



CANTO 34

1 “*Vexilla regis prodeunt inferni*
verso di noi; però dinanzi mira,”
disse ’l maestro mio, “se tu ’l discerni.”
4 Come, quando una grossa nebbia spira
o quando l’emisferio nostro annotta,
par di lungi un molin che ’l vento gira:
7 veder mi parve un tal dificio allotta;
poi per lo vento mi ristrinsi retro
al duca mio, ché non lì era grotta.
10 Già era, e con paura il metto in metro,
là dove l’ombre tutte eran coperte,
e trasparen come festuca in vetro.
13 Altre sono a giacere; altre stanno erte,
quella col capo e quella con le piante;
altra, com’ arco, il volto a’ pié rinverte
16 Quando noi fummo fatti tanto avante
ch’al mio maestro piacque di mostrarmi
la creatura ch’ebbe il bel sembiante,
19 d’innanzi mi si tolse e fê restarmi,
“Ecco Dite,” dicendo, “ed ecco il loco
ove convien che di fortezza t’armi.”
22 Com’ io divenni allor gelato e fioco,
nol dimandar, lettor, ch’i’ non lo scrivo,
però ch’ogne parlar sarebbe poco.
25 Io non mori’ e non rimasi vivo:
pensa oggimai per te, s’hai fior d’ingegno,
qual io divenni, d’uno e d’altro privo.
28 Lo ’mperador del doloroso regno
da mezzo ’l petto uscia fuor de la ghiaccia;
e più con un gigante io mi convegno

CANTO 34

*Judecca: traitors to lords and benefactors—Satan—Brutus, Cassius,
and Judas—descent past the center—climb to Purgatory*

1 “*Vexilla regis prodeunt inferni* toward us;
therefore look ahead,” said my master, “to see if
discern him.”
4 As, when a thick mist breathes, or, when our
hemisphere is all night, a mill appears from afar th
the wind is turning:
7 so I seemed to see such an edifice there; then,
because of the wind, I shrank behind my leader,
there was no other shelter.
10 I was already—and fearfully I set it in meter—
where the shades were all covered, and they
appeared like straws in glass.
13 Some are lying; others are vertical, this with h
above, that with feet; some, like bows, turn their
faces toward their feet.
16 When we had moved so far ahead that it pleas
my master to show me the creature who had onc
been beautiful,
19 he removed himself from in front of me and r
me stop, saying: “Behold Dis, and behold the pla
where you must arm yourself with courage.”
22 How then I became frozen and feeble, do not
reader, for I do not write it, and all speech woul
insufficient.
25 I did not die and I did not remain alive: think
now for yourself, if you have wit at all, what I
became, deprived of both.
28 The emperor of the dolorous kingdom issued
the ice at the mid-point of his breast; and I am n
to be compared with a giant

31 che i giganti non fan con le sue braccia:
 vedi oggimai quant' esser dee quel tutto
 ch'a così fatta parte si confaccia.

34 S'el fu sì bel com' elli è ora brutto,
 e contra 'l suo fattore alzò le ciglia,
 ben dee da lui procedere ogne lutto.

37 Oh quanto parve a me gran meraviglia
 quand' io vidi tre facce a la sua testa!
 L'una dinanzi, e quella era vermiglia;
 40 l'altr' eran due, che s'aggiugnieno a questa
 sovresso 'l mezzo di ciascuna spalla
 e sé giugnieno al loco de la cresta:
 43 e la destra pareva tra bianca e gialla;
 la sinistra a vedere era tal, quali
 vegnon di là onde 'l Nilo s'avvalla.

46 Sotto ciascuna uscivan due grand' ali,
 quanto si convenia a tanto uccello:
 vele di mar non vid' io mai cotali.

49 Non avean penne, ma di vispistrello
 era lor modo; e quelle svolazzava,
 sì che tre venti si movean da ello;
 52 quindi Cocito tutto s'aggelava.
 Con sei occhi piangëa, e per tre menti
 gocciava 'l pianto e sanguinosa bava.

55 Da ogne bocca dirompea co' denti
 un peccatore, a guisa di maciulla,
 sì che tre ne facea così dolenti.

58 A quel dinanzi il mordere era nulla
 verso 'l graffiar, che talvolta la schiena
 rimaneva de la pelle tutta brulla.

61 "Quell' anima là sù c'ha maggior pena,"
 disse 'l maestro, "è Giuda Scariotto,
 che 'l capo ha dentro e fuor le gambe mena.

