry and myth was essential scaffolding for working with this text.

Other materials/resources (including images and videos):

Informational Texts:
- Excerpt from Eat, Pray, Love by Elizabeth Gilbert
- mythological reference explanations
- Literature and Its Times
- “History of the Pantheon”
- “Chronology of Dante Alighieri”
- Encyclopedia Britannica articles on popes mentioned in Inferno
- “Pope Francis Just Made a Radical Statement that Could Transform the Catholic Church”
- “Pope Francis declares evolution and Big Bang theory are real and God is not a ‘magician with a magic wand’”
- “Vatican synod: Turn respectfully to cohabitating couples, civil unions”
- “American’s preference shifts toward one party government”
Video:
- TED Talk, "What Our Fears Can Teach Us"
- Life at the NSA "His Life in Russia and Whether People Recognize Him," Snowden video

Poetry:
- "Hell" by Sarah Manguso

Charts/graphs:
- "Edward Snowden Timeline"
- Diagrams of Dante’s hell
- “Black and White Guelphs” graphic
- "Democrats vs. Republicans by the Numbers" chart
- "Democrats/Republicans" chart

Art:
- Gustave Doré
- Yates Thompson
- Botticelli
- Vellutello
- [http://www.worldofdante.org/gallery_main.html](http://www.worldofdante.org/gallery_main.html)

## Instructional Sequence

### Frontloading/Anticipatory Set

Lesson plan or outline:

TED Talk. “What Our Fears Can Teach Us”

Previewing for TED Talk. Journal Write: What choices have you had to make in the past year? What decisions did you come to? What choices are still not resolved? Why? Are you comfortable with your decisions? What role did fear play in your decision making?

- View TED Talk 11:21

Questions: What role did fear play in the decision made by the Essex survivors? What connection does the speaker make between narrative and fear? In what ways were choices made by characters in our works this year motivated by fear? (Meursault’s shooting of the Arab? From Camus’ *The Stranger*; Marlow’s willingness to drag Kurtz back to the boat? His retelling of his story? Kurtz heading back to the jungle? From Conrad’s *Heart of Darkness*; Charlotte marrying Mr. Collins? Elizabeth rejecting proposals from Darcy and Collins? From Austen’s *Pride and Prejudice*)

WHY: in the course of this unit I will be also introducing senior paper which is about analyzing a work of literature through a critical lens and tying it to some modern relevance; the presentation aspect of this is a TED talk. I want to demonstrate the modern relevance of the Inferno through my frontloading and I
want to have them looking at TED Talks as a way to understand their final product. These students are also seniors who have some big decisions to make this year. Hell is also something to be feared so it sets us up for why Dante constructed his work in the way that he did. Choices have consequences.

- What consequences can come from choices? View clip from Edward Snowden interview. “Life at the NSA” “His Life in Russia and Whether People Recognize Him.” What fears may have motivated Snowden to act? What are the consequences of his choice?
- This will move to a Document Based Inquiry in phases (though not in the traditional DBI sense. My note catcher is going to focus on making connections among the pieces in the envelope). Materials can be found in the Appendix.
  - Exile: Snowden timeline (visual), Hell diagram, Dante’s Italy map, images from Inferno, Dante timeline, Introduction to text, poems of exile. What are the effects of exile?
  - Political Division: Church and state letter Jefferson, Blacks and Whites Dante’s time, political party comparison charts. Dichotomy poems. What are the effects of political division?
  - Radicalism and Corruption: Popes: Francis and some of those mentioned in Inferno. What does it mean to be radical? What does it mean to be corrupt?
  - Cultural Assimilation: Roman Religion Article, Melting Pot to Tossed Salad metaphor, myths. Gilbert article. Definition of comedy from Dante’s time. How do cultures change over time?
- WHY: Dante’s exile was a huge factor in many of the choices he made as a writer. I want to connect the modern example of Snowden and the struggles faced with his exile to Dante. In essence, Dante’s Inferno is an exile for the souls therein. Political division is the reason for Dante’s exile. This political division was caused by an issue with religion running government which is similar to our own country’s struggles as it began. Our political party struggles keep us from progress often as well. Students often struggle with the use of mythological creatures in a Catholic hell. The assimilation of the Roman mythology into Italian culture may help them with this problem. Some of the myths they will encounter in the text give them the back story.
- Once the DBI is completed, students have a good grasp of what the text is about and actually asked, “When do we start reading?” One last step to frame the reading is to read the “Translator’s Note,” and terza rima information and background. “The Translator’s Note” compares the process of translating from one language to another like trying to make one instrument sound just like another in music. Students saw this information as helpful to keep in mind that the translator’s words are not Dante’s and the original terza rima (which was done very purposefully on Dante’s part) is not replicated in most translations.
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<th>Texts and Resources</th>
<th>Sequencing and Scaffolding</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary</th>
<th>Instructional Notes</th>
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<tbody>
<tr>
<td>Pre-Reading</td>
<td>TED Talk, Snowden</td>
<td>Frontloading, activating prior knowledge. Close to home-far from home. Visual-text</td>
<td>Discussion Will be looking for student volunteers when it comes to their own personal choices. I am looking for a willingness to share the story and connect it to fear to lead into the viewing of the video. This happened in every class easily. I had my own story to share in case they did not. In our discussion, I used only a random sample for responses to video and our previous works.</td>
<td>Content: Narrative Students will be familiar with the term already, but the video discusses fear as the “narrative we tell ourselves.” One of our questions after the TED talk has to do with connecting narrative and fear, which will use the term in the video context and allow us the chance to discuss how this might be similar or different to our current understanding of narrative.</td>
<td>TED Talk. “What Our Fears Can Teach Us” Previewing for TED Talk. (Viewing Guide) Write: What choices have you had to make in the past year? What decisions did you come to? What choices are still not resolved? Why? Are you comfortable with your decisions? What role did fear play in your decision making? View TED Talk 11:21 Questions: What role did fear play in the decision made by the Essex survivors? What connection does the speaker make between narrative and fear? In what ways were choices made by characters in our works this year motivated by fear? (Meursault’s shooting of the Arab? Marlow’s willingness to drag Kurtz back to the boat? His retelling of his story? Kurtz heading back to the jungle? Charlotte marrying Mr. Collins?</td>
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| Document Based Inquiry | Folders with documents: exile, political division, radicalism and corruption, cultural change, note catchers (See appendix) | Frontloading/Building Background. | Synthesis questions, looking specifically for a preliminary response to the questions that takes sources into account (referred to or cited); discussion—looking specifically for areas that are unclear to students to correct any misconceptions before we move on. | Elizabeth rejecting proposals from Darcy and Collins? On Viewing Guide

Amazing discussions today—did not have whole period as I was catching up with prose out of class and in class write from last week. But managed to get everything in in the two days—assuming familiarity with Snowden was a bad idea

This will move to a Document Based Inquiry in phases (though not in the traditional DBI sense. My note catcher is going to focus on making connections among the pieces in the envelope).

| Finish Document Based Inquiry | Folders with documents: exile, political division, radicalism and | Frontloading/Building Background | Synthesis questions, discussion | Content: Epic canto rhyme scheme | Finish DBI; assign “Translator’s Note” and terza rima notes for homework. Entrance ticket for tomorrow |
| Think-Aloud Close Read Canto I | Text, questions, slides with pictures from Canto I (see appendix) | **Modeling I-do Supported and scaffolded**— | Entrance ticket, questions. If students do less than 8/10 then either they didn’t do the reading or we need to revisit the questions. Check for understanding of vocabulary terms; clear up any misconceptions. | Content: Allegory Connotation Metaphor Enjambment Simile Symbolism Allusion Myth Epithet—all of these are review from our study of poetry. Academic: Aesthetic—this term is from the central standard and is defined for students at the end of Canto I handout. Question for closure will be—how does Dante achieve an... | Entrance ticket-discuss. Why did Dante choose not to use Latin? Review terms--I did not use a specific strategy—rather put them on a slide, with an elbow partner define each of these terms in your own words without looking them up. What words could you not define? Have whole group help each other out. Discuss the organization of the text (synopsis, poem, footnotes, etc.) Think Aloud, text-dependent questions over Canto I; images from Canto I as I do think aloud (Turn Track Changes on the document to see the thoughts I shared) Closure—who did Dante choose as his guide? Why? |
| Paraphrasing Canto II | Slides Canto II; footnote handout (see appendix) | We do Supported/scaffolded | Paraphrases Footnote activity; looking for an attempt that comes close for first solo try; should demonstrate their understanding of the footnote—random sample | Academic: Symbolic retribution Muse Aeneas Peter, Paul (addressed in footnote activity) | Refer back to yesterday. What strategies did we use to understand Canto I? Introduce symbolic retribution. Have you ever heard the saying, “The punishment fits the crime”? What does it mean? Each person will have a tercet to paraphrase as we read Canto II. Once they paraphrase their tercet, we will look specifically as a group at lines 13-30 and write about our understanding of the lines before and after looking at the footnotes. |

### Week Two

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<thead>
<tr>
<th>Activity/Strategy</th>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes</th>
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<tr>
<td>Language in Context: Identifying figurative</td>
<td>Slides Canto 6 images Handout Pictures for partner activity (see</td>
<td>You do Supported to independent Composing to practices (for performance assessment)</td>
<td>Notes handout 3-2-1</td>
<td>Academic: Symbolic retribution Carnal—in our</td>
<td>Cantos 3-6 read for class Style activity (mini-lesson) Review Cantos 3-4/art Step one: For each image,</td>
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<tr>
<td>Language</td>
<td>Appendix</td>
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| Slides cantos 7-10 and group questions Copies of Hamilton and Bulfinch Mythology, chrome books for research Background handouts (see appendix) | **Closure for figurative language** |

| 3-2-1 Looking for student ability to identify figurative language used in Dante’s text Questions direct opening for next day to clear up any confusion. | Academic: heretic There are photos of the heretics in our slide show—we will ask them to identify and explain what a heretic is. |

| Cantos 7-10 read for class Finish style activity (mini lesson) Step Three: You will be given an image and a partner. Do not let partner see image. Write a description of your picture using your words to capture the image using at least two of Dante’s techniques Step Four: read description to partner who will try to sketch | **Identify lines from the canto that inspired the artist’s creation; record on note catcher.** |

**Step Two: Identify literary devices used to create the images**
| Using textual evidence to answer text dependent questions from Cantos 7-10 (see power point) | Cantos 7-10 slide show (see appendix) | **Grouping/speaking and listening/collaboration/text-dependent questions/checking for understanding** | Group responses | what you describe
Step 5: Discuss accuracy of description/picture. What was effective? What did not come across as you intended? Why do you think this is?
Three takeaways from today’s activity
Two techniques you see Dante using to create images
One question you still have about the activity.
|
| Performance Task assigned | Performance Task Youtube model
My models
Cantos 9-12 slide show (see appendix) | **Clear, modeled expectations** | Muddy/Marvy | Academic:
Simoniacs-profit from selling church offices/favors
Sycophants-suck up
Grafters political favors
Incontinence lacking restraint
Bestiality
Usury lending money with interest
Supine lying on back face front
|
| **Canto 11-14 read for class**
Power point art/definitions/questions over cantos 11-14.
Muddy Marvy out the door over the cantos and the performance tasks.
or upward-terms in power point for review. Will see through questions over cantos if they understand the terms

<table>
<thead>
<tr>
<th>Discussion of Cantos 15-18</th>
<th>Canto 15-18 questions Art cantos 15-18 (see appendix)</th>
<th>Text dependent questions/collaborative discussions/checking for understanding</th>
<th>Responses to questions</th>
<th>Academic: sodomite Panderer Malebolge Bolgia</th>
</tr>
</thead>
<tbody>
<tr>
<td>Canto 15-18 read for class</td>
<td>Begin by clearing up any “muddy” responses from yesterday. Divide into groups to answer questions from Cantos 15-18. Work in small groups then come back for whole group discussion.</td>
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</tbody>
</table>

**Week Three**

<table>
<thead>
<tr>
<th>Texts and Resources</th>
<th>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</th>
<th>Formative Assessments</th>
<th>Targeted Vocabulary Academic:</th>
<th>Instructional Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Cantos 19-23</td>
<td>Partnering cards; cantos 19-23 partner questions Slides with art/baptismal font photos (see appendix)</td>
<td>Scaffolded/supported</td>
<td>Academic: baptismal font (visual representation in power point)</td>
<td>Cantos 19-23 for class Partner students randomly. Each set of partners will answer one question and share with the whole group.</td>
</tr>
<tr>
<td>Conferencing Performance Task</td>
<td>Self assessment rubric (see appendix)</td>
<td>Composing to First Draft Self assessment</td>
<td>Self assess will be helpful in their analyses.</td>
<td>Assignment 1 draft due, self assessment and conferencing Conferencing practice with my model; small group writing conferences. Individuals self-assess then make a plan for revision. Final drafts assigned.</td>
</tr>
<tr>
<td><strong>Crafting introductions for AP exam essays using <strong>Inferno</strong> themes (2 class periods)</strong></td>
<td>**Slides/quiz questions Cantos 24-26, in class write topics relevant to <strong>Inferno</strong>, model introductory paragraphs from student essays (see appendix)</td>
<td><strong>Checking for understanding Composing to Plan and composing to practice—as we finish reading the text, we will be moving to our summative assessment of an in-class write. This will be the 9th in class write students have written this year. We have moved from the open question to poetry and back to the open question. They have been working specifically on thoroughly answering questions and as we approach AP exam time, we are going to look specifically at introductions.</strong></td>
<td><strong>Intro paragraphs-looking specifically that students followed the advice outlined in the models and grading notes. (Begin quickly and directly; answer all parts of the question without restating the language of the prompt.) They will get feedback but not a grade.</strong></td>
<td><strong>Academic: Trojan Horse Content: allusion</strong></td>
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<tr>
<td><strong>Analyzing <strong>Inferno</strong> through Critical Lenses (2 class periods)</strong></td>
<td><strong>Critical Lenses <strong>Inferno</strong> handout (see appendix)</strong></td>
<td><strong>Transition from introductions to lenses. What lens is each prompt asking us to use to look at the text? Increasing the complexity of how we look at the text—preparing for Socratic Seminar. Student choice.</strong></td>
<td><strong>Lens analysis gallery walk—application of critical lenses to epic poetry—appropriate textual evidence</strong></td>
<td><strong>Gallery walk/closure questions—making sure students are still aware of the focus of each lens as well as appropriate textual evidence to support their answers. Leaving with no question unanswered.</strong></td>
</tr>
<tr>
<td>Activity/Strategy</td>
<td>Texts and Resources</td>
<td>Sequencing and Scaffolding (building knowledge, guided practice, student grouping, independent practice, 5 Kinds of Composing)</td>
<td>Formative Assessments</td>
<td>Targeted Vocabulary</td>
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<tr>
<td>Week Four</td>
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<tr>
<td>Analyzing <em>Inferno through Critical lenses (continued from week 3)</em></td>
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<tr>
<td>Socratic Seminar Preparation</td>
<td>Slides last art from Cantos; Socratic Seminar prep sheet (see appendix)</td>
<td>Independent practice, composing to plan for in class write (summative assessment)</td>
<td>Discussion—random sample. Looking for evidence of understanding of choices/ Footnotes/set up of the epic</td>
<td>Academic: Brutus, Cassius, Judas, Cocytus, Tower of Babel, Caina (Cain), (footnotes-power point questions) illuminating incident (defined on prompt sheet-refer back) Content: literary elements</td>
</tr>
<tr>
<td>Socratic Seminar Discussion of end of text.</td>
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<tr>
<td>Socratic Seminar</td>
<td>Seminar prep sheet, text, seminar assessment sheet (see appendix) neatchat link, laptops/netbooks</td>
<td>Guided Practice</td>
<td>Seminar (see rubric in appendix) Closure: What went well? Questions you still have?</td>
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<tr>
<td>Socratic Seminar/neatchat</td>
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</tbody>
</table>
Summative Assessment/in-class write

Essay prompt (see appendix)

Composing to transfer

Summative assessment based on AP rubric (see appendix)

In class essay *Inferno*

**Integrated Literacy Mini-Lesson**

When will the mini-lesson occur in the unit? After Canto VI of *Inferno*

Mini-lesson focus (academic vocabulary, word study, grammar in context, etc.): word study

Mini-lesson outline or lesson plan: (see appendix)

Mini-assessment: (see appendix)

**Close Reading Activity**

When will the close reading activity occur in the unit? After frontloading, in reading Canto I together.

Text Excerpt: Canto I *Inferno*

Text-Dependent Questions

See Appendix
<table>
<thead>
<tr>
<th>UDL Components:</th>
<th>Support for students who are ELL, have disabilities or read well below grade level text band:</th>
<th>Extensions for advanced students: Students will be encouraged to read <em>Purgatorio</em> or <em>Paradiso</em> and share with class what they see as similar to <em>Inferno</em>/<em>what are extensions.</em></th>
</tr>
</thead>
<tbody>
<tr>
<td>- Multiple representations—text, summary, artwork, video</td>
<td>- Visual representations of text</td>
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<tr>
<td>- Vocabulary in context</td>
<td>- Scaffolded reading I, we, you</td>
<td></td>
</tr>
<tr>
<td>- Footnote study</td>
<td>- Canto summaries</td>
<td></td>
</tr>
<tr>
<td>- I do, we do, you do reading</td>
<td>- Footnote strategies</td>
<td></td>
</tr>
<tr>
<td>- Document Based Inquiry (activate or supply background)</td>
<td>- Clear, modeled expectations</td>
<td></td>
</tr>
<tr>
<td>- Variety of responses—individual, group, writing, neatchat</td>
<td>- Self-assessment in writing process</td>
<td></td>
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<tr>
<td>- Multiple media for communication—neatchat</td>
<td>- Gradual removal of supports—whole group to small group to partners to individual</td>
<td></td>
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<tr>
<td>- Tools for construction and composition—allowing technology choice for performance task</td>
<td>- Practice prompts for in class assessment</td>
<td></td>
</tr>
<tr>
<td>- Group and self assessment of performance task, goal setting</td>
<td>- Feedback on practice before final</td>
<td></td>
</tr>
<tr>
<td>- Choice and autonomy in performance task options</td>
<td>- Individual assessment of writing goals for introductions</td>
<td></td>
</tr>
<tr>
<td>- Relevance—creating modern context/ DBI</td>
<td>- Choice in performance task</td>
<td></td>
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<tr>
<td>- Collaboration and community—partners, small groups, seminar</td>
<td></td>
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</tbody>
</table>

**Other (important elements not captured in this template, explanation, reflection):**
Performance Assessment: Why do choices matter?

Standards being assessed

| Analyze how an author’s choices concerning how to structure specific parts of text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to overall structure and meaning as well as aesthetic impact. | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |

Performance Task. CHOOSE ONE of the following assignments. Pick the one that you think will best demonstrate the standards for you.

Assignment One:

Part A:

- Choose one of Dante’s circles of hell and one of the specific transgressions for which the soul is condemned. For example, Circle VIII contains ten different levels of fraudulence. Choose one.

OR
Choose a new circle of hell, if after careful consideration of all the possible transgressions already punished in Dante’s *Inferno*, you discover one he missed.

- Apply Dante’s law of symbolic retribution and create a new and improved, but appropriate consequence for the violation.
- Think of one to three individuals well known in literature, history or the media to place in your circle. (No fellow students or school employees, please).
- Create at least 5 tercets of *terza rima* to describe your circle.
  - In one of your tercets refer to your guide by name.
  - Be sure to explain your individuals and why they are there.

The rhyme scheme of your poem would look like this: aba bcb cdc ded efe f

- Create footnotes for any unfamiliar words, terms or stories.

**Part B: Analysis.** Complete this reflection to be turned in with your poem.

- You had many choices to make in creating this piece. Examine what you think is the “aesthetic impact” of your piece as well as the meaning, and how the choices you made contribute. Which of Dante’s stylistic elements did you incorporate? Do you notice things about your own style? This should be a literary analysis (1 ½-2 pages) of your own work in much the same way we have been analyzing the work of others over the course of the year.

**Assignment 2:**

**Part A:**

- Create your own nine circles of hell in a parody of Dante, but still using the idea of symbolic retribution. **Write the narrative of your entrance**, including your guide and why you are on this journey and create a diagram of how your levels would look including the residents and their consequences. Your diagram can be created in whatever way you see fit—glogster, Prezi, illustrated, video, etc. Be sure to have a guide and reason(s) why you are embarking on this journey. Where will you begin? What will your tone be?

**PART B: Analysis**

- You had many choices to make in creating this piece. Examine what you think is the “aesthetic impact” of your piece as well as the meaning, and how the choices you made contribute. Which of Dante’s stylistic elements did you incorporate? Do you notice things about your own style? This should be a literary analysis (1 ½-2 pages) of your own work in much the same way we have been analyzing the work of others over the course of the year.
### AP Lit and Composition

#### Performance Task Rubric

**Standards being assessed**

| Analyze how an author’s choices concerning how to structure specific parts of text (e.g. the choice of where to begin or end a story, the choice to provide a comedic or tragic resolution) contribute to overall structure and meaning as well as aesthetic impact. | Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details, and well-structured event sequences. |

<table>
<thead>
<tr>
<th>Criteria</th>
<th>Exceeds Expectations (3)</th>
<th>Meets Expectations (2)</th>
<th>Not Yet (1)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Narrative</td>
<td>Narrative is engaging with specific details and clearly transitioned events. Student has a clear understanding of imitation/parody. Narrative is stylistically sophisticated and aware of audience. Guide is named; purpose for journey is clear.</td>
<td>Narrative is well written and includes detail and transitions. Elements of the mentor text are evident.</td>
<td>Narrative is difficult to follow and has no resemblance to the ideas of the mentor texts. Text mostly “tells” instead of “shows” and lacks specific details.</td>
</tr>
</tbody>
</table>
### AP Lit and Composition Performance Task Rubric

#### Standards being assessed

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Language/Diagram</th>
</tr>
</thead>
<tbody>
<tr>
<td>Student can clearly articulate choices made and how those choices contribute to structure, meaning and aesthetic impact. Audience is a consideration in the choices articulated.</td>
<td>Makes effective choices for meaning or style; demonstrates understanding of figurative language, word relationships and nuances in word meaning. Chooses effective form/visuals</td>
</tr>
<tr>
<td>Students can discuss choices and how those choices contribute to intended meaning and quality of the work.</td>
<td>Language reflects deliberate choices on the part of the writer. Figurative language enhances meaning and aesthetic impact.</td>
</tr>
<tr>
<td>Student has a limited understanding of choices made. Choices are referred to but not evident in the text. Student cannot connect choices to impact of the piece.</td>
<td>Language does not vary or reflect deliberate choices on the part of the writer. Little or no figurative language is used.</td>
</tr>
</tbody>
</table>

#### Criteria

<table>
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<td>Narrative is well written and includes detail and transitions. Elements of the mentor text are evident.</td>
<td>Narrative is difficult to follow and has no resemblance to the ideas of the mentor texts. Text mostly “tells” instead of “shows” and</td>
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</table>
The Capitalists (Model of Performance Task by Paula Uriarte)

Pope Francis led me through a dark way
To a place of work that will never end
With little light and no hope of day.

The Donald stoops and has to tend
To tedious sewing for no pay
And the work he thinks he will mend

Unravels before him as it lay.

Sam Walton is next, doomed until the last
To eternal work with no play

With demon taskmasters at his back

<table>
<thead>
<tr>
<th>Analysis</th>
<th>Student can clearly articulate choices made and how those choices contribute to structure, meaning and aesthetic impact. Audience is a consideration in the choices articulated.</th>
<th>Students can discuss choices and how those choices contribute to intended meaning and quality of the work.</th>
<th>Student has a limited understanding of choices made. Choices are referred to but not evident in the text. Student cannot connect choices to impact of the piece.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Stylistically sophisticated and aware of audience. Guide is named; purpose for journey is clear. Unifying idea or theme.</td>
<td></td>
<td></td>
<td>Lacks specific details.</td>
</tr>
</tbody>
</table>
In a superstore filled with useless trash
Lining shelves rack after rack.

Then the millionaire Congressmen who did ask
For tax breaks for the rich not the poor
They sold their souls for so much cash

Like panderers and whores.

“The inequality was wrong, so their punishment is just,”
Pope Francis says to me as we walk through the doors.

There is a price to pay for monetary lust.

I first had to choose what “sin” I was going to work with and if Dante had addressed it. Then had to think about whether I was going to be serious or satirical. I picked capitalism because it is something that seems to cause a lot of problems for our people, and our environment, even though it also sustains us. I have heard a lot from Pope Francis about an economy of exclusion so I decided he should be my guide. I also admire him and the stances he has taken in his papacy and thought it a fitting irony to Dante’s Popes in Hell and a poet as his guide. I decided to be serious mostly because my punishment was to have them ceaselessly working under tedious conditions and I couldn’t find a way to make that humorous. One of the struggles with this was rhyme. I knew what I wanted to say but I felt limited by the rhyme. I often would choose a word then realize there was very little that would rhyme with it.

In stanza one, I used the contrast of light and dark as well as the alliteration of “little light.” The contrasts work well in my canto because I am focusing on the disparity between rich and poor. I imitated Dante’s use of imagery with the lines, “With demon taskmasters at his back/In a superstore filled with useless trash/Lining shelves rack after rack.” I used contrast again with “for the rich, not the poor” and the simile “like panderers and whores” shows how severe the transgressions seem to me. I continue this comparison with “There is a price to pay for monetary lust.” This line is also ironic. I chose to imitate Dante by having my guide speak directly to me, explaining why the punishment is so severe.

DOCUMENT BASED INQUIRY: CULTURAL CHANGE

Background Inferno
Late Medieval: Medieval and Early Renaissance Components in Dante's *Inferno* - Dante's work has both medieval aspects and transitional aspects that will provide a bridge from the Middle Ages to the Renaissance. The work's medieval aspects include a Christian otherworldliness (e.g., heavy emphasis on symbolism, including numerological symbolism; wild, fantastic creatures and events); systematism (including encyclopedism and fine gradations), and a divided attitude toward the Greco-Roman Classical tradition (considered admirable artistic and cultural masterpieces; or considered pagan, and misguided; or allegorized to be forced into a Judeo-Christian context). Transitional aspects of the late Middle Ages leading to the Renaissance include nationalism (e.g., the use of the vernacular language -- Italian -- rather than the international and church language of Latin); a growing Humanism (e.g., the sympathy -- not disapproved of by Vergil or Dante the author -- of Dante the pilgrim, and occasionally even Vergil, with some of the sinners; or the emphasis on the individual, as Dante the author emphasizes various details of his own autobiography in the character of Dante the pilgrim); and a new realism in art and literature. Sometimes these components of the work are in conflict with each other.

**Scholasticism, Universities, Encyclopedias, and Dante's *Inferno*** - The first European universities were established in the Middle Ages, along with the philosophy of scholasticism and the compilation of encyclopedias and encyclopedic works. Before he built Aquinas High School on Highland Avenue in Augusta, Georgia, Saint Thomas Aquinas (1225 - 1274) compiled an enormous, encyclopedic, and classificatory work in his *Summa Theologica* (1265-1273). The first encyclopedia was compiled by Saint Isidore of Seville, one of the greatest scholars of the early Middle Ages, and widely recognized as being the author of the first known encyclopedia of the Middle Ages, the *Etymologiae or Origenes* (around 630), in which he compiled a sizable portion of the learning available at his time, both ancient and modern. The encyclopedia has 448 chapters in 20 volumes, and is valuable because of the quotes and fragments of texts by other authors that would have been lost had they not been collected by Saint Isidore. Several other encyclopedias were to follow in the next centuries of the Middle Ages. The encyclopedism of Dante's *Inferno* (inclusion of knowledge, culture, history, and persons) is a natural parallel to this encyclopedism of the time. Further, scholasticism included the impulse to differentiate fine gradations among items; as a parallel, Dante differentiates whether Dido belongs among the circle of those who fell because of love, or those who committed suicide; Dante differentiates between the wasters in Canto 6 or the violent squanderers in Canto 13.

**Feudalism, European Social Hierarchy, the Medieval Concept of "Plenitude" or Great Chain of Being, and Dante's *Inferno*** - The system of Feudalism, a hierarchy and system of allegiance or obedience from the serf or peasant, to the local lord of the castle, to the levels above the local lord, along with European social hierarchy, has parallels in Dante's *Inferno*. Most Americans -- raised in a country that rebelled against European monarchial society, and actually forbids by law the holding of foreign titles -- who believe in hell would believe in a democratic, classless hell; once condemned to hellfire, anyone would be burning for eternity. But Dante not only absorbs the concept of Feudalism but also the many gradations of European society and aristocracy, which are not components of American democracy. For example more than a dozen ranks can be found in European aristocracy, which Europeans are familiar with, but not most Americans -- from top to bottom: Emperor (and Empress); King (and Queen); Grand Duke (and Grand Duchess); Archduke (and Archduchess); Prince (and Princess); Duke (and Duchess); Marquis (and Marchioness, or Marquise); Earl;
Count (and Countess); Viscount (and Viscountess); Baron (and Baroness); Baronet (and Baronetess). Further, the Middle Ages (including Dante), as well as the Renaissance, inherited from ancient Greek philosophers, the concept of a great chain or scale of being -- a "plenitude," in which every possible slot in the world (animal, vegetable, and mineral) and universe was filled, from lowest to highest. In the "purely" animal kingdom, animals ranged from lower to the lion, the "king of beasts"; minerals ranged from the lowest or "basest," to gold, the highest or "king" among the metals. So instead of democratic hellfire, punishments have gradations or hierarchy in Dante’s *Inferno*: for example, when heretics who disbelieve in resurrection are condemned to burning coffins, the coffins are not all heated to the same degree, and when mass blood-shedders are condemned to a river of scalding blood, they are not all immersed to the same level.

Dr. Norman Prinsky’s Notes, Augusta State University


**COMEDY**

Although it may not seem “funny” to us, the *Divine Comedy* is just that, a mixed narrative, some epic, some tragedy, some melodrama, but with a happy ending (Paradise). This was the old definition of comedy, as opposed to our current notion that a comedy should keep us laughing. The *Inferno*, of course, is not a happy place, but since the Narrator (and presumably his readers) will learn from the Inferno to obey God and be virtuous, all these folks will have an improved chance to end up in Heaven, a definitively happy ending.

http://novaonline.nvcc.edu/eli/eng251/dante.html
Spain, as long as a cow lasts.

All this internal division meant that Italy never properly coalesced, and Italian didn't either. So it's not surprising that, for centuries, Italians wrote and spoke in local dialects that were mutually unfathomable. A scientist in Florence could barely communicate with a poet in Sicily or a merchant in Venice (except in Latin, of course, which was hardly considered the national language). In the sixteenth century, some Italian intellectuals got together and decided that this was absurd. This Italian peninsula needed an *Italian* language, at least in the written form, which everyone could agree upon. So this gathering of intellectuals proceeded to do something unprecedented in the history of Europe; they handpicked the most beautiful of all the local dialects and crowned it *Italian*.

In order to find the most beautiful dialect ever spoken in Italy, they had to reach back in time two hundred years to fourteenth-century Florence. What this congress decided would henceforth be considered proper Italian was the personal language of the great Florentine poet Dante Alighieri. When Dante published his *Divine Comedy* back in 1321, detailing a visionary progression through Hell, Purgatory, and Heaven, he'd shocked the literate world by not writing in Latin. He felt that Latin was a corrupted, elitist language, and that the use of it in serious prose had "turned literature into a harlot" by making universal narrative into something that could only be bought with money, through the privilege of an aristocratic education. Instead, Dante turned back to the streets, picking up the real Florentine language spoken by the residents of his city (who included such luminous contemporaries as Boccaccio and Petrarch) and using that language to tell his tale.

He wrote his masterpiece in what he called *il dolce stil nuovo*, the "sweet new style" of the vernacular, and he shaped that vernacular even as he was writing it, affecting it as personally as Shakespeare would someday affect Elizabethan English. For a group of nationalist intellectuals much later in history to have sat down and decided that Dante's Italian would now be the
The Italian we speak today, therefore, is not Roman or Venetian (though these were the powerful military and merchant cities) nor even really entirely Florentine. Essentially, it is Dantean. No other European language has such an artistic pedigree. And perhaps no language was ever more perfectly ordained to express human emotions than this fourteenth-century Florentine Italian, as embellished by one of Western civilization’s greatest poets. Dante wrote his *Divine Comedy* in *terza rima*, triple rhyme, a chain of rhymes with each rhyme repeating three times every five lines, giving his pretty Florentine vernacular what scholars call “a cascading rhythm”—a rhythm which still lives in the tumbling, poetic cadences spoken by Italian cabdrivers and butchers and government administrators even today. The last line of the *Divine Comedy*, in which Dante is faced with the vision of God Himself, is a sentiment that is still easily understandable by anyone familiar with so-called modern Italian. Dante writes that God is not merely a blinding vision of glorious light, but that He is, most of all, *l’amor che move il sole e l’altr’elene*... “The love that moves the sun and the other stars.”

Mythological references in *Inferno*

**Charon**

by Micha F. Lindemans
Charon, in Greek mythology, is the ferryman of the dead. The souls of the deceased are brought to him by Hermes, and Charon ferries them across the river Acheron. He only accepts the dead which are buried or burned with the proper rites, and if they pay him an obolus (coin) for their passage. For that reason a corpse had always an obolus placed under the tongue.

Those who cannot afford the passage, or are not admitted by Charon, are doomed to wander on the banks of the Styx for a hundred years. Living persons who wish to go to the underworld need a golden bough obtained from the Cumaean Sibyl. Charon is the son of Erebus and Nyx. He is depicted as an sulky old man, or as a winged demon carrying a double hammer. He is similar to the Etruscan (Charun).

1. Occasionally, a danace -- an ancient Persian coin which is worth rather more than the Greek obolus -- was placed in the mouth of the dead.

**Minos**

*by Ron Leadbetter*

The legendary king of Crete, son of Zeus and the Phoenician princess Europa. Minos and his two brothers, Rhadamanthys and Sarpedon, were raised in the royal palace of Cnossus. Minos married Pasiphae, daughter of the sun-god Helios. Some of their children were Phaedra, Ariadne, and Andregeos.

In mythology, a dispute over the sovereignty of Crete led Minos to ask Poseidon for help. He asked the god to send an offering as a sign of his true kingship. The god of the sea sent a gleaming pure white bull, which emerged miraculously from the waves. This confirmed to all concerned that Minos was their true king. However, as soon as King Minos saw this magnificent beast he refused to sacrifice it to Poseidon, and replaced it with another. Poseidon in retaliation sent Pasiphae into uncontrollable lust for this huge beast. So much so that she had the urge to mate with this huge animal. To do this she requested the help of Daedalus, a craftsman and inventor, who built a hollow wooden cow. Pasiphae hid inside, the amorous bull mounted the wooden cow and as a result Pasiphae conceived its child, or rather a creature which was half man and half bull, which became known as the Minotaur (Minotauros, "the bull of Minos").

King Minos ordered Daedalus to construct a palace to hide the Minotaur, and Daedalus built Labyrinth. Because of his meddling Minos imprisoned Daedalus and his son Icarus inside a tower. They escaped by making wings from wax and feathers, but Icarus was killed when he flew too close to the sun.

When Androgeos, the son of King Minos, attended the games in Athens he was victorious in all events, but was murdered through envy by other contestants. Minos then attacked Athens to avenge the death of Androgeos, and, after gaining control of the city he granted Athens peace, but with one condition: that every nine years Athens should send seven of their finest young men and young maidens to Crete, as sacrifice to the Minotaur. When the hero Theseus heard about this practice, he volunteered to be one of the victims, killing the Minotaur, and freeing Athens from this grizzly duty.

Another legend of which King Minos is part, is that of King Nisus of Megara, who to protect his city had to keep a lock of red hair hidden in his own white hair. King Minos besieged Megara, but Nisus knew that all would be well, as long as the lock of red hair was still in place. However, Scylla the daughter of Nisus fell in love with Minos, and to prove her love for him she cut the lock of red hair from her fathers head, which killed Nisus, and Magara fell. When Minos found out that Scylla had been responsible for her father’s death he killed her. She was reincarnated as a seabird, to be pursued by her father Nisus, who had been turned into a sea eagle.

Sir Arthur Evans a British archaeologist gave the name "Minoan" to the Cretan civilization, from King Minos’ name, (A.D. 1900). Even the name Minos, may not have been the king’s real name (and is not Greek in origin) and could have been a hereditary title of Minoan rulers.

**Cerberus**
In Greek mythology, the three-headed watchdog who guards the entrance to the lower world, the Hades. It is a child of the giant Typhon and Echidna, a monstrous creature herself, being half woman and half snake.

Originally, the dog was portrayed having fifty or hundred heads but was later pictured with only three heads (and sometimes with the tail of a serpent). Cerberus permitted new spirits to enter the realm of dead, but allowed none of them to leave. Only a few ever managed to sneak past the creature, among which Orpheus, who lulled it to sleep by playing his lyre, and Heracles, who brought it to the land of the living for a while (being the last of his Twelve Labors).

In Roman mythology, the Trojan prince Aeneas and Psyche were able to pacify it with honey cake. (See also: Garm.)

Plutus

The Greek god and personification of wealth, regarded as the son Demeter. He is said to have been blinded by Zeus, that he might dispense his gifts blindly and without regard to merit. His attributes are a cornucopia and a basket filled with ears of corn.

Phlegyas

The son of Ares and Chryse, mythical ancestor of the Phlegyans, a people of Thessaly. He was also the king of the Lapiths and father of Ixion and Coronis. When Coronis became the mother of Asclepius by Apollo, Phlegyas became so angry at Apollo that he torched his temple at Delphi. Apollo killed him and send him to the underworld.

Furies

The Roman goddess of vengeance. They are equivalent to the Greek Erinyes. The Furies, who are usually characterized as three sisters (Alecto, Tisiphone, and Maera) are the children of Gaia and Uranus. They resulted from a drop of Uranus' blood falling onto the earth. They were placed in the Underworld by Virgil and it is there that they reside, tormenting evildoers and sinners. However, Greek poets saw them as pursuing sinners on Earth. The Furies are cruel, but are also renowned for being very fair.
Medusa

by Micha F. Lindemans

One of the Gorgons, and the only one who was mortal. Her gaze could turn whoever she looked upon to stone. There is a particular myth in which Medusa was originally a beautiful maiden. She desecrated Athena's temple by lying there with Poseidon. Outraged, Athena turned Medusa's hair into living snakes.

Medusa was killed by the hero Perseus with the help of Athena and Hermes. He killed her by cutting of her head and gave it to Athena, who placed it in the center of her Aegis, which she wore over her breastplate.

From Medusa's dead body the giant Chrysaor and the winged horse Pegasus, her son by Poseidon, sprang forth.

Centaurs

by Micha F. Lindemans

The centaurs of Greek mythology are creatures that are part human and part horse. They are usually portrayed with the torso and head of a human, and the body of a horse. Centaurs are the followers of the wine god Dionysus and are well known for drunkenness and carrying off helpless young maidens. They inhabited Mount Pelion in Thessaly, northern Greece. According to one myth, they are the offspring of Ixion, the king of Lapithae (Thessaly), and a cloud. He had arranged a tryst with Hera, but Zeus got wind of it and fashioned a cloud into Hera's shape. Therefore, the Centaurs are sometimes called Ixionidae.

Notorious is their bestial behavior on the wedding of Pirithous, king of the Lapiths. They violated the female guests and attempted to abduct the bride. What followed was a bloody battle, after which they were driven from Thessaly. An exception was the kind and wise centaur Chiron, the teacher of the Greek heroes Jason and Achilles.

Geryon

by Micha F. Lindemans

In Greek mythology, Geryon was a triple-bodied, winged giant who dwelt on the island of Erythea in the extreme west. He owned a herd of red cattle which was guarded by the two-headed hound Orthrus. These oxen were stolen by Heracles as the tenth of his Twelve Labors. Geryon was killed.
The Pantheon

Pantheon, Rome

The Pantheon is a magnificent ancient temple in Rome that was later converted into the church of Santa Maria ad Martyres. Dating from 125 AD, this is the most complete ancient building in Rome and one of the city’s most spectacular sights.

Until the 20th century, the Pantheon was the largest concrete structure in the world. Michelangelo studied its great dome before starting work on the dome of St. Peter's Basilica.

The Pantheon was dedicated to pan theos, "all the gods." When it became a church, it was dedicated to the Virgin Mary and all the martyrs.

The Pantheon is the burial place of several important Italians (including the artist Raphael), and it remains an active church. It is a major tourist destination and a popular place for weddings.

History of the Pantheon

The Pantheon was originally built in 27-25 BC by the magistrate Marcus Agrippa (his name appears on the inscription outside), to commemorate the victory of Actium over Antony and Cleopatra. This original temple burned down in 80 AD.

The Pantheon was completely reconstructed in 125 AD by Hadrian, a cosmopolitan emperor who had traveled widely in the East. The second temple was dedicated to every known god, from which the Pantheon gets its name. Hadrian himself is credited with the basic plan, an architectural design that was unique for the time.

The Pantheon was maintained and restored by the emperors Septimus Severus (193-211) and Caracalla (211-17). During its two centuries as a functioning temple, statues of gods filled the niches. Animals were sacrificed and burned in the center; the smoke escaped through the only means of light, the oculus.

After Christianity replaced paganism in Rome, the Pantheon was abandoned for a time. Public pagan worship was prohibited in 346 and most pagan temples were closed in 356. Fortunately, a decree of 408 ordered that temples were to be put to new use; thus some have been preserved and were used as secular buildings.
The Pantheon remained unused until the Byzantine emperor Phocas (602-10) gave it to Pope Boniface IV (608-15). In 609 AD, the Pantheon was consecrated as a Christian church. It was the first pagan temple in Rome to be Christianized, although the practice had been common in the East since the 4th century. The church was dedicated to the Virgin Mary and all the martyrs, thus continuing the tradition of a "catch-all" place of worship.

As part of the consecration in 609, an altar was placed in the main apse opposite the entrance, with an icon of the Virgin and Child placed above it. Legend has it that Pope Boniface transferred "cartloads" of martyrs' relics to the newly consecrated church, but this is unlikely. At that time, the presence of human remains inside a city was an Eastern practice frowned upon in Rome. The earliest documented transfer of relics into Rome is in the 640s (by popes of Eastern origin) but the practice did not really become accepted in Rome until the 8th century. Future excavations may reveal whether the legend is based in fact or not.

In 667, the Pantheon was stripped of its golden roof tiles and looted of anything of value, but the building was partially restored by Pope Benedict II (684-85). It was subsequently robbed and restored again several times.

In the 16th century, Michelangelo came to the Pantheon to study its dome before he began work on the dome of St. Peter's (whose dome is 2 feet smaller), and the Pantheon's roof was stripped of bronze for use in Bernini's baldacchino in St. Peter's. In 1563, the bronze doors were restored.

Among the many buildings influenced by the Pantheon's design are the British Museum Reading Room, Thomas Jefferson's Rotunda at the University of Virginia, Low Library at Columbia University and the State Library of Victoria in Melbourne, Australia. The "Historic Centre of Rome," with specific mention of the Pantheon, was designated a World Heritage Site in 1980.

*The Inferno*

*Literature and Its Times*

**Events in History at the Time of the Poem**

**Florentine politics**

In the early fourteenth century, Italian cities were engaged in making important decisions about their methods of government. The cities had a confusing array of choices, each championed by elements of society that were competing for control. Competitors included the popes in Rome, who wanted to incorporate the cities of Tuscany (an area of northern Italy) into the “Papal States”; the Holy Roman Emperors, German aristocrats who claimed an ancient right to rule Christendom; the local noblemen, who favored rule by a small, select group; and the rapidly rising merchant classes, who sought to establish a system of rule that would protect their newly acquired wealth. The personal vendettas and personality conflicts at the root
of most of the trouble emerge clearly in the *Inferno*, as Dante, a staunch supporter of the Holy Roman Emperors, accuses—and punishes—individuals for the actions they have taken in public life.

The civic politics of Florence during Dante’s life were dominated by the strife between two rival factions, the Guelphs and the Ghibellines. In general, the Guelphs represented ordinary citizens and were aligned with the papacy; the Ghibellines sided with the emperors. Dante came from a family of Guelphs, but he himself came to favor the Ghibelline cause, especially their promise to bring Florence within a stable empire.

The Guelphs and the Ghibellines were divided on the political issue of empire. Among Italy’s city-states, Florence provided the leading Guelph opposition to the idea of a pan-European state. The city fought to maintain and increase its own independence. Meanwhile, Dante was convinced that only under the wider authority of an empire could human beings enjoy the fullest freedoms and most moral lives. The sort of Christian empire favored by the popes in Rome did not appeal to Dante, however, primarily because he thought that the church was greedy, corrupt, and ambitious. In Dante’s *Inferno*, the fourth circle of Hell, reserved for the greedy, is filled with nothing but churchmen; the part of the eighth circle reserved for barratry (graft, including the buying and selling of church positions) is dominated by popes. Distrustful of the church and its leaders, Dante instead placed his hopes for political stability in the leaders of the Holy Roman Empire.

Florence during Dante’s lifetime was the fourth largest city in Europe, with a population of some 90,000. As the city became increasingly powerful, however, it also fell victim to increased corruption. Florence’s wealth was derived in large part from the trade and banking connections that it enjoyed all over the continent, from the city of London in the west to Constantinople in the east. Dante’s Hell is filled with people associated with the misuse of money and goods: usurers who lend money at interest, thieves, counterfeiters, and frauds.

**Dante’s life from Literature and Its Times**

Exiled from his native town of Florence, Dante Alighieri wrote the *Divine Comedy*, the first part of which is *Inferno*, as he wandered from city to city in northern Italy between 1301 and 1314. The poem reflects the political and social turmoil that plagued the region at the time.

Born into a nonaristocratic but respectable Florentine family, Dante had to assume responsibility for other family members after the death of his father. This new responsibility hurtled him into Florentine politics, where he reached his height of influence in 1300, when he was made one of the city’s seven prefects, or civic governors. The struggle for power in that city was such that prefects governed for only two months at a time—the city changed hands six times a year. During his brief term in office, the decision was made to banish the feuding leaders on both sides of the political conflict between the Guelphs and the Ghibellines. This ban included two sets of Guelph families—the populist “Whites” and the pro-papal, pro-aristocratic “Blacks”—who had been in dispute with one another.

As part of a small city group, Dante went to Rome to negotiate with Pope Boniface VIII, who had been interfering in the dispute between the White and Black Guelph families. While Dante was in Rome, the new prefects of Florence, who assumed power during his absence, canceled the
banishment of the Blacks. In addition, the new prefects exiled Dante for two years for his involvement in the original decision to exile the Blacks. When Dante refused to return to Florence to answer the charges against him, he was sentenced to death and permanently exiled from the city. Of Dante’s life in exile not much is known with certainty; it is said that for a while he plotted the overthrow of the Florentine factions responsible for his downfall, but that effort did not last very long. He was for a time in the court of Verona. Dante died in Ravenna with his daughter by his side. She had become a nun and had taken the name Sister Beatrice. This name was significant, for Beatrice was also the name of Dante’s lifelong love.

**Beatrice**

According to another work by Dante, *Vita nuova* (1293-94), he was nine years old when he first set eyes on Beatrice and fell in love at first sight. Although she married someone else and died young, Dante’s love for her lasted the rest of his life. She figures prominently in many of his works, including those penned long after her death, and appears in works created throughout Dante’s marriage to another woman.

Beatrice’s identity and the relationship that she had with Dante have been a subject of considerable debate over the years. Although some critics wonder if the woman ever really existed, the consensus now is that she was the daughter of a powerful Florentine family, the Portinaris, with whom Dante had a passing acquaintance. As to their relationship, it should be remembered that marriage at that time did not necessarily exclude romance with a person other than one’s spouse. A highly ritualized form of romantic love could exist between unmarried people. Often this sort of love was the subject of lyrical poetry in which the lady became an ideal, an unattainable object. In the *Inferno*, Beatrice is an angelical representative of the Virgin Mary, which puts a Christianized spin on a common romantic situation of the times.

**DIVINE “COMEDY”**

*Inferno*, Dante’s poem about Hell, forms one-third of the monumental epic known as the *Divine Comedy*. The other two parts are *Purgatorio* and *Paradiso*, which have Dante visiting the souls in Purgatory and Heaven, respectively. The term *comedy* may seem problematic since Dante’s trip through Hell is not a humorous one, but in fact the word is used in its classical meaning: “a story with a sad beginning and a happy ending.” Beginning in Hell and culminating in a heavenly vision of divinity, the *Divine Comedy* is in this sense a true comedy.

Beatrice appears in the *Divine Comedy* as an image of spiritual love. Her largest role is in *Paradiso*, in which she helps guide Dante through Heaven. In Dante’s poem about Hell, the *Inferno*, she is one of three heavenly ladies—the Virgin Mary (Mother of Christ) and St. Lucy (to whom two churches in Florence were dedicated) are the other two—who watch over Dante. That Beatrice serves as a symbol of divine love marks a significant departure from the way in which Dante wrote of her earlier in his life. In the *Vita nuova*, Dante spoke of her in sacred terms, but in a manner that was rather shocking for the times; he appropriated wholeheartedly the language of religious devotion and applied it to a mortal woman. One critic points out that this action “approaches the limits of sacrilege” (Harrison injacoff, p. 36). The *Divine Comedy* treats Beatrice in a less controversial manner. While Beatrice has a heavenly role in the work, she is placed in an entirely Christian framework.
Pope vs. Emperor from Literature and Its Times

As one historian explains, “Italy in Dante’s time was a mass of self-seeking smaller states: the cities of northern Italy, the kingdoms of southern Italy and France … and the papal states. All had constantly shifting alliances” (Ferrante, p. 51). One subject of particular controversy concerned the amount of influence the popes in Rome ought to have in worldly affairs. The Holy Roman Emperor, who was in effect the king of all Christian lands (although this was a hard claim to back militarily), was supposed to be the ruler of rulers, and hence the king of the rulers of England, France, and Norway. But the pope, who had the sole authority to crown the Holy Roman Emperor, also claimed, on the basis of his absolute spiritual authority over all Christians, to be the supreme power in Europe. This tension is played out throughout the Inferno, primarily in the recurrence of evil churchmen in Hell’s many circles.

Matters came to a head in the late 1200s as Pope Boniface VIII and Philip IV of France (“Philip the Fair”) fought for control of Europe. Boniface’s immediate predecessor, Celestine V, was the only pope ever to abdicate; he lasted in the papal office for only five months. The College of Cardinals, the group of elite authorities and highest-ranking churchmen, had elected Celestine, a simple hermit, because they did not want to elect the most obvious candidate, the acidic and power-hungry Benedict Gaetani. When they eventually gave in and elected him, Gaetani took the name Boniface VIII. The new pope’s enemies, of whom there were many, accused him of forcing or tricking Celestine into resigning his duties.

One of Dante’s passages in the Inferno may refer to Celestine. There is some speculation that Dante places Celestine in Hell for relinquishing his sacred duties; he may be the person referred to in the lines “I saw and knew the shade of him who from cowardice made the great refusal” (Dante, Inferno, 3.59-60). While the identity of this person is not established decisively, the poem does accuse Boniface of tricking the old man into resigning. Canto 19, which takes place in Hell’s eighth circle, recites much of the political tension between kings and popes that dominated European
society during Dante’s life. One of the sinners there, who cannot see because his head is buried, mistakes Dante for Boniface, and asks: “Are you already standing there, are you already standing there, Bonifazio? … Are you so quickly sated with those gains for which you did not fear to take by guile the beautiful Lady, and then do her outrage?” (*Inferno*, 19.52-7). The “beautiful Lady” referred to in this instance is the church.

Boniface and Philip first came into conflict when the French king insisted that he had the right to levy a tax upon the clergy who lived in his kingdom. Boniface was furious at what he saw as an attack upon his own authority and tried to excommunicate Philip, an act which amounts to denying a person all church sacraments, rituals believed to be necessary for the saving of one’s soul. Philip won this round of sparring, however, by cutting off the export of all money from France. Since Pope Boniface needed the rich revenues that came from the French clergy, he caved in and “allowed” Philip to tax the clergy in his country.

Round two began when Philip accused a French bishop (the priest responsible for church affairs within a certain jurisdiction, usually a city) of treason. Philip and the pope each claimed to be the final authority on such matters. Their battle escalated to the point where Philip’s men actually captured the pope and held him prisoner for several days before releasing him.

The power-hungry and unpleasant Boniface and the equally powerful French monarchy both earned Dante’s hatred; their perpetual wrangling and political maneuvering prevented the crowning of a rightful Holy Roman Emperor. Although the German Hapsburg dynasty continued to insist that it was entitled to the role of Holy Roman Emperor, the family had many rivals for the position. Nothing ever came of the Hapsburg efforts. Not until 1308 was another emperor (Henry VIII of Luxemburg) crowned in Rome; Boniface died in 1303.
The Poem in Focus from *Literature and Its Times*

**The plot**

On Easter weekend, in the year 1300, Dante discovers himself at the brink of Hell. Afraid and threatened by a trio of wild animals, he feels relieved to see a figure approaching him from afar. He is wildly delighted to discover that this figure is Virgil, the great Roman poet and one of Dante’s literary heroes. The Roman poet has been sent by the heavenly Beatrice, Dante’s true love on earth when she was alive. Beatrice watches over Dante’s best interests from Heaven as he takes a tour of the Inferno, another name for Hell.

Dante’s Hell consists of nine concentric circles, with the widest at the top and the narrowest at the bottom, in the manner of a cone or funnel. In each of the nine circles live specific sorts of sinners, with the less serious offenders in the higher regions, and Satan, accompanied by Judas Iscariot, Brutus, and Cassius, in the lowest.

Virgil has been denied the possibility of going to Heaven because he was a pagan worshipper of many gods instead of one god. Along with a company of classical writers, philosophers, and legendary characters, Virgil inhabits Limbo, the least awful section of Hell. The first people that Dante meets are Virgil’s fellow poets: Lucan, Ovid, Homer, and Horace. They inhabit a self-contained city in which the citizens are unhappy but not tortured like the other residents of Hell. Also in the walled city that occupies the first circle of Hell are heroes and philosophers, including Aristotle, Julius Caesar, Socrates, and Plato.

From the relatively pleasant enclosure of the good pagans, Virgil leads Dante downward to the other circles of Hell. As the circles get smaller toward the bottom, the torments inflicted upon the sinners grow increasingly horrible. People are boiled in mud, transformed into hybrid snake-men, ripped to shreds by demons with pitchforks, embedded in ice, or subjected to having their brains eaten by lifelong rivals. Time and again among the sad company of the damned, the character of Dante recognizes people that he knew or had heard of from Italian politics and draws moral conclusions about the state of affairs in Italy.
Passing by horrific monsters and awful tortures, Virgil leads Dante to where Satan stands at the very center of the earth, embedded in ice from the waist down. Satan is a gigantic figure who is uglier than anything else in Hell. The two poets inch between Satan’s fur and the ice that surrounds him and end up on the other side of the world. *Inferno* concludes here. *Purgatorio*, the second part of the *Divine Comedy*, features Dante’s climb up the mountain that was pushed up at the point on earth directly opposite to where Satan fell.

### Easter in the year 1300

Pope Boniface VIII proclaimed 1300 to be a Jubilee Year, the first such event in church history. It featured a festival that celebrated the church and the papacy. Since Boniface was an unpopular man, he may have ordered the festivities as a show of strength and unity.

Dante set the *Divine Comedy* on Easter weekend of 1300, the year in which he himself reached the estimated halfway point of a human life. According to Psalm 89:10 of the Bible, “Seventy is the sum of our years,” and Dante, born in 1265, was thirty-five when he wrote the poem. He set its beginning on Good Friday, the most solemn day of the Christian church calendar; on this day, says the New Testament, Christ died on the cross after being crucified.

The poet’s next journey, into Purgatory, is related in *Purgatorio*. This journey takes place on Holy Saturday, the day on which Christ freed from Hell all the good people who could not go to Heaven until he opened the way. In Christian theology, Purgatory is a transitional place where souls that are not evil but are not yet holy enough to enter Heaven are purified. The final section of the epic, *Paradiso*, is set on Easter Sunday, the holiest day in Christian life, when Christ rose from the dead. In this section, Dante visits Heaven.
Virgil from *Literature and Its Times*

Virgil, the Latin poet (70–19 B.C.) who wrote *The Aeneid* (also covered in *Literature and Its Times*), the national epic for the Roman Empire, leads Dante through Hell and Purgatory. By associating himself with Virgil, Dante is perhaps making a claim for the comparable importance of his own work as a celebration of a Christian empire. This certainly fits with Dante’s lifelong political aspiration of seeing Florence and the other Italian city-states welcome the Holy Roman Emperor as the leader of a unified land.

Book VI of Virgil’s *Aeneid* features a visit to the underworld, and Dante makes use of the details and imagery in that work to describe Hell in the *Inferno*. Virgil explains to Dante that, no matter how virtuous he and others like him might have been while alive, they are sentenced to Hell because they were pagans who worshipped many gods and did not receive the Christian initiation sacrament of baptism:

“[T]hey did not have baptism, which is the portal of the faith you hold; and if they were before Christianity, they did not worship God aright, and I myself am one of these. Because of these shortcomings, and for no other fault, we are lost, and only so far afflicted that without hope we live in longing.”

(*Inferno*, 4.33-42)

In the upper circles of Hell, Virgil’s power is quite strong; he is able to command other spirits to do his bidding and is confident that Heaven approves of his role as Dante’s tour guide through Hell. As the two poets descend, however, Virgil grows less sure of himself; in Lower Hell, where they encounter the heretics (people who disagree with official church teaching), he must have angelic help before he is allowed to enter the gates of the City of Dis. This may be because, as a pagan, he is unfamiliar with church controversy and is therefore out of his league. With such scenes, *Inferno* shows how pagan figures stand in a Christian concept of the afterlife, and it also upholds the supremacy of the Christian religion. There is also an implied suggestion that, as a baptized poet of the church, Dante himself will surpass the works of Virgil and the other pagan poets.
Sources

The *Divine Comedy* is a thoroughly Christian poem, and so it is no surprise that allusions to and quotations from the Bible permeate the entire work. But quotations from Virgil are also plentiful. In Canto I, Dante states that whatever fame he has already earned has followed from his imitation of Virgil: “O glory and light of other poets, may the long study and the great love that have made me search your volume avail me! You are my master and my author. You alone are he from whom I took the fair style that has done me honor” (*Inferno*, 1, 82-7).

Legacy

Dante was the most famous European poet ever at the time he died in Ravenna in 1321. Immediately upon his death, a whole industry of commentators swung into production; Dante’s poetry became the subject of translation, speculation, and inspiration. In 1371 the Florentines established a public lectureship on Dante; they appointed Boccaccio, the famous poet, to take up the position. Boccaccio made it only part way through a discussion of the *Inferno* before his worsening health forced him to resign his post.

Maps of Hell

One of the more interesting offshoots of the *Divine Comedy* is the spate of map-making that arose in the Renaissance. Some scholars took very seriously the dimensions of Hell that Dante mentions from time to time in the *Inferno*. Debating the various aspects of Dante’s description, they created detailed maps of the circles, ditches, walls, and rivers of the underworld. Two Florentine architects, Antonio Manetti and Filippo Brunelleschi, started the project. Christophoro Landino, who published a literary commentary on the *Inferno* in 1481, included Manetti’s figures in his own work, and the following twelve editions of the Landino commentary generally featured Manetti’s work. In 1506 Girolamo Benivieni discussed Manetti’s work and provided “the first drawings of Hell to qualify unambiguously as maps” (Kleiner, p. 25). Even Galileo Galilei delivered lectures on the subject of infernal cartography, or Hell-centered mapmaking. To this day, very few editions of the *Divine Comedy* appear without an accompanying map of Hell.

The Religion of Rome

Origins of Roman Religion

According to some sources the religion of the very earliest Romans was simple animism: beliefs were centered around spirits which were not personified. Modern sources however have rejected this theory, stating instead that belief in the Roman gods was present in the very earliest religion.

Rites of the early religion were simple and exact. As Rome grew, the beliefs of those who were conquered were slowly integrated into Roman culture and religion. Many Greek gods and rituals became a part of Roman religion, and through study of Greek art, literature and mythology, many
Greek gods came to be identified with Roman gods.

The early Romans had no religious temples or statues to honor the spirits or gods. The first temples and statues of gods in Rome were built by Etruscan kings. The first of these, a temple on Capitoline hill, was built to honor Jupiter, Juno, and Minerva.

**Contract With the Gods**

On the most basic level, Romans saw their religion as a contract between man and the gods. For this reason, ceremonies were performed with the greatest attention to detail; if mistakes were made, it was believed that the gods would no longer be compelled to uphold their end of the contract. Along with the idea of a contract with the gods came the practice of the votum. The votum was a specific vow to the gods. If one wanted a specific favor or blessing, he would promise to complete certain rituals or sacrifices if his prayers were answered.

**Religion Within the Family**

Within the family, the pater familias, of head of the household acted as the priest of the household. He oversaw all religious activities within the home with the help of his wife.

One of the most important aspects of the family religion was the family cult. Romans believed that offerings to their deceased ancestors were crucial to their happiness in the afterlife. Furthermore, they feared that if they neglected their duties to their ancestors, the unhappy ancestral spirits would haunt them and their families. Because of this, Romans felt that it was vital to see that their ancestors were well cared for during their lifetimes and in future generations. Carrying on the family name, then, was a major concern of the pater familias.

In order to ensure preservation of the family, marriage was viewed as a solemn religious duty. Before the wedding, the auspices were consulted to ensure the approval of the gods and a favorable marriage. The new wife was completely separated from her family and taken into her husband's family.

Proper worship of the household gods and spirits was unquestionably just as important as the ancestral cult. Prayers and offerings were usually performed in the space of time between dinner and desert, though some especially pious families chose to perform this duty in the mornings as well. These duties were performed every day, and all family occasions were accompanied by ceremonies. Each gens (clan) had its own sacra, or rites, which were considered to be a necessity not only for the family itself, but also for the state.

**Roman Priestly Colleges**

Within Rome there existed several orders, of colleges, of priests. Some of them were devoted to one or more gods, such as the Salii, who worshipped Mars and the Salii Colini who devoted themselves to Quirinus (the deified Romulus). Several oversaw various public events or works. The pontifices arranged the calendar, and the augures performed the duty of interpreting the will of the gods through reading the auspices. The auspices were taken before any public occasion or action to ensure that the gods were pleased. One priestly college that was very important to Rome was the Commission of Fifteen. They were in charge of the Sibylline books which were said to foretell the history of Rome.

Perhaps the best known priestly college was the College of Vesta, or the Virgines Vestales. The Vestal Virgins were charged with the duty of caring for the sacred fire at the Aedes Vesta (temple of Vesta). Vestals were selected from girls between the ages of six and ten years old, from families in
which both parents were still living. They served for thirty years, spending ten years learning, ten years performing their duties and ten years training new vestals.

The Gods of the Romans

A good number of the gods worshipped in Rome came from conquered lands. Many came from Greece and a good number came from the Orient.

- Jupiter-The Father of the gods, and the greatest god. Also known as a god of light, the King of the Gods, and the Lord of Justice. He was called on by men to witness agreements.
- Juno- Wife of Jupiter
- Janus-God of doors, the beginning and the ending. He was once the supreme god of the state but was later replaced by Jupiter. The doors of his temple were closed in peace and open in times of war.
- Saturn-God of crops
- Venus-Goddess of gardens and love
- Mars-God of war and agriculture
- Vesta-Goddess of the hearth
- Minerva-Goddess of wisdom and patroness of craftsmen and guilds
- Diana-Goddess of the hunt, originally a wood spirit from Aricia.
- Hercules-Originally from the Tibur, worshipped as a god of commerce
- Mercury- God of commerce, originally from Cumal
- Bacchus, Ceres, Proserpina-Greek gods brought into worship in Rome on the advice of the Sibylline Oracle
- Apollo-God of healing
- Aesculpius-God of medicine
- Magna Mater- (Cybele)-originally from the orient, it was ordained that Romans should never be her priests once the nature of her worship became known

The Evolution of Roman Religion

After the origination of Roman religion from various sources and peoples, its importance waned as the study of Greek philosophy waned during the late republic. The importance of religion was renewed, however by Caesar Augustus. Roman religion grew as it blended with some Eastern and Oriental religions, and cults such as the Cult of Magna Mater gained followers. The Cult of Isis and the Cult of Mithras developed from Eastern religions.

During the Imperial Age, the Cult of the Emperor developed. The practice of deification allowed Emperors to be worshipped as gods, and the Cult of the Emperor started to take the place of the old state religion in the provinces, although in Rome itself it was not permitted to worship an emperor while he still lived.

Rome was home to many followers of Judaism, and the religion made progress in some parts of the Empire. Christianity later came from the East,
and became popular with Orientals and the lower classes. As Christianity spread, the older religions slowly diminished.

Sources:
Johnston, Mary. Private Life of the Romans.

EXILE

Chronology of Dante Alighieri (1265-1321)

1265 - Dante is born, probably May 29, under the sign of Gemini.

1274 - First meets, and falls in love with Beatrice Portinari, according to the Vita nuova.

1283 - Dante's father dies. He is married shortly thereafter to Gemma Donati, with whom he has four children (Jacopo, Pietro, Giovanni and Antonia).

1289 - Participates as a cavalryman in the battle of Campaldino. The Guelf League (Florence and Lucca) defeats the Ghibellines of Arezzo. Dante recalls this battle in Purgatorio.

1290 - Death of Beatrice.

1292 - Writes the Vita nuova.

1294 - Dante meets Charles Martel, King of Hungary and heir to the kingdom of Naples and the country of Provence. Dante recounts their meeting in Paradiso VIII.

1295 - Joins the guild of the apothecaries for the purpose of entering public life.

1300 - Dante is prior for two months (15 June-15 August), one of the six highest magistrates in Florence. Boniface VIII proclaims the Jubilee Year. Fictional date (Eastertime) of the journey of the Divine Comedy.

1301 - Dante is sent to Rome as an envoy to Pope Boniface VIII, as Charles of Valois approaches Florence.

1302 - The Black Guelfs seize power in Florence. Dante is banished from the city for two years and forever excluded from public
office. Later in the same year his banishment is made perpetual, and he is condemned to be burned alive if taken in the territory of the Florentine Republic.

**1304** - Dante writes *De vulgari eloquentia*, his path-breaking history and rhetoric of vernacular literature. Of four books planned, only the first and part of the second were written. During the same period he writes the *Convivio*. Only four of a projected fifteen books of the *Convivio* were completed.

**1306** - Probably the year in which Dante interrupts the *Convivio* and begins the *Comedy*.

**1310** - Henry of Luxembourg, Holy Roman Emperor, descends into Italy and Dante addresses an Epistle to him. Possible date of Dante *Monarchia* (between 1310-1313).


**1314** - Publication of *Inferno*.

**1315** - Dante moves to Verona as a guest of Cangrande della Scala. Works on *Purgatorio* and *Paradiso*, and composes the *Questio de acque et terra*.

**1319** - Dante moves to Ravenna, where he is the guest of Guido Novello da Polenta, lord of that city. Latin correspondence with the humanist Giovanni del Virgilio.

**1321** - Dante falls ill on return from Venice, where he had been sent as ambassador by Guido Da Polenta, and dies September 13 or 14.
Edward Snowden

21 June 1983
Born in Elizabeth City (North Carolina)

1999 - 2002
Studies computing at a college in Maryland but fails to get his diploma

2002
Gets a job in multimedia for a Japanese company

May 2004
Begins training with the US Special Forces. Discharged after breaking both legs in a training accident

2007
Works for the CIA in Geneva (Switzerland)

2009
Employed at the NSA as an employee for various contractors

2013
Employee at Booz Allen Hamilton in Hawaii

1 May

9 May
Leaves his home in Hawaii and flies to Hong Kong

23 June
Flies to Russia. WikiLeaks say he flies on to Ecuador where he seeks asylum
Plan of Dante's Inferno
WASHINGTON, D.C. -- A record-high 38% of Americans prefer that the same party control the presidency and Congress, while a record-low 23% say it would be better if the president and Congress were from different parties and 33% say it doesn’t make any difference. While Americans tend to lean toward one-party government over divided government in presidential election years, this year finds the biggest gap in preferences for the former over the latter and is a major shift in views from one year ago.
These findings are based on Gallup's annual Governance survey, conducted Sept. 6-9. The data show an increased level of support for one-party rule amid a currently divided government in which the Democrats control the presidency and the Senate, while the Republicans control the House. This suggests many Americans are experiencing divided-government fatigue.

Opinions on divided government have fluctuated over the years. When one party controlled both Congress and the presidency in 2006 and 2010, Gallup found near-historical lows supporting one-party rule. This suggests Americans may simply tend to prefer what they don't have or see problems in whatever the current situation is. At least one chamber of Congress changed hands in the subsequent elections, and the increase in support for one-party government in 2008 foreshadowed an election that would give the Democrats sole control of the presidency and both houses of Congress.

Just once, in 2005, have a plurality of Americans preferred divided government since Gallup began asking this question, indicating division at the federal level is rarely popular. The "makes no difference" response has generally been the most popular, though support for it fell this year to tie the lowest level Gallup has found.

**Democrats More Likely to Favor Same-Party President and Congress**

Democrats (49%) are now more likely than Republicans (36%) or independents (28%) to favor one-party government. There may be several reasons for this. Democrats currently control the presidency and many Democrats may be frustrated that President Barack Obama cannot enact his legislative agenda without the help of a sympathetic Congress. Also, Democrats are more likely than Republicans to express faith in the federal government's ability to handle domestic problems. Insofar as politically unified executive and legislative branches ease the passage of laws and the implementation of policies designed to solve national problems, Democrats would view this as a positive development. Republicans also favor one-party control over divided government, but by a smaller margin of 36% to 27%. Independents are split in their preferences between one-party (28%) and divided (30%) government.

Democrats' preference for unified government rose significantly this year -- to 49%, compared with 35% last year. Independents also became more favorable to one-party government this year, up seven percentage points compared with 2011. Republicans did not see a significant change.
The uptick in Democrats’ preference for one-party government reflects a pattern in which members of the president’s party have the strongest desire for one-party government when an incumbent is competing for a new term. In 2004, when President Bush and a Republican Congress stood for re-election, Republican voters preferred unified over divided government, 59% to 18%. Democrats in contrast preferred divided government (42%) to one-party government (37%). This is perhaps because the Republicans looked likely to hold on to Congress regardless of the outcome of the presidential election, and so Democrats saw the prospect of a Democratically controlled government as unrealistic. Now, with President Obama running for re-election, Democrats clearly prefer one-party government to an even stronger degree than they did in 2008, when both parties favored one-party government over divided government by significant margins, 47% to 37% for the Republicans and 47% to 40% among Democrats.

**Implications**
Americans are more supportive of one-party government now than previously, including presidential election years. This is mainly due to a surge in Democrats’ preference for unified party control of government, as President Obama seeks a second term after dealing with a Republican-controlled House the last two years. Republicans also prefer unified government rather than divided government this year.

As the 2012 election approaches, these findings suggest that Americans may be somewhat less open to ballot splitting than in prior years. At the same time, support for one-party government typically increases in presidential election years, and the surge in Democrats’ preferences may reflect their growing enthusiasm about the election more broadly.

Black and White

White dazzles my inner divide,
Black thrown in with my unruly side,
My parents wave me a lingering goodbye,
They have always nurtured my childlike soul,
As I try to fly from my warm nest,
To accomplish and try to be the best,
In a world full of colour so bold,
I'm painted black and white,
Standing out for all the wrong reasons,
I dare to fight,
I always dream in multicolour scenes of joy,
Living is a struggle with silent screams of turmoil,
Stirring the concoction to the boil,
As I listen to remarks that stick permanently,
I try and climb to a great height,
To discover a view, that I can never see,
I bounce back into a fantasy of nature holding my hand,
Accepting my limitations,
Tasting the sweet prospect of finding words a sensation,
Black and white finds the curious light,
That shimmers with substance and dances across the page in ink,
I cross a a wide bridge that is my link,
To dissolving the empty divide,
Like the certainty of the incoming tide.

Hazel Durham

Fire and Ice

BY ROBERT FROST

Some say the world will end in fire,
Some say in ice.
From what I’ve tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To say that for destruction ice
Is also great
And would suffice.

To messers Nehemiah Dodge, Ephraim Robbins, & Stephen S. Nelson, a committee of the Danbury Baptist association in the state of Connecticut.

Gentlemen

The affectionate sentiments of esteem & approbation which you are so good as to express towards me, on behalf of the Danbury Baptist association, give me the highest satisfaction. my duties dictate a faithful & zealous pursuit of the interests of my constituents, and in proportion as they are persuaded of my fidelity to those duties, the discharge of them becomes more & more pleasing.

Believing with you that religion is a matter which lies solely between man & his god, that he owes account to none other for his faith or his worship, that the legitimate powers of government reach actions only, and not opinions, I contemplate with sovereign reverence that act of the whole American people which declared that their legislature should make no law respecting an establishment of religion, or prohibiting the free exercise thereof, thus building a wall of separation between church and state. [Congress thus inhibited from acts respecting religion, and the Executive authorised only to execute their acts, I have refrained from presenting even occasional performances of devotion presented indeed legally where an Executive is the legal head of a national church, but subject here, as religious exercises only to the voluntary regulations and discipline of each respective sect.] Adhering to this expression of the supreme will of the nation in behalf of the rights of conscience, I shall see with sincere satisfaction the progress of those sentiments which tend to restore to man all his natural rights, convinced he has no natural right in opposition to his social duties.

I reciprocate your kind prayers for the protection and blessing of the common Father and creator of man, and tender you for yourselves and your religious association, assurances of my high respect & esteem.

(signed)
Th Jefferson
Jan.1.1802.

Thomas Jefferson wrote a letter to the Danbury Baptist Association in 1802 to answer a letter from them, asking why he would not proclaim national days of fasting and thanksgiving, as had been done by Washington and Adams before him. The letter contains the phrase "wall of separation between church and state," which lead to the short-hand for the Establishment Clause that we use today: "Separation of church and state."

The letter was the subject of intense scrutiny by Jefferson, and he consulted a couple of New England politicians to assure that his words would not offend while still conveying his message: it was not the place of the Congress or the Executive to do anything that might be misconstrued as the establishment of religion.

Note: The bracketed section in the second paragraph had been blocked off for deletion, though it was not actually deleted in his draft of the letter. It is included here for completeness. Reflecting upon Jefferson's knowledge that his letter was far from a mere personal correspondence, he deleted the block, he says in the margin, to avoid offending members of his party in the eastern states.
Radicalism and Corruption

Nicholas III

Alternate title: Giovanni Gaetano Orsini

Nicholas III, original name Giovanni Gaetano Orsini (born c. 1225, Rome—died Aug. 22, 1280, Soriano nel Cimino, near Viterbo, Papal States), pope from 1277 to 1280.

Of noble birth, he was made cardinal in 1244 by Pope Innocent IV and protector of the Franciscans in 1261 by Pope Urban IV. After a colourful and celebrated service in the Curia, he was elected pope on Nov. 25, 1277, and initiated an administrative reform of the Papal States. He was the first pope to make the Vatican his residence.

In matters of the church, Nicholas issued the important bull of 1279, temporarily settling the Franciscan struggle over the interpretation of perfect poverty that had split the order into two factions, the Conventuals and the Spirituals. His bull revoked the concessions concerning the use of money made by Pope Innocent IV and clarified Innocent’s ruling that all possessions of the order, except those reserved by the donors, belonged to the papacy.

Nicholas successfully continued Pope Gregory X’s policy of restraining the ambitious Sicilian king Charles I of Anjou and did not renew Charles’s positions as imperial vicar of Tuscany and senator of Rome, an office Nicholas prevented from ever again being filled by a foreign ruler. He induced the German king Rudolf I to acknowledge that the Italian province of the Romagna (though it was not incorporated until much later) belonged to the church. Anxious to maintain a balance of power between Rudolf and Charles, who had invaded Italy and who was supported by the ruling Florentine party, Nicholas sent his nephew Cardinal Malebranca to Florence in 1279 on a mission that resulted in a reorganization of that government.

In May 1280 he arranged a treaty to terminate the claims of the sovereign dynasties—the Habsburgs and the Angevins—for the possession of Sicily.

His early death ruined his plans to reorganize the Holy Roman Empire and led to a renewal of Angevin-French influence on the papacy under his successor, Pope Martin IV. Nicholas was a political realist; he accepted the idea that every cardinal was the agent of a political interest, and he exalted his own family, the Orsini, who acquired increasing influence in church policy and administration. For his nepotism, Nicholas appears in hell in Dante’s Divine Comedy.
Pope Boniface Early life and election to the papacy

Benedict Caetani was born of an old and influential Roman family. He studied law in Bologna and then for many years held increasingly important functions in the papal government. Martin IV made him cardinal-deacon of St. Nicholas in Carcere Tulliano in 1281; under Nicholas IV he became cardinal-priest of St. Martin in Montibus in 1291. As papal legate to a church council in Paris from 1290 to 1291, he succeeded in delaying the outbreak of renewed war between France and England and in bringing about peace between France and Aragon. It was Cardinal Benedict Caetani who confirmed the unhappy pope Celestine V in his wish to resign and then, after he had succeeded him as Boniface VIII, found it advisable to intern the old man in the castle of Fumone, where he soon died. Although Celestine died of natural causes, the death was open to suspicion and incriminating aspersions by Boniface’s enemies. Among those who carried on the propaganda and opposition against Boniface were many of the Franciscan “Spirituals” (members of the order founded by St. Francis of Assisi who followed a literal observance of his rule of poverty), including the poet Iacopone da Todi, some of whose poems were written during his imprisonment by Boniface.

The two principal international conflicts that existed from the beginning of Boniface’s pontificate were that between France and England concerning Guyenne and Flanders, and that between the kingdoms of Naples and Aragon concerning the island of Sicily, which, after much provocation, had broken away from the Neapolitan king, disregarding papal feudal overlordship. Boniface finally, though unwillingly, accepted the independence of the island kingdom under Frederick of Aragon. His attempts to stop hostilities between Edward I of England and Philip IV of France, however, became enmeshed with another important problem, the increasing tendency of these warring monarchs to tax the clergy without obtaining papal consent. Although the desire of the late-medieval rulers to tax the wealth of their clergy has been defended and can perhaps be understood, the practice was unquestionably contrary to the canon law (ecclesiastical law) of the time. That Boniface refused to look on inactively while the struggle between France and England, which he was trying to terminate, was being financed at the cost and to the prejudice of the church and the papacy is not surprising. In 1296 he issued the bull Clericis Laicos, which forbade under the sanction of automatic excommunication any imposition of taxes on the clergy without express license by the pope. This bull had some effect in England, chiefly because of its support by the archbishop of Canterbury, Robert Winchelsey; but in France there was no strong defender of papal prerogative against the concerted action of the King and his civil lawyers. His bull Unam Sanctam (1302) proclaimed the primacy of the pope and insisted on the submission of the temporal to the spiritual power.

Conflicts with Philip IV of France
Philip IV countered or even forestalled the publication of *Clericis Laicos* with an order forbidding all export of money and valuables from France and with the expulsion of foreign merchants. Although these measures were a serious threat to papal revenues, they alone probably would not have forced Boniface to the far-reaching concessions that he had to grant the French king within the year, concessions that almost amounted to revocation of *Clericis Laicos*. The necessity of coming to terms was primarily the result of an insurrection against Boniface by a section of the Colonna family, a powerful anti-papal Roman family that included two cardinals, culminating in the armed robbery of a large amount of papal treasure in May 1297. A year of military action against the Colonna followed, which ended with their unconditional surrender. They were absolved from excommunication but were not reinstated in their offices and possessions; they therefore rebelled again and fled; some of them went to Philip, with whom they had conspired, perhaps, even before the issue of *Clericis Laicos*.

Boniface’s first conflict with the French king was followed by an apparent reconciliation, which was emphasized by the Pope’s canonization of Philip’s holy ancestor Louis IX. A second conflict, which broke out in 1301 around the trumped-up charges against a southern French bishop, Bernard Saisset of Pamiers, and his summary trial and imprisonment, proved to be irreconcilable. Now the King threatened and meant to destroy one of the most fundamental gains that the papacy had made and maintained in the great struggles of the last two centuries: papal, rather than secular, control of the clergy. The Pope could not compromise here, and in the bull *Ausculta Fili* (“Listen Son”) he sharply rebuked Philip and demanded amends, especially the release of the Bishop, who had appealed to Rome. Instead, the King’s chancellor, Pierre Flotte, was allowed to circulate a distorted extract of the bull and thus to prepare public opinion for the great assembly of the States General (the legislative body of France) in April 1302, in which nobles and burghers enthusiastically, and the clergy reluctantly, supported the King.

Boniface, nevertheless, appears to have had good reason to hope for a favourable termination of the conflict, because Philip’s army was shortly afterward disastrously defeated by a league of Flemish townspeople and because the German king and prospective emperor, Albert I of Habsburg, was ready to give up his French alliance if the Pope would recognize the contested legitimacy of his rule. This recognition was granted early in 1303 in terms that exalted the ideal and traditional, though rarely realized, harmonious relationship between the papacy and the Holy Roman Empire. This empire now was said by the Pope to possess—under ultimate papal supremacy—an overlordship over all other kingdoms, including France. In November 1302 Boniface had issued an even more fundamental declaration concerning the position of the papacy in the Christian world, the bull *Unam Sanctam* (“One Holy”), which has become the most widely known of all papal documents of the Middle Ages because of its allegedly radical and extreme formulation of the content of the papal office. The bull as a whole is indeed a strong but not a novel invocation of the supremacy of the spiritual over the temporal power. Nevertheless, the old Gelasian doctrine that both powers are distinct and both are from God is clearly stated, and in the final dogmatic sentence the Pope speaks not of the temporal power but of the human creature as the object of the papal plenitude of power, submission to which is said to be necessary for salvation.

Meanwhile in France, Philip IV’s councillor Guillaume de Nogaret had taken Flotte’s place as the leader of an actively anti-papal royal policy. Philip was supported in this policy by other enemies of the Pope, including the legate whom Boniface had dispatched to France in these critical months and who betrayed his master, the French cardinal Jean Lemoine (Johannes Monachus). Many unjustified accusations against Boniface, ranging from unlawful entry into the papal office to heresy, were raised against him at a secret meeting of the King and his advisers held in the Louvre at Paris; these accusations were to be taken up and elaborated upon later during the posthumous trial against the Pope pursued by Philip IV. Shortly after the Louvre meeting, at which Nogaret had demanded the condemnation of the Pope by a general council of the church, Nogaret went to Italy to stir up, if possible, rebellion against the Pope.
Boniface’s capture

He was unsuccessful in this attempt, but when he learned that Boniface was about to publish a new bull announcing Philip’s excommunication, Nogaret, with the assistance of Sciarra Colonna—a bold member of the powerful family—and with the connivance of some of the cardinals, decided to capture the Pope at Anagni, where the Pope was spending the summer. In this he succeeded through the momentary complicity of the local leaders of the city of Anagni, who, however, after two days changed their minds, rescued the Pope, and thus frustrated whatever further plans Nogaret may have had. During these two days Boniface, whom Sciarra Colonna would have killed but for Nogaret’s wish to drag the Pope before a council, was probably physically ill-treated. He bore everything with great courage and patience. Boniface returned to Rome physically and mentally broken and died soon after.

During his reign, the so-called Liber Sextus (“Sixth Book”) of the Corpus Juris Canonici (Corpus of Canon Law) was published. The Jubilee Year of 1300 was commemorated in a painting by Giotto, a fragment of which still survives in the basilica of S. Giovanni in Laterano. Boniface’s sepulchre came from the workshop of Arnolfo di Cambio; his sarcophagus with his reclining statue is in the Vatican grottoes. Of the numerous memorial statues erected in his honour by himself or others—and later used by his enemies to brand him as an idolater—several still survive. They are visual evidence for the fact, known also from other sources, that Boniface VIII extended the height of the papal tiara and increased the number of crowns that circle the tiara from one to two and perhaps to three, which is their number in modern times.

Assessment

The violent attack on Boniface VIII marks the first open rejection of papal spiritual dominance by the rising national monarchies of the West and, above all, by France. Boniface’s assertions of papal plenitude of power did not go beyond those of his predecessors in the 13th century. They were in fact more moderate than, for instance, those of Innocent IV and were in any case well within the range of the opinions gradually elaborated in the schools of theology and canon law in the period between the age of Gregory VII, the great 11th-century reformer, and that of Boniface. Boniface’s failure was not caused by any novelty of his views or claims but by changed circumstances, by his inability or unwillingness to gauge their significance adequately, and, last but not least, by his own character: conscious of his superior intellect and at the same time tormented by illness, he was impulsive to the point of imprudence and short-tempered to the point of uncharitableness. It was his exaggerated harshness against the Colonna—whose hatred for the Caetani pope was largely the result of conflicting interests of the two families—as well as his shortsighted underestimation of the ruthlessness of Philip IV of France and his helpers that led to the coalition of these two disparate forces and to the Pope’s downfall. Boniface VIII’s personal failings, however, can in no way exculpate Philip IV the Fair and his ministers, who used forgery, defamation, intimidation, and finally violence against the Pope.

Gerhart B. Ladner

Pope Clement V
Clement V, original name Bertrand De Got (born c. 1260, Bordelais region, France—died April 20, 1314, Roquemaure, Provence), pope from 1305 to 1314 who in choosing Avignon, France, for the papal residence—where it flourished until 1377—became the first of the Avignonese popes. Bishop of Comminges from March 1295, he became archbishop of Bordeaux in 1299. He was elected pope through the manipulation of King Philip IV the Fair of France at Perugia in 1305. By creating a majority of French cardinals, Clement assured a line of French popes. His own pontificate was marked by woe, much of it caused by Philip.

Not allowing the church a role in secular affairs, Philip forced Clement to annul Pope Boniface VIII’s bulls Clericis Laicos, forbidding clergy to pay subsidies to lay authorities, and Unam Sanctam, defining the pope’s supreme authority. From 1307 Philip wanted to destroy the Knights Templars, a powerful religious military order of knighthood. After Philip accused the Templars of heresy, Clement arranged for a council to meet at Vienne, Dauphiné, in order to settle the issue. The prospect of this council prompted Clement to select Avignon, where he arrived in 1309, for his residence; he found it to be a more suitable centre for church administration than Rome, primarily for political reasons. The Council of Vienne convened in 1311. Clement approved the council’s decision to charge heresy against the Spirituals, Franciscan extremists who observed absolute material poverty. In April 1312 Philip forced Clement, outside the council, to suppress the Templars. Furthermore, Clement was obliged to dissolve the Templars himself so as not to leave their extinction to Philip and to erase from the papal registers all apostolic letters against Philip and his agents.

Although he supported the election in 1308 of the German king Henry VII and his elevation as Holy Roman emperor in 1312, Clement was influenced by the Council of Vienne and by French pressure to favour King Robert of Naples when Henry prepared war against him. Consequently, Clement adopted an anti-imperial stand and in 1313 threatened Henry with excommunication. Upon Henry’s death, Clement, claiming to rule while the throne was vacant, gave Robert the title of imperial vicar in Italy. Clement openly favoured his relatives and appears to have had a large secret treasure. An adroit pontiff but timid and chronically ill from cancer, he left a notable contribution to canon law in the Clementinae, a collection of his decretals and those of the Council of Vienne later promulgated by his successor, Pope John XXII, in 1317. He made the school at Perugia a university and created chairs of Asiatic languages at Paris, France; Bologna, Italy; Oxford, England; and Salamanca, Spain. For yielding to France and complying with Philip, for turning against Henry, for practicing simony (selling ecclesiastical offices), and for transferring the papal see from Rome to Avignon, Clement was censured by Dante in Inferno XIX as “a shepherd without law, of uglier deed” and a “new Jason.” He was responsible for the “Babylonian Captivity” (1309–77), during which the papacy abandoned its traditional residence in Rome for Avignon.

Saint Celestine V, original name Pietro Da Morrone, or Pietro Del Murrone (born 1215, Isernia?, Kingdom of the Two Sicilies—died May 19, 1296, near Ferentino, Papal States; canonized May 5, 1313; feast day May 19), pope from July 5 to Dec. 13, 1294, the first pontiff to abdicate. He founded the Celestine order.
Pietro was a Benedictine in his youth but soon became a hermit and lived in the Abruzzi Mountains, near Sulmona. His rigorous asceticism attracted followers, and he became the head of a group of hermits (c. 1260) that were later called Celestines and incorporated into the Benedictine order. Celestine was in his eighties when he was elected pope on July 5, 1294. He accepted only because of the perilous situation of the church: the papacy had been vacant for two years. Though a holy man, he lacked administrative ability and considered the papacy a distraction from his ascetic struggle for salvation. He distrusted the cardinals and became dependent on King Charles II of Naples, with whose supporters he filled the Curia. Further, he favoured his own hermits and the Franciscan Spirituals, whom he permitted to secede from the main part of their order, a solution that was much later made permanent after long struggle. After encountering great difficulty, Celestine realized it would be dangerous for the church and for his soul as well if he continued as pope. Hence he consulted the cardinals and resigned, on December 13.

After Cardinal Benedict Caetani became his successor as Boniface VIII, some claimed the resignation unlawful. Thus the majority of the cardinals found it advisable to keep Celestine under supervision, and he was not allowed to return to his hermitage. On the verge of escaping via the Adriatic Sea, he was captured and sent back to Boniface, who kept him interned in Fumone Castle, where he died. Although Celestine had the courage to terminate an impossible situation, Dante places him at the entrance of Hell for his abdication and alludes to the pope (Inferno, iii, 59ff.) as “. . . him who made, through cowardice, the great refusal.”

Encyclopedia Brittanica

Pope Francis declares evolution and Big Bang theory are real and God is not 'a magician with a magic wand'

Adam Withnall

Tuesday 28 October 2014

The theories of evolution and the Big Bang are real and God is not “a magician with a magic wand”, Pope Francis has declared.

Speaking at the Pontifical Academy of Sciences, the Pope made comments which experts said put an end to the “pseudo theories” of creationism and intelligent design that some argue were encouraged by his predecessor, Benedict XVI.

Francis explained that both scientific theories were not incompatible with the existence of a creator – arguing instead that they “require it”.

Adam Withnall
“When we read about Creation in Genesis, we run the risk of imagining God was a magician, with a magic wand able to do everything. But that is not so,” Francis said. “He created human beings and let them develop according to the internal laws that he gave to each one so they would reach their fulfilment.

“The Big Bang, which today we hold to be the origin of the world, does not contradict the intervention of the divine creator but, rather, requires it.

“Evolution in nature is not inconsistent with the notion of creation, because evolution requires the creation of beings that evolve.”

The Catholic Church has long had a reputation for being anti-science – most famously when Galileo faced the inquisition and was forced to retract his “heretic” theory that the Earth revolved around the Sun.

But Pope Francis’s comments were more in keeping with the progressive work of Pope Pius XII, who opened the door to the idea of evolution and actively welcomed the Big Bang theory. In 1996, John Paul II went further and suggested evolution was “more than a hypothesis” and “effectively proven fact”.

Yet more recently, Benedict XVI and his close advisors have apparently endorsed the idea that intelligent design underpins evolution – the idea that natural selection on its own is insufficient to explain the complexity of the world. In 2005, his close associate Cardinal Schoenborn wrote an article saying “evolution in the sense of common ancestry might be true, but evolution in the neo-Darwinian sense – an unguided, unplanned process – is not”.

Giovanni Bignami, a professor and president of Italy’s National Institute for Astrophysics, told the Italian news agency Adnkronos: “The pope’s statement is significant. We are the direct descendents from the Big Bang that created the universe. Evolution came from creation.”
Giulio Giorello, professor of the philosophy of science at Milan’s University degli Studi, told reporters that he believed Francis was “trying to reduce the emotion of dispute or presumed disputes” with science.

Despite the huge gulf in theological stance between his tenure and that of his predecessor, Francis praised Benedict XVI as he unveiled a bronze bust of him at the academy's headquarters in the Vatican Gardens.

“No one could ever say of him that study and science made him and his love for God and his neighbour wither,” Francis said, according to a translation by the Catholic News Service.

“On the contrary, knowledge, wisdom and prayer enlarged his heart and his spirit. Let us thank God for the gift that he gave the church and the world with the existence and the pontificate of Pope Benedict.”

Pope Francis Just Made a Radical Statement That Could Transform the Catholic Church

By Jenna Kagel  May 28, 2014
The news: Pope Francis made an unprecedented statement this week relating to priest celibacy.

On Tuesday, the pope said that it is not dogma that clergyman must be celibate. In other words, it's OK to have sex. Francis spoke about priests abstaining from sex and said, "It is a rule of life that I appreciate very much, and I think it is a gift for the church. But since it is not a dogma, the door is always open." Therefore, there is room for discussion of the 1,000-year-old Catholic rule, which means that it could potentially change.

But while the notion may be radical for the Catholic Church, Francis has a running history of modernizing religious sentiment during his papacy thus far.
At 78 years old, the Buenos Aires-born pontiff has been ushering in revolutionary ideas about where his political, moral, and ethical compass lies. An overwhelming 85% of Americans view him favorably and 68% of U.S. Catholics think Pope Francis represents a major change for the better, according to a recent study by the Pew Research Center.

After a little over a year into his tenure, here is a look back at how Pope Francis is completely breaking with tradition and turning Catholicism into something fashionable:

**In July 2013, Pope Francis said, "Who am I to judge?"** Francis was responding to a reporter's question about the status of gay priests in the Church. The Pope has repeatedly clarified that the Church's purpose is not to condemn sinners for falling short of complying with Catholic law, especially in terms of issues with sexual or gender orientation. The Church is supposed to celebrate God's merciful love for any and all people.

**He drives a hipster-worthy vintage car.** The pontiff drives a donated vintage 1984 Renault 4 around the grounds of the Vatican. (His predecessor was often transported in luxury vehicles like a BMW X5 and a Mercedes.)

**Pope Francis chose to not live in the Apostolic Palace.** Completely breaking from Vatican tradition, Francis lives instead in a suite of rooms in the residence, Casa Santa Maria. He wrote of his decision saying, "I'm visible to people and I lead a normal life – a public Mass in the morning, I eat in the refectory with everyone else, et cetera. All this is good for me and prevents me from being isolated."

**Francis has graced the covers of several magazines,** including the New Yorker, Rolling Stone, Time, and The Advocate, which is a gay and lesbian magazine.

**He advocates for improvement in the lives of the impoverished.** In 2013, Francis said, "In this system, which tends to devour everything which stands in the way of increased profits, whatever is fragile, like the environment, is defenseless before the interests of a deified market, which becomes the only rule. Inequality eventually engenders a violence which recourse to arms cannot and never will be able to resolve.

**The pontiff criticized the situation between Israel and Palestinians as "unacceptable."** Over this past weekend, the pope stopped at a concrete graffiti-covered barrier that separates Bethlehem from Israel. Francis stopped to pray, touching his head against the vandalized wall. He said, "There is a need to intensify efforts and initiatives aimed at creating the conditions for a stable peace based on justice, on the recognition of rights for every individual, and on mutual security." And the road to peace "must resolutely be pursued, even if each side has to make certain sacrifices."

Whether by driving a hipster-esque car, living in a modest apartment, or reshaping Catholic principles about sexual orientation or celibate priests, Pope Francis is definitely bringing a much needed updated image to Catholicism. And its name is: cool.

http://mic.com/articles/90123/pope-francis-just-made-a-radical-statement-that-could-transform-the-catholic-church
Pope vs. Emperor from *Literature and Its Times*

As one historian explains, "Italy in Dante's time was a mass of self-seeking smaller states: the cities of northern Italy, the kingdoms of southern Italy and France ... and the papal states. All had constantly shifting alliances" (Ferrante, p. 51). One subject of particular controversy concerned the amount of influence the popes in Rome ought to have in worldly affairs. The Holy Roman Emperor, who was in effect the king of all Christian lands (although this was a hard claim to back militarily), was supposed to be the ruler of rulers, and hence the king of the rulers of England, France, and Norway. But the pope, who had the sole authority to crown the Holy Roman Emperor, also claimed, on the basis of his absolute spiritual authority over all Christians, to be the supreme power in Europe. This tension is played out throughout the *Inferno*, primarily in the recurrence of evil churchmen in Hell's many circles.

Matters came to a head in the late 1200s as Pope Boniface VIII and Philip IV of France ("Philip the Fair") fought for control of Europe. Boniface's immediate predecessor, Celestine V, was the only pope ever to abdicate; he lasted in the papal office for only five months. The College of Cardinals, the group of elite authorities and highest-ranking churchmen, had elected Celestine, a simple hermit, because they did not want to elect the most obvious candidate, the acidic and power-hungry Benedict Gaetani. When they eventually gave in and elected him, Gaetani took the name Boniface VIII. The new pope's enemies, of whom there were many, accused him of forcing or tricking Celestine into resigning his duties.

One of Dante's passages in the *Inferno* may refer to Celestine. There is some speculation that Dante places Celestine in Hell for relinquishing his sacred duties; he may be the person referred to in the lines "I saw and knew the shade of him who from cowardice made the great refusal" (*Dante, Inferno*, 3.59-60). While the identity of this person is not established decisively, the poem does accuse Boniface of tricking the old man into resigning. Canto 19, which takes place in Hell's eighth circle, recites much of the political tension between kings and popes that dominated European society during Dante's life. One of the sinners there, who cannot see because his head is buried, mistakens Dante for Boniface, and asks: "Are you already standing there, are you already tanding there, Bonifazio? ... Are you so quickly sated with those gains for which you lid not fear to take by guile the beautiful Lady, and then do her outrage?" (*Inferno*, 9.52-7). The "beautiful Lady" referred to in this instance is the church.

Boniface and Philip first came into conflict when the French king insisted that he had the right to levy a tax upon the clergy who lived in his kingdom. Boniface was furious at what he saw as an attack upon his own authority and tried to excommunicate Philip, an act which amounts to denying a person all church sacraments, rituals believed to be necessary for the saving of one's soul. Philip won this round of sparring, however, by cutting off the export of all money from France. Since Pope Boniface needed the rich
revenues that came from the French clergy, he caved in and "allowed" Philip to tax the clergy in his country.

Round two began when Philip accused a French bishop (the priest responsible for church affairs within a certain jurisdiction, usually a city) of treason. Philip and the pope each claimed to be the final authority on such matters. Their battle escalated to the point where Philip's men actually captured the pope and held him prisoner for several days before releasing him.

The power-hungry and unpleasant Boniface and the equally powerful French monarchy both earned Dante's hatred; their perpetual wrangling and political maneuvering prevented the crowning of a rightful Holy Roman Emperor. Although the German Hapsburg dynasty continued to insist that it was entitled to the role of Holy Roman Emperor, the family had many rivals for the position. Nothing ever came of the Hapsburg efforts. Not until 1308 was another emperor (Henry VIII of Luxemburg) crowned in Rome; Boniface died in 1303.
Dante’s *Inferno* has been known for its biting attacks against the church, which most people have come to believe is a direct reflection on Dante’s values. In Canto XIX, Dante puts one pope, Pope Nicholas III, in hell and announces the arrival of two others, Pope Boniface VIII and Pope Celestine V. These attacks are very bold statements for Dante to make, so Dante must have had some burning desire fueled by some concrete reasons to condemn these popes. Dante does focus the most on Pope Nicholas III, but Dante mentions two other critical Popes to show the interconnectedness between the Popes. Dante’s attacks on the church are based on political and religious problems that the Popes have committed during the turbulent Florentine times. The characters and interactions in this Canto illustrate how ambition, especially political ambition by the church and ecclesiastical members, leads to sin.

Dante commences his series of bitter political attacks on the church in this Canto with Pope Nicholas III and simony. Simony, which refers to the selling and buying of church offices, was considered one of the most evil sins of Dante’s time (Lectura Dantis 264). Simony was named after the magician Simon Magus who wanted to buy “the gift of imparting the Holy Spirit to the faithful.” (Lectura Dantis 264) Even though Nicholas is the main character in this Canto, Kenelm Foster claims that Nicholas is an insignificant character in Dante’s *Inferno* and he is only there to herald the more important arrivals of Boniface VIII and Clement V Foster’s claim is partially true—Nicholas’s sins are not as grave as the sins the other two Popes committed, but Foster fails to mention the political significance of Nicholas’s sins (96). Besides simony, Dante also accuses Nicholas of nepotism—and connotes political ambition. In *Inferno*, Nicholas admits to Dante, “I was a son of the she-bear, so greedy to advance her cubs that I pocketed wealth up there, and myself down here.” (*Inferno*. XIX. 70-72) When Nicholas states, “advance her cubs,” (*Inferno*. XIX. 71) he is referring to helping out his own family by giving them positions related to the church. Not only does this provide evidence of nepotism, but it also illustrates political ambition. The words “greedy” and “advance” especially demonstrate Nicholas’s political ambition (*Inferno*. XIX. 70-71). In this quotation, Nicholas admits that political ambition (the desire to politically advance his relatives) is what placed him in hell. Dante portrays the dangers of political ambition in this Canto by showing how Nicholas’s political ambition is what resulted in his sins. Even though there is no concrete proof that Nicholas was a simoniac, the pilgrim in *Inferno* launches a caustic attack accusing Nicholas of simony. In fact, Nicholas’s words “I pocketed wealth up there, and myself down here,” explains that the wealth Nicholas “pocketed” was a sin and earned him this punishment. Since Nicholas says “wealth” after he claims he “advanced” some people, this illustrates simony and financial ambition, which is very political (*Inferno*. XIX. 70-72).

Dante intertwines more political problems with Nicholas when he compares Nicholas to an assassin. Dante writes, “I was standing like the friar that confesses the treacherous assassin who, once he is fixed in the earth calls him back so as to put off his death.” (*Inferno*. XIX. 49-41) The word “assassin” is inherently political because assassins are people hired to kill—usually for political reasons. This comparison is extremely interesting because a Pope is the one confessing, Stanley Benfell believes that this represents the “popes’ own inverted and perverted use of ‘le cose di Dio,’” which have become whores in their hands rather than lawful spouses of Christ.” (149) Although this claim does not seem related to politics, it still shows responds to the idea of Dante separating political ambition from religious ambition: when the church becomes a “whore,” it is generally because of political problems, and Canto XIX supports this when Nicholas reprimands Pope Boniface VIII. While Benfell’s claim is correct in that manner, his claim is somewhat wrong; I believe that Dante inverts the role of the pope for a different reason. By inverting the roles and having the pope confess, Dante is demonstrating how evil simony is, perhaps because it is born from political ambition. Also, when the pilgrim first speaks to
Nicholas, he asks, “O whatever you are, you who hold your up side down, sorrowing soul,” but after he Nicholas confesses, he turns this pitiful tone into something more bitter, which portrays Dante’s detest for political ambition (*Inferno* XIX. 46-47).

Charles Davis claims in *The Cambridge Companion to Dante* that “Dante...thought that both empire and papacy were essential to the work of salvation, but only by keeping their functions radically distinct could their effective collaboration be preserved.” (262) Davis is correct: with Nicholas, Dante explicitly illustrates the need for separation of church and politics. Dante writes, “You have made gold and silver you god; and what difference is there between you and the idol-worshipper, except that he prays to one, and you to a hundred?” (*Inferno* XIX. 112-114) This quotation illustrates the discrepancy that Davis mentions between financial desires and religious purity. Even though this quotation does not explicitly mention politics, desires for gold and silver have political connotations. Dante also writes, “Therefore stay here, for you deserve your punishment; and be sure to keep your ill-gotten coin, which made you bold against Charles.” (*Inferno* XIX. 97-99) This does have many political undertones because Dante is referring to Charles of Anjou, against whom Nicholas enacted many policies. Dante’s warning against political ambition is especially severe here because it may be noted that Nicholas was aiming for political retribution against Charles—after all, Charles was against Nicholas becoming a Pope (Small 769). Also, according the Henry Wadsworth Longfello, Nicholas had also wised to marry his niece to Charles’ nephew but Charles refused and insulted Nicholas. The pilgrim says to Nicholas, “Were it not that I am forbidden by my reverence for the highest keys, who would I use still heavier worlds for your avarice afflicts the world, trampling the good and raising up the wicked.” (*Inferno* XIX. 103-105) This quotation also illustrates political issues—“your avarice afflicts the world” implies simony’s far-ranging political consequences (*Inferno* XIX. 103-104). Not only do these quotations represent political ambition, but they are also extremely bitter. The bitterness shows two things: First, it disproves part of Fosters claim. The pilgrim’s bitterness towards Nicholas illustrates that Nicholas is still an important character, and it shows Dante’s hatred for simony, which is also a political sin.

Dante mentions Pope Boniface VIII in this Canto as well to show his ambition and sins. Nicholas, believing the pilgrim to be Boniface, asks, “Are you so soon sated by the wealth for which you did not fear to marry the lovely lady fraudulently, and then to tear her apart?” (*Inferno* XIX. 55-57) Although this is the only time that Dante attacks Boniface in this Canto, this is a very powerful attack. The “lovely lady” refers to the Church and this metaphor clearly states how Boniface’s desire for wealth harmed the Church. That is political in nature, and the word “fraudulently” also carries a political connotation (*Inferno* XIX. 56-57). Basically, Boniface’s desire for the papacy was so strong that he allegedly used bribes to be elected after he convinced Pope Celestine V to resign (Durling 299). Even though that was never quite proven, Boniface involved himself in many other political acts, which Dante most likely saw as too politically ambitious for a Pope. Not only did Boniface go to war against those who questioned his election to the Papacy, but he also fought with England and France over the right to tax clergy (Cestaro 144). Boniface was accused of “heresy, simony, embezzlement of crusade funds, warmongering, assassination, idolatry, blasphemies, demon worship, fornication, and sodomy.” (Ferrante 122) While it is possible to assume that Dante placed Boniface in hell for any of these sins, the words that Dante employs to specifically refer to Boniface illustrate that Dante is attacking his political ambition. Also, Dante emphasizes the idea of ambition and desire (at least for wealth) resulting in sin by stating that this desire for wealth is what led to Boniface tearing apart the church. Although Dante does not write here that Boniface committed simony, he still shows that Boniface’s ambition and desires result in his sins against the Church.

Dante connects Pope Clement V to these political sins by also mentioning him in this Canto. John A. Scott claims in *Understanding Dante* that Dante punishes Clement because he moved the papacy, “thus betraying the hopes of the faithful that he would purge the church and the papacy of the desire for worldly power and riches.” (317) Scott’s claim goes hand-in-hand with Davis’ claim, as they both promote the idea that Dante is condemning political involvement. However, Scott’s claim fails to identify that Dante actually attacks Clement’s political ambition and the political implications behind the papacy’s move to Avignon. In *Inferno*, Nicholas III calls Clement “a lawless shepherd of even uglier deeds,” claiming that Clement is...
worse than both Nicholas and Boniface (Inferno. XIX. 83-84). So Dante is saying that Clement is worse than Boniface—the same Pope Boniface who was accused of all those ridiculously horrible sins. Dante takes it one step further as he compares Clement to “Jason…as his king was indulgent to the first one, so the ruler of France will be to him.” (Inferno. XIX. 85-87). According to the Princeton Dante Project, Jason purchased a priestly position for his brother from the King of Syria. This comparison, in effect, illustrates political ambition, simony and the difference between politics and religion. In this quotation, Dante refers to Clement’s bold move of shifting the “papal see from Rome to Avignon and appeased the ambition of Philip IV.” (Durling 300) While there was no concrete proof that Clement was King Philip’s puppet, Clement did take political action that certainly favored King Phillip—for example, he appointed many French cardinals (Turley 293). By comparing Clement to Jason and claiming that the King of France will be indulgent to Boniface, Dante is citing the political reasons and problems behind the papacy’s new home, which again demonstrates Dante’s warning against political ambition in this Canto.

Although Dante only vaguely mentions Boniface and Clement in Canto XIX, those few lines regarding both Popes portrays the importance of political sin. It is important to understand that, even though Inferno certainly does have many religious undertones, there are also numerous points where Inferno criticizes many other sins, especially political ambition. While all three popes do represent political ambition, they are not the only examples of where Dante uses characters who suffered from ambition. Characters like Brunetto Latini, Francesca and Farinata were also guilty of political ambition to some degree. Despite how religious the Inferno seems, Dante attacks the members of their church in Canto XIX not for religious problems, but for their politically ambitious values.

Works Cited

Benfell, Stanley. “# Prophetic Madness: The Bible in Inferno XIX.” MLN 110.1 (1995): 145-163. JSTOR. Web. 28 Apr. 2010. <www.jstor.org.ezproxy.bu.edu_stable/3251134?seq=1&Search=yes&term=infern0&term=XIX&term=canto&list=bide&searchUrl=%2Faction%2FdoAdvancedSearch%3Fq0%26o%3Dall%26c0%3DAND%26q1%3Dcanto%2BXIX%26f1%3Dall%26c1%3DAND%26q2%3D%26f2%3Dall%26c2%3DA>.


Vatican synod: ‘Turn respectfully’
to cohabitating couples, civil unions

The panel of top clergy breaks new ground in affirming nontraditional relationships.

BY MICHELLE BOORSTEIN
THE WASHINGTON POST

The comments Monday astonished some longtime Vatican experts by putting the Roman Catholic Church — the world’s largest, squarely in the middle of the mainstream public discussion about sexuality and marriage. For years, the church has been flatly opposed to nontraditional relationships. It’s unclear whether the new suggestions will eventually lead to shifts in doctrine or practice, although some experts say it’s unlikely that church teachings will change.

The comments came in a document prepared by a handful of clergy — including Donald Wuerl, Washington’s archbishop — summarizing the first half of a two-week synod, called by Pope Francis to confront the church’s most contentious issues. The document was the first real information the Vatican has released on the workings of the 11 high-level meeting of 90 top clergy, who are launching a deeper look at church teaching and practice regarding the family. It is meant to guide further talks this week and in coming months.

The document reaffirms that relationships conforming to traditional Catholic teachings are the “ideal.” But many found its openness and lack of condemnation of unorthodox relationships remarkable.

The Rev. Jim Martin, a well-known priest and writer for the Catholic journal America, said the document was “extraordinary.”

“They’ve never explicitly used the term ‘partners’ and never talked about the mutual care people provide for one another, and of course they do. That’s revolutionary,” he said. Asked whether the endgame is to bring people to Jesus, as the pope said: “If the law gets in the way of that, the law is obsolete.”

The document praises the contributions gay and lesbian Catholics can make to the church. It states that “Without denying the moral problems connected to homosexuality, it has to be noted that there are cases in which mutual aid to the point of sacrifice constitutes a precious support in the life of the partners.”

Patrick Hornbeck, chairman of the theology department at Fordham, a Catholic university in New York, said the document’s power is in the church’s intent to probe, immediately after the ban was overturned by a federal judge Sunday.

The ruling in favor of five plaintiffs who sued the state in May overturns a constitutional amendment approved by Alaskan voters in 1998, defining marriage in the state as between one man and one woman.

There is a three-day waiting period in Alaska, so the initial ceremonies will take place Thursday.

Pope Francis attends a morning session of a two-week synod at the Vatican on Monday. The pope has planned a second synod next fall, at which pastoral changes could be proposed.

In a section titled “The Believing, Assembling, and Spiritual Life,” it observes that today “a greater need is encountered among individuals to take care of themselves, to know their inner being, and to live in greater harmony with their emotions and sentiments, seeking a relational quality in emotional life. But how can this attention to the care for oneself be cultivated and maintained, alongside this desire for family? This is a great challenge for the Church too. The danger of individualism and the risk of living selfishly are significant.”

What concrete changes — if any — could come from this language isn’t clear, and many lines in the document were phrased as questions. Many Catholics who have left the church cite teachings that ultimately condemn being gay or using contraception.

The comments from the clergy involved in the meeting immediately highlighted the document and pushed for edits and more details. Someone wants a clarification saying Catholicism teaches that some unions are disor-
Phase II: What are the effects of political division?

Dante’s Background

Contemporary/Historical

Notice Wonder

Paula Uriarte, Capital High School

Synthesis: Inferno Background

A. Based on the documents you looked through, what is your preliminary answer to each question? Cite the specific documents that led you to that conclusion.

What are the effects of exile?

What are the effects of political division?
What does it mean to be corrupt? What does it mean to be radical?

How do cultures change over time?

B. What are your expectations as a reader for Dante’s *Inferno*?
Uriarte
AP Lit and Composition

Dante’s *Inferno*: Looking at the Writer’s Choices

**WHAT:** understand that the choices made by writers create an intended effect on the audience

**HOW:** Examine art created in response to Canto VI of *Inferno*

- Identify figurative language used in passages
- Describe a picture
- Imitate stylistic techniques used in the text
Step One: For each of the seven images, identify the lines from the canto that inspired the artist’s creation. Fill in phrases and line numbers on your note catcher.

Step Two: Examine the text used to create the picture. Identify the literary devices used by Dante and explain how these literary devices help create images on your note catcher.

Step Three: You will be given an image and a partner. Do not let your partner see your image. Write a description of your picture using your words to capture the image; use at least two of Dante’s techniques.

Step Four: Read your description to your partner who will attempt to sketch out what you describe.

Step Five: Discuss the accuracy of your description/picture. What was effective about your description? What did not come across as you intended? Why do you think this is?

Three takeaways from today’s activity.

Two techniques you see Dante using to create imagery.

One question that you still have about today’s activity.

Name_______________________________________

Notes for *Inferno* Canto VI: Imagery

<table>
<thead>
<tr>
<th>Image</th>
<th>Lines from Canto that contribute to artist’s picture</th>
<th>Figurative Language used by Dante</th>
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2
Instructions: Look at your picture and write a description of it using at least two of Dante’s techniques. Give your description to your partner and see if they can replicate the picture.
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2004 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Critic Roland Barthes has said, "Literature is the question minus the answer." Choose a novel or play and, considering Barthes' observation, write an essay in which you analyze a central question the work raises and the extent to which it offers any answers. Explain how the author's treatment of this question affects your understanding of the work as a whole. Avoid mere plot summary.

2009 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS (Form B)

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Many works of literature deal with political or social issues. Choose a novel or play that focuses on a political or social issue. Then write an essay in which you analyze how the author uses literary elements to explore this issue and explain how the issue contributes to the meaning of the work as a whole. Do not merely summarize the plot.

2011 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS (Form B)

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

In The Writing of Fiction (1925), novelist Edith Wharton states the following.

At every stage in the progress of his tale the novelist must rely on what may be called the illuminating incident to reveal and emphasize the inner meaning of each situation. Illuminating incidents are the magic casements of fiction, its vistas on infinity.

Choose a novel or play that you have studied and write a well-organized essay in which you describe an "illuminating" episode or moment and explain how it functions as a "casement," a window that opens onto the meaning of the work as a whole. Avoid mere plot summary.

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2010 AP® ENGLISH LITERATURE AND COMPOSITION FREE-RESPONSE QUESTIONS

Question 3

(Suggested time—40 minutes. This question counts as one-third of the total essay section score.)

Palestinian American literary theorist and cultural critic Edward Said has written that “Exile is strangely compelling to think about but terrible to experience. It is the unhealable rift forced between a human being and a native place, between the self and its true home: its essential sadness can never be surmounted.” Yet Said has also said that exile can become “a potent, even enriching” experience.

Select a novel, play, or epic in which a character experiences such a rift and becomes cut off from “home,” whether that home is the character’s birthplace, family, homeland, or other special place. Then write an essay in which you analyze how the character’s experience with exile is both alienating and enriching, and how this experience illuminates the meaning of the work as a whole. You may choose a work from the list below or one of comparable literary merit. Do not merely summarize the plot.

The American
Angle of Repose
Another Country
As You Like It
Brave New World
Crime and Punishment
Doctor Zhivago
Heart of Darkness
Invisible Man
Jane Eyre
Jazz
Jude the Obscure
King Lear
The Little Foxes
Madame Bovary
The Mayor of Casterbridge
My Antonia
Obasan
The Odyssey
One Day in the Life of Ivan Denisovich
The Other
Paradise Lost
The Poisonwood Bible
A Portrait of the Artist as a Young Man
The Road
Robinson Crusoe
Rosencrantz and Guildenstern Are Dead
Sister Carrie
Sister of My Heart
Snow Falling on Cedars
The Tempest
Things Fall Apart
The Women of Brewster Place
Wuthering Heights

STOP

END OF EXAM
Socratic Seminar Scoring Guide

Name__________________________

**Advanced (24-25):** Student meets all of the proficient criteria plus one or more of the following:

- Actively incorporates others into the discussion both in circle and chat.
- Challenges ideas and conclusions in thoughtful, well-reasoned exchange of ideas in circle and chat.
- Summarizes points of agreement and disagreement in circle and chat.
- Qualifies or justifies own views and understanding in circle and chat.
- Makes new connections in light of the evidence and reasoning presented in circle and chat.

**Proficient (20-23):**

- Student comes to discussion prepared (with completed preparation notes and text)
- Uses body language and eye contact to indicate active listening for the duration of the seminar; on chat student is responding to circle discussion and adding ideas to the discussion.
- Both poses and responds to questions in chat or circle.
- Uses text to support a point in chat or circle.
- ACCURATELY discussing text without misinterpretation.
- Participates by doing at least one of the following:
  - Building on the thoughts of others by using appropriate transition words and phrases
  - Asking clarifying questions
  - Using language of recognition and appreciation to promote collaborative, collegial discussions

**Basic (17.5-19):** Student meets 2-3 of the proficient criteria

**Below Basic (17 and below):** Student meets only 1 of the proficient criteria

**Far Below Basic:** Student meets none of the proficient criteria

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Socratic Seminar Scoring Guide

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- Uses **text to support a point** in chat or circle.
- **ACCURATELY** discussing text without misinterpretation.
- Participates by doing at least one of the following:
  - Building on the thoughts of others by using appropriate transition words and phrases
  - Asking **clarifying questions**
  - Using language of **recognition and appreciation** to promote collaborative, **collegial discussions**

**Basic (17.5-19):** Student meets 2-3 of the **proficient criteria**

**Below Basic (17 and below):** Student meets only 1 of the **proficient criteria**

**Far Below Basic:** Student meets none of the **proficient criteria**

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**Socratic Seminar Preparation Guide Inferno**

**Directions:** Thoughtfully and thoroughly respond to the following questions. In addition to describing your responses, write down **specific** evidence to support your views.

<table>
<thead>
<tr>
<th>Focus Question</th>
<th>Opinion</th>
<th>Textual, Historical, Personal, or Real World Evidence</th>
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<tbody>
<tr>
<td>What central question does the work raise and to what extent does it offer any answers?</td>
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<tr>
<td>Question</td>
<td>Answer</td>
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<tr>
<td>What social or political issues are dealt with in the <em>Inferno</em>? How does Dante use literary elements to explore this issue?</td>
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<td>What do you see as an “illuminating incident” in <em>Inferno</em>? How does this incident serve as a window into understanding Dante’s point?</td>
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<td>How is Dante’s experience with exile (both from his homeland and the Dark</td>
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Wood of Error) both alienating and enriching? What point is he trying to make?

Why do choices matter? For Dante? For the sinners?

http://tinyurl.com/infernosocsemapi
AP Literature-Uriarte

Viewing Guide Karen Thompson Walker TED Talk “What Fear Can Teach Us”

BEFORE the viewing: Please respond to the following questions:
What choices have you had to make in the past year? What decisions did you come to? What choices are still not resolved? Why? Are you comfortable with your decisions? What role did fear play in your decision making?

DURING the viewing: Pay attention to Walker’s discussion of fear and choices. Use this space to record your notes from the video.

AFTER the viewing: What role did fear play in the decision made by the Essex survivors? What connection does the speaker make between narrative and fear? In what ways were choices made by characters in our works this year motivated by fear? (Mersault’s shooting of the Arab? Marlow’s willingness to drag Kurtz back to the boat? His retelling of his story? Kurtz heading back to the jungle? Charlotte marrying Mr. Collins? Elizabeth rejecting proposals from Darcy and Collins?)

Paula Uriarte, Capital High School
AP Literature and Composition

Style analysis *Inferno*

Dante’s *Inferno* is a highly crafted work, not only because of the rhyme scheme and allegory, but because of the choices Dante (and subsequently his translators) made. We have discussed elements that you noticed in the first five cantos. Now you will do a close reading of Canto VI, identifying the poetic devices used in the canto and how those choices characterize Dante’s style and contribute to his meaning.

DIRECTIONS: As we did in our examples, continue through the canto highlighting techniques used by Dante. Identify or name the technique used in each of your examples. Pick two or three of the techniques you highlighted and imitate his style in your own creation.

CANTO VI

CIRCLE THREE
(The GLUTTONS)

My senses had reeled from me out of pity for the sorrow of those kinsmen and lost lovers. Now they return, and waking gradually, I see new torments and new souls in pain about me everywhere. Wherever I turn away from grief I turn to grief again.

I am in the Third Circle of torments. Here to all time with neither pause nor change the frozen rain of Hell descends in torrents.

Huge hailstones, dirty water, and black snow pour from the dismal air to putrefy The putrid slush that waits for them below.

Here monstrous Cerberus, the ravening beast, howls through his triple throats like a mad dog over the spirits sunk in that foul paste.
His eyes are red, his beard is greased with phlegm, his belly is swollen, and his hands are claws to rip the wretches and flay and mangle them.

And they, too, howl like dogs in the freezing storm, turning and turning from it as if they thought one naked side could keep the other warm.

When Cerberus discovered us in that swill his dragon-jaws yawed wide, his lips drew back in a grin of fangs. No limb of him was still.

My Guide bent down and seized in either fist a clod of the stinking dirt that festered there and flung them down the gullet of the beast.

As a hungry will set the echoes raving and then fall still when he is thrown a bone, all of his clamor being in his craving. (30)

so the three ugly heads of Cerberus, whose yowling at those wretches deafened them, choked on this putrid sops and stopped their fuss.

We made our way across the sodden mess of souls the rain beat down, and when our steps fell on a body, they sank through emptiness.

All those illusions of being seemed to lie drowned in the slush; until one wraith among them sat up abruptly and called as I passed by:

“O you who are led this journey through the shade of Hell’s abyss, do you recall this face? You had been made before I was unmade.”
And I: “Perhaps the pain you suffer here
distorts your image from my recollection.
I do not know you as you now appear.”

And he to me: “Your own city, so rife
with hatred that the bitter cup flows over
was mine too in that other, clearer life.

Your citizens nicknamed me Ciacco, The Hog:
gluttony was my offense, and for it
I lie here rotting like a swollen log.

Nor am I lost in this alone, all these
you see about you in this painful death
have wallowed in the same indecencies.”

I answered him: “Ciacco, your agony
weighs on my heart and calls my soul to tears;
but tell me, if you can, what is to be

for the citizens of that divided state,
and whether there are honest men among them,
and for what reasons we are torn by hate.”

And he then: “After many words given and taken
it shall come to blood; White shall rise over Black
and rout the dark lord’s force, battered and shaken.

Then it shall come to pass within three suns
that the fallen shall arise, and by the power
of one now gripped by many hesitations

Black shall ride on White for many years,
loading it down with burdens and oppressions
and humbling of proud names and helpless tears.
Two are honest, but none will heed them. There, pride, avarice, and envy are the tongues men know and heed, a Babel of despair."

Here he broke off his mournful prophecy. And I to him: “Still let me urge you on To speak a little further and instruct me: Farinata and Tegghiaio, men of good blood, Jacopo Rusticucci, Arrigo, Mosca, and the other who set their hearts on doing good – where are they now whose high deeds might be-gem the crown of kings? I long to know their fate. Does Heaven soothe or Hell envenom them?” And he: “They lie below in a blacker lair. A heavier guilt draws them to greater pain. If you descend so far you may see them there. But when you move again among the living, Oh speak of my name to the memory of men! Having answered all, I say no more.” And giving His head a shake, he looked up at my face cross-eyed, then bowed his head and fell away among the other blind souls of that place. (90)

And my Guide to me: “He will not wake again until the angel trumpet sounds the day on which the host shall come to judge all men. Then shall each soul before the seat of Mercy return to its sad grace and flesh and form to hear the edict of Eternity.”
So we picked our slow way among the shades and the filthy rain, speaking of life to come. “Master,” I said, “when the great clarion fades into the voice of the thundering Omniscience, what of these agonies? Will they be the same, or more, or less, after the final sentence?”

And he to me: “Look to your science again where it is written: the more a thing is perfect the more it feels of pleasure and of pain.

As for these souls, though they can never soar to true perfection, still in the new time they will be nearer it than they were before.”

And so we walked the rim of the great ledge speaking of pain and joy, and of much more that I will not repeat, and reached the edge where the descent begins. There, suddenly, we came on Plutus, the great enemy.

Canto VIII References

Dis (8-9)

Dante designates all of lower hell--circles 6 through 9, where more serious sins are punished--as the walled city of Dis (Inf. 8.68), one of the names for the king of the classical underworld (Pluto) and--by extension--the underworld in general. For Dante, then, Dis stands both for Lucifer and the lower circles of his infernal realm. It may be significant that Virgil--a classical poet who refers to Dis in his Aeneid--is the one who now announces the travelers' approach to Dis.
in the *Divine Comedy*. Details of the city and its surroundings in *Inferno* 8 and 9—including moats, watch towers, high walls, and a well guarded entrance—suggest a citizenry ready for battle.

**Phlegyas (8)**

The infernal employee who transports Dante and Virgil in his boat across the Styx (*Inf.* 8.13-24)—circle of the wrathful and sullen—is appropriately known for his own impetuous behavior. In a fit of rage, Phlegyas set fire to the temple of Apollo because the god had raped his daughter. Apollo promptly slew him. Phlegyas, whose own father was Mars (god of war), appears in Virgil’s underworld as an admonition against showing contempt for the gods (*Aen.* 6.618-20). Megaera, one of the Furies, tortures a famished and irritable Phlegyas in Statius' *Thebaid* (1.712-15).

**Filippo Argenti (8)**

Apart from what transpires in *Inferno* 8.31-63, we know little of the hot-headed character who quarrels with Dante, lays his hands on the boat (to capsize it?), and is finally torn to pieces by his wrathful cohorts, much to Dante's liking. Early commentators report that his name—*Argenti*—derived from an ostentatious habit of shoeing his horse in silver (*argento*). A black gueph, Filippo was Dante's natural political enemy, but the tone of the episode suggests personal animosity as well. Some try to explain Dante's harsh treatment of Filippo as payback for an earlier offense—namely, Filippo once slapped Dante in the face, or Filippo’s brother took possession of Dante’s confiscated property after the poet had been exiled from Florence. Boccaccio, in his *Decameron*, highlights Filippo's violent temper by having the character throttle a man who had crossed him.

**Fallen Angels (8)**
Dante's fallen angels--they literally "rained down from heaven" (Inf. 8.82-3)--defend the city of Dis (lower hell) just as they once resisted Christ's arrival at the gate of hell. These angels joined Lucifer in his rebellion against God; cast out of heaven, they laid the foundation for evil in the world. Once beautiful, they are now--like all things infernal--transformed into monstrous demons.

from: http://danteworlds.laits.utexas.edu/circle5.html#dism
Dis

Taking its name from its ruler (Dis being the Roman name for Pluto, king of the underworld; see, for example, Aen. 6.127), the city of lower Hell spans the *Inferno* from 9.106 to 34.81 and embraces circles six through nine, in which the graver sins of heresy, violence, fraud, and treachery are punished. Like a city, Dis (*Dite*) has a name, as do its last two circles, Malebolge and Cocytus. The first reference to Dis as a city, *la città ch’ha nome Dite* (“the city whose name is *Dis*”), occurs while Virgil and Dante are crossing the Styx in Phlegyas’ boat (*Inf.* 8.68). The rapid description in *Inf.* 8.70–78 recalls Virgil’s *Aen.* 6.541 and 548–556, but it focuses on the architectural structure of the city, developing Virgil’s repeated suggestion of Hell’s city buildings (*moeitia*) and the surrounding walls. However, Virgil never defines the nether world as a “city” (*civitas*). Nevertheless, this strong cultural association of Hell with the architectural features of the city and the fortress (cf. also Andrea Lancia’s 1316 translation of *Aen.* 6.541–555) figures heavily as a structuring device throughout the rest of the *Inferno*. The city’s towers, gates, walls, ramparts, bridges, and moats become important geographical elements in the narrative of the pilgrim’s journey. But Dante’s use of *città* (city) and its synonyms (especially *torna*) often leads to impres...
city” is usually taken to refer to the city of Dis.

From Lansing, Richard, ed. *The Dante Encyclopedia*

Answer your question with your partner. Cite specific textual evidence and be prepared to share with the class.

Canto XIX

1. What is Dante’s attitude toward the simoniacal popes? Is there anything unusual in his interaction with them, around lines 64 and following?

Canto XX

1. How does Dante’s reaction in this canto comment on his spiritual progress up to this point?
2. What does he say has caused him to be sorrowful in this canto, after he showed so much anger at the popes in the previous one?
3. Why are astrology, divination, and magic a violation of God's plan or “Providence”?
4. Discuss Virgil’s rebuke of Dante for pitying the damned souls in this canto? What accusation does he level against Dante?

Canto XXI
1. Describe the “comic” atmosphere of this canto. Why is it hard to take the goings-on seriously here?
2. The devils’ behavior in this canto nonetheless amounts to a serious attempt to hinder Dante on his way to salvation -- characterize that attempt.
3. Why is it appropriate that this attempt should take place in a pouch where “barratry” (the purchase or sale of ecclesiastical preferment, or offices of state; vexatious, dishonest litigiousness) is punished.

Canto XXII
1. How are the devils in this canto similar to the sinners they are tormenting?
2. What are the devils constantly doing to one another?
3. How does the barrator from Navarre take advantage of Virgil and Dante and the devils?

Canto XXIII
1. At this point in the poem, what would you say the interaction between Dante and Virgil reveals about Dante’s progress and Virgil’s limitations?
2. Describe the predicament Dante and Virgil find themselves in during this canto, and the reason why they are in that predicament. What allows them to get out of their present location and continue on their way?
3. We see that Caiaphas is being eternally crucified. What has he done to deserve his fate, and why is his punishment -- a grotesque parody of Christ’s crucifixion -- appropriate as “poetic justice”?  

Dante Alighieri - La Divina Commedia - Inferno - Canto 01
The John Ciardi Translation - The Divine Comedy - The Inferno - Canto I
Midway in our life's journey, I went astray from the straight road and woke to find myself alone in a dark wood. How shall I say what wood that was! I never saw so drear, so rank, so arduous a wilderness! Its very memory gives a shape to fear.

Death could scarce be more bitter than that place! But since it came to good, I will recount all that I found revealed there by God's grace.

How I came to it I cannot rightly say, so drugged and loose with sleep had I become when I first wandered there from the True Way.

But at the far end of that valley of evil whose maze had sapped my very heart with fear I found myself before a little hill and lifted up my eyes. Its shoulders glowed already with the sweet rays of that planet whose virtue leads men straight on every road, and the shining strengthened me against the fright whose agony had wracked the lake of my heart through all the terrors of that piteous night.

Just as a swimmer, who with his last breath flounders ashore from perilous seas, might turn to memorize the wide water of his death - so did I turn, my soul still fugitive from death's surviving image, to stare down that pass that none had ever left alive.
And there I lay to rest from my heart's race
till calm and breath returned to me. Then rose
and pushed up that dead slope at such a pace
each footfall rose above the last. And lo!
almost at the beginning of the rise
I faced a spotted Leopard, all tremor and flow
and gaudy pelt. And it would not pass, but stood
so blocking my every turn that time and again
I was on the verge of turning back to the wood.

This fell at the first widening of the dawn
as the sun was climbing Aries with those stars
that rode with him to light the new creation.

Thus the holy hour and the sweet season
of commemoration did much to arm my fear
of that bright murderous beast with their good
omen.

Yet not so much but what I shook with dread
at sight of a great Lion that broke upon me
raging with hunger, its enormous head
held high as if to strike a mortal terror
into the very air. And down his track,
a She-Wolf drove upon me, a starved horror
ravening and wasted beyond all belief.
She seemed a rack for avarice, gaunt and craving.
Oh many the souls she has brought to endless grief!

She brought such heaviness upon my spirit
at sight of her savagery and desperation,
I died from every hope of that high summit.
And like a miser-eager in acquisition
but desperate in self-reproach when Fortune's wheel
turns to the hour of his loss—all tears and attrition

I wavered back; and still the beast pursued,
forcing herself against me bit by bit
till I slid back into the sunless wood.

And as I fell to my soul's ruin, a presence
gathered before me in the discolored air,
the figure of one who seemed hoarse from long silence.

At sight of him in that friendless waste I cried:
"Have pity on me, whatever thing you are,
whether shade or living man." And it replied:

"Not man, though man I once was, and my blood
was Lombard, both my parents Mantuan.
I was born, though late, sub Julio, and bred

in Rome under Augustus in the noon
of the false and lying gods. I was a poet
and sang of old Anchises' noble son

who came to Rome after the burning of Troy.
But you—why do you return to these distresses
instead of climbing that shining Mount of Joy

which is the seat and first cause of man's bliss?"
"And are you then that Virgil and that fountain
of purest speech?" My voice grew tremulous:

"Glory and light of poets! now may that zeal
and love's apprenticeship that I poured out
on your heroic verses serve me well!"
For you are my true master and first author, the sole maker from whom I drew the breath of that sweet style whose measures have brought me honor.

See there, immortal sage, the beast I flee. For my soul's salvation, I beg you, guard me from her, for she has struck a mortal tremor through me."

And he replied, seeing my soul in tears: "He must go by another way who would escape this wilderness, for that mad beast that flees before you there, suffers no man to pass. She tracks down all, kills all, and knows no glut, but, feeding, she grows hungrier than she was.

She mates with any beast, and will mate with more before the Greyhound comes to bunt her down. He will not feed on lands nor loot, but honor and love and wisdom will make straight his way. He will rise between Feltro and Feltro, and in him shall be the resurrection and new day of that sad Italy for which Nisus died, and Turnus, and Euryalus, and the maid Camilla. He shall hunt her through every nation of sick pride till she is driven back forever to Hell whence Envy first released her on the world. Therefore, for your own good, I think it well you follow me and I will be your guide and lead you forth through an eternal place. There you shall see the ancient spirits tried
in endless pain, and hear their lamentation
as each bemoans the second death of souls.
Next you shall see upon a burning mountain
souls in fire and yet content in fire,
knowing that whenever it may be
they yet will mount into the blessed choir.

To which, if it is still your wish to climb,
a worthier spirit shall be sent to guide you.
With her shall I leave you, for the King of Time,
who reigns on high, forbids me to come there
since, living, I rebelled against his law.
He rules the waters and the land and air
and there holds court, his city and his throne.
Oh blessed are they he chooses!" And I to him:
"Poet, by that God to you unknown,
lead me this way. Beyond this present ill
and worse to dread, lead me to Peter's gate
and be my guide through the sad halls of Hell."
And he then: "Follow." And he moved ahead
in silence, and I followed where he led.

This is the beginning of Dante’s epic poem. What choices did he have to make? What do you think of the effect of some of these choices for the reader?

What is the rhyme scheme of the passage? What is the effect of the rhyme? Why might Dante have made this choice?

Who is the narrator? What effect does this choice have on how we will read the text?
ASSIGNMENT: In two or three paragraphs, examine the choices Dante makes in the opening lines of *Inferno*. How do these choices contribute thus far to meaning, aesthetic impact and your experience as a reader?

**aesthetic**

**adjective**
1. pertaining to a sense of the beautiful or to the philosophy of aesthetics.  
2. of or pertaining to the study of the mind and emotions in relation to the sense of beauty; of or relating to the science of aesthetics.  
3. having a sense of the beautiful; characterized by a love of beauty.  
4. pertaining to, involving, or concerned with pure emotion and sensation as opposed to pure intellectuality.

**Critical Lenses and Inferno**

**CHOOSE a lens through which to view Dante’s Inferno.** Answer your questions then write a one page analysis of the work through your critical lens. USE TEXTUAL evidence from the poem as well as the background information we have looked at to assist you.

**Formalist (New) Criticism** regards literature as a unique form of human knowledge that needs to be examined on its own terms. Focus is on the words of the text rather than the facts of the author’s life or the historical context of the work. A key method used by formalists is close reading. Sample questions a formalist critic may ask:

1. How do various elements of the work—plot, character, point of view, setting, tone, diction, images, symbol and so on—reinforce its meanings?  
2. How are the elements related to the whole?  
3. What is the work’s major organizing principle? How is its structure unified?  
4. What issues does the work raise? How does the work’s structure resolve those issues?

**Feminist Criticism** places literature in a social context with analyses that often have sociopolitical purposes—explaining how images of women in literature reflect the patriarchal social forces that have impeded women’s efforts to achieve full equality with men. Feminists have analyzed literature by both men and women in an effort to understand the literary representations of women as well as the writers and cultures that created them.
Sample questions:

1. How are the lives of men and women portrayed in the work? Do the men and women in the work accept or reject these roles?
2. Is the form and content of the work influenced by the author’s gender?
3. What attitudes are explicit or implicit concerning women’s place in the social context of the work? Are there resolutions if there is conflict in this area?
4. Does the work challenge or affirm traditional ideas about men and women?

**Historical Criticism** seeks to understand a literary work by investigating the social, cultural and intellectual context that produced it. Historical critics are less concerned with explaining a work’s literary significance for today’s readers than with helping us understand the work by recreating, as nearly as possible, the exact meaning and impact it had on its original audience.

Sample questions:

1. How does the work reflect the period in which it is written?
2. What literary or historical influences helped to shape the form and content of the work?
3. How important is the historical context to interpreting the work?

**Biographical criticism** begins with the simple but central insight that literature is written by actual people and that understanding an author’s life can help readers more thoroughly comprehend the work. Anyone who reads the biography of a writer quickly sees how much an author’s experience shapes—both directly and indirectly—what he or she creates.

Sample questions:

1. Are facts about the writer’s life relevant to your understanding of the work?
2. Are characters and incidents in the work versions of the writer’s own experiences? Are they treated factually or imaginatively?
3. How do you think the writer’s values are reflected in the work?

**Psychological Criticism** is a diverse category, but it often employs three approaches. First, it investigates the creative process of the artist: what is the nature of literary genius and how does it relate to normal mental functions? The second major area for psychological criticism is the psychological study of a particular artist. Most modern literary biographies employ psychology to understand their subject’s motivation and behavior. The third common area is the analysis of fictional characters. Freud’s study of Oedipus is the prototype for this approach that tries to bring modern insights about human behavior into the study of how fictional people act.

Sample questions:
1. How does the work reflect the author’s personal psychology?
2. What do the characters’ emotions and behavior reveal about their psychological states? What types of personalities are they?
3. Are psychological matters such as repression, dreams, and desire presented consciously or unconsciously by the author?

**Marxist criticism** focuses on the ideological content of a work—its explicit and implicit assumptions and values about matters such as culture, race, class and power. Marxist studies typically aim at revealing and clarifying ideological issues about correcting social injustices. Marxist studies typically aim at revealing and clarifying ideological issues and also correcting social injustices.

Sample questions:

1. How are class differences presented in the work? Are characters aware or unaware of the economic and social forces that affect their lives?
2. How do economic conditions determine the characters’ lives?
3. What ideological values are explicit or implicit?
4. Does the work challenge or affirm the social order it describes?
Using Footnotes to Understand Text

Rules of Notice:

- Understand the system being used in your text by previewing it before you read. In *The Inferno*, the notes appear at the end of each canto and are denoted by line number. There is no mark on the actual text to let you know there is a footnote. When we read *Hamlet*, some versions have notes at the end of the entire text denoted by Act (Capital Roman Numeral I. II. III. IV. V) scene (small Roman numerals i. ii. iii. iv. v. vi., etc.) and lines (regular numbering 23-32). Shakespeare's works have a unique system of citation (I.iii.23-25) would mean that the lines cited are from act one, scene three, lines 23-25. Some versions denote a footnote with an asterisk *. Other versions do not mark the actual text to let you know there is a footnote.

- Look for asterisks *

- Look for the line numbering system

When should you read the footnote?

- When you encounter something in the text that is inhibiting your understanding so much that you cannot proceed.
- When you are unsure what a line or word means.
- When you have a grasp of what the text is saying and you want to move on to any allegorical or implied meanings, or to understand the allusions.
- When you have a question.

So, let's practice. Read lines 13-30 of Canto II. What do you understand about these lines? What is happening?

Now read the footnote for lines 13-130. What do you understand about the text now that you didn't before the footnotes?

Name ____________________________

“Hell” by Sarah Manguso
Answer the following questions about the poem. Cite specific lines to support your answers.

Vocabulary:
canopic jars: a jar used in ancient Egypt to contain the entrails of an embalmed body

Beelzebub: "the lord of the flies" another name for Satan

1. What question does the first line imply? Is the question answered in the course of the poem? What is the answer if so?

2. What things does Manguso say hell is?

3. What poetic devices does Manguso use in the poem? How do they reinforce meaning?

4. How does Manguso use light and dark imagery to reinforce meaning?

5. Why does the speaker hold on to hell by nurturing ("watering") it?

PROMPT: Using Dante's Inferno and Manguso's "Hell, distinguish between the attitudes expressed in the poems and discuss the techniques the poets use to express those attitudes.
The second-hardest thing I have to do is not be longing’s slave. Hell is that. Hell is that, others, having a job, and not having a job. Hell is thinking continually of those who were truly great.

Hell is the moment you realize that you were ignorant of the fact, when it was true, that you were not yet ruined by desire.

The kind of music I want to continue hearing after I am dead is the kind that makes me think I will be capable of hearing it then.

There is music in Hell. Wind of desolation! It blows past the egg-eyed statues. The canopic jars are full of secrets.

The wind blows through me. I open my mouth to speak.

I recite the list of people I have copulated with. It does not take long. I say the names of my imaginary children. I call out four-syllable words beginning with B. This is how I stay alive.

Beelzebub. Brachiosaur. Bubble-headed. I don’t know how I stay alive. What I do know is that there is a light, far above us, that goes out when we die, and that in Hell there is a gray tulip that grows without any sun. It reminds me of everything I failed at,

and I water it carefully. It is all I have to remind me of you.

From Siste Viator (Four Way Books, 2006)
Begin quickly and directly. Although AP Readers are instructed to read the entire essay and not to be prejudiced by a weak introduction, a strong opening paragraph can be a real asset to a student's paper. When answering the free-response part of the AP English Exam, writers should answer the question quickly and avoid beginning with ideas that do not relate directly to the prompt. The following hypothetical introduction for Question One on the 2002 AP English Literature Exam provides an example of what not to do:

"All people at some point in time have encountered a great deal of trouble in their lives. I know of so many people who have been embarrassed by parents that will wave at you from across a room. I have a friend who told me that her parents did this very same thing."

Such generalities often signal a writer's inability to respond in a thoughtful manner, suggesting that the rest of the paper also may be incoherent or rambling. The Reader might begin to suspect that the student is just trying to bluff his or her way through the question.

One-sentence perfunctory introductions -- especially ones that repeat the wording of the prompt -- also work poorly, suggesting to the Reader that the student isn't particularly interested or doesn't care.

I recommend that teachers tell students to create an introduction strong enough to earn a grade of 3 all by itself. That means that students should learn ways to answer the entire prompt -- answer the prompt, not simply repeat it -- in the introduction. This indicates to the Reader that the paper could be heading into the upper-half zone. One way to help students improve their beginning is by providing them with several introductory paragraphs from papers that have earned a wide range of scores and asking them to identify stronger and weaker openings. (Sample papers are available in the "Exams" area of AP Central, and via the link for the "English Language and Composition Exam" in "See also," below.) Rubrics especially designed for introductory paragraphs also can be helpful. After having students collect examples of several strong openings, you may want to ask them to develop their own rubric for introductory paragraphs.
Question 3

(12) 2001

(Suggested time — 40 minutes. This question counts as one-third of the total essay section score.)

One definition of madness is "mental delusion or the eccentric behavior arising from it." But Emily Dickinson wrote:

Much madness is divinest Sense—
To a discerning Eye—

Novelists and playwrights have often seen madness with a "discerning Eye." Select a novel or play in which a character's apparent madness or irrational behavior plays an important role. Then write a well-organized essay in which you explain what this delusion or eccentric behavior consists of and how it might be judged reasonable. Explain the significance of the "madness" to the work as a whole. Do not merely summarize the plot.

You may select a work from the list below or choose another novel or play of literary merit.

1. In J. Conrad's short novel "Heart of Darkness" the character of Kurtz is used to symbolize the dark core that can be found underneath the veneer of civilization. Although Kurtz was sent to Africa to essentially help the "savage" natives, instead he is consumed by madness and assumes the savage customs. The degenerative mental state of Kurtz is used by Conrad to reveal the truth concerning human nature. In this manner, Kurtz's "madness" can be interpreted as the degenerative state of mankind that is only hidden by society to preserve order.

2. The wild world of the 1960's is personified in Ken Kesey's novel "One Flew Over the Cuckoo's Nest." In the story, the word "madness" creates when McMurphy enters the ward. He becomes a symbol of the twisted beauty of madness created when McMurphy enters the ward strolled by the "Tyrannical" Nurse Ratched. She sees the patients, especially McMurphy, as the courage to explore this cause of madness and learns to function again with it.
Neatchat protocol

Students sign in with first name and last initial (create a nickname prompt)

Today's Socratic Seminar will be ongoing with you responding in the neatchat to what is going on in the circle. Be sure to have your text ready to use. I will be monitoring your contributions to the conversation just as I am the group in the circle. Be sure to respond with evidence, and reflect on what is being said in the circle.

If you want to respond specifically to someone who is in the chat, you can put @then their name.

I will do a couple model responses then mostly monitor the discussion or ask you questions if you are not reacting.
Translator's Note

When the violin repeats what the piano has just played, it cannot make the same sounds and it can only approximate the same chords. It can, however, make recognizably the same "music," the same air. But it can do so only when it is as faithful to the self-logic of the violin as it is to the self-logic of the piano.

Language too is an instrument, and each language has its own logic. I believe that the process of rendering from language to language is better conceived as a "transposition" than as a "translation." For "translation" implies a series of word-for-word equivalents that do not exist across language boundaries any more than piano sounds exist in the violin.

The notion of word-for-word equivalents also strikes me as false to the nature of poetry. Poetry is not made of words but of word-complexes, elaborate structures involving, among other things, denotations, connotations, rhythms, puns, juxtapositions, and echoes of the tradition in which the poet is writing. It is difficult in prose and impossible in poetry to juggle such a complex intact across the barrier of language. What must be saved, even at the expense of making four strings do for eighty-eight keys, is the total feeling of the complex, its gestalt.

The only way I could see of trying to preserve that gestalt was to try for a language as close as possible to Dante's, which is in essence a sparse, direct, and idiomastic language, distinguishable from prose only in that it transcends every known notion of prose. I do not imply that Dante's is the language of common speech. It is, however, the best thing that is, it is what common speech would be if it were made perfect.

One of the main sources of the tone of Dante's speech is his revolt from the Sicilian School of Elegance. Nothing would be more misleading than to say that Dante's lan-
gage is simple. Overwhelmingly, however, it seeks to avoid elegance simply for the sake of elegance. And overwhelmingly it is a spoken tongue.

I have labored therefore for something like idiomatic English in the present rendering. And I have foregone the use of Dante's triple rhyme because it seemed clear that one rendering into English might save the rhyme or save the tone of the language, but not both. It requires approximately 1500 triple rhymes to render The Inferno and even granted that many of these combinations can be used and re-used, English has no such resources of rhyme. Inevitably the language must be inverted, distorted, padded, and made unspeakable in order to force the line to come out on that third all-consuming rhyme. In Italian, where it is only a slight exaggeration to say that everything rhymes with everything else or a variant form of it, the rhyme is no problem: in English it is disaster.

At the same time some rhyme is necessary, I think, to approximate Dante's way of going, and the three line stanzas seem absolutely indispensable because the fact that Dante's thought tends to culminate at the end of each tercet (granted a very large number of run-on tercets) clearly determines the "pace" of the writing, i.e., the rate at which it reveals itself to the reader. These were my reasons for deciding on the present form. Moreover, I have not hesitated to use a defective rhyme when the choice seemed to lie between forcing an exact rhyme and keeping the language more natural.

For my interpretation of many difficult passages I have leaned heavily on the Biagi commentaries, and even more heavily on the Vandelli-Scarronini. A number of these interpretations are at odds with those set forth in some of the more familiar English versions of The Inferno, but, subject to my own error, this rendering is consistent at all points with Vandelli's range of arguments.

I have also leaned heavily on the good will and knowledge of a number of scholars. Dudley Fitts read patiently through the whole manuscript and made detailed, and usually legible, notes on it. Professor A. T. MacAllister not only gave me the benefit of another complete set of detailed notes, but agreed to undertake the historical introduction so important to a good understanding of Dante, and so brilliantly presented here.

Professor Giorgio di Santillana gave me sound and subtle advice on many points. My major regret is that I left for Italy before I could take further advantage of his patience and of his profound understanding of Dante. I wish to thank also Professor C. S. Singleton for some useful disapproval at a few points, Professor Irwin Swerdlov and Professor Richard W. B. Lewis for hours of patient listening, and my sister, Mrs. Thomas W. Fennegan, for typing through many drafts. I think, too, I should acknowledge a debt of borrowed courage to all other translators of Dante; without their failures I should never have attempted my own.

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