64 De li altri due c'hanno il capo di sotto,
 quel che pende dal nero ceffo è Bruto—
 vedi come si storce, e non fa motto—
 67 e l'altro è Cassio, che par sì membruto.
 Ma la notte risurge, e oramai

31 than the giants with his arms: see now how gre
 must be the whole that fits with such a part.

34 If he was as beautiful then as now he is ugly,
 when he lifted his brow against his Maker, well n
 all grieving proceed from him.

37 Oh how great a marvel did it seem to me, whe
 saw three faces on his head! One was in front, and
 that was crimson;

40 the others were two, and they were joined to t
 first above the midpoint of each shoulder, and car
 together at the crest:

43 and the right one seemed between white and
 yellow; the left was such to see as those who com
 from beyond the cataracts of the Nile.

46 Beneath each one came out two great wings, su
 as befitted so great a bird: sea-going sails I never s:
 so large.

49 They did not have feathers; their mode was like
 bat's; and he was fanning them, so that three winc
 went out from him:

52 by them Cocytus was frozen. With six eyes he
 was weeping, and down three chins dripped the
 tears and the bloody slobber.

55 In each of his mouths he was breaking a sinner
 with his teeth in the manner of a scutch, so that h
 made three suffer at once.

58 To the one in front the biting was nothing nex
 the clawing, for at times the spine remained all
 naked of skin.

61 "That soul up there who has the greatest
 punishment," said my master, "is Judas Iscariot, w
 his head inside, waving his legs outside.

64 Of the other two whose heads are below, he w
 hangs from the black muzzle is Brutus—see how l
 convulsed, but does not say a word—
 67 and the other is Cassius, who seems so powerfu
 built. But the night is rising again, and now we m
 depart, for we have seen everything."

70 Com' a lui piacque, il collo li avvinghiai;
 ed el prese di tempo e loco poste,
 e quando l'ali fuoro aperte assai,
 73 appigliò sé a le vellute coste;
 di vello in vello giù discese poscia
 tra 'l folto pelo e le gelate croste.
 76 Quando noi fummo là dove la coscia
 si volge, a punto in sul grosso de l'anche,
 lo duca, con fatica e con angoscia,
 79 volse la testa ov' elli avea le zanche,
 e aggrappossi al pel com' om che sale,
 sì che 'n inferno i' credea tornar anche.
 82 "Attienti ben, ché per cotali scale,"
 disse 'l maestro, ansando com' uom lasso,
 "conviensi dipartir da tanto male."
 85 Poi uscì fuor per lo fóro d'un sasso,
 e puose me in su l'orlo a sedere;
 appresso porse a me l'accorto passo.
 88 Io levai li occhi e credetti vedere
 Lucifero com' io l'avea lasciato,
 e vidili le gambe in sù tenere;
 91 e s'io divenni allora travagliato,
 la gente grossa il pensi che non vede
 qual è quel punto ch'io avea passato.
 94 "Lèvati sù," disse 'l maestro, "in piede:
 la via è lunga e 'l cammino è malvagio,
 e già il sole a mezza terza riede."
 97 Non era camminata di palagio
 là 'v' eravam, ma natural burella
 ch'avea mal suolo e di lume disagio.
 100 "Prima che de l'abisso mi divella,
 maestro mio," diss' io quando fui dritto,
 "a trarmi d'erro un poco mi favella:
 103 ov' è la ghiaccia? e questi com' è fitto
 sì sottosopra? e come, in sì poc' ora,
 da sera a mane ha fatto il sol tragitto?"
 106 Ed elli a me: "Tu imagini ancora
 d'esser di là dal centro, ov' io mi presi

70 As it pleased him, I clung to his neck; and he
 watched for time and place, and when the wings
 were fully open
 73 he took hold of the furry sides; from tuft to tuft
 then he descended between the thick hair and the
 frozen crust.
 76 When we came to where the thigh is hinged,
 exactly at the widest of the hips, my leader, with
 labor and difficulty,
 79 turned his head to where he had his shanks, and
 clung to the pelt like one who climbs, so that I
 supposed we were returning into Hell again.
 82 "Hold fast, for by such stairs," said my master,
 panting like one weary, "must we depart from so
 much evil."
 85 Next he went forth through the hole in the roc
 and placed me sitting on the rim; then he extended
 his careful step to me.
 88 I raised my eyes, thinking to see Lucifer as I had
 left him, and I saw that he extended his legs upwa
 91 and if I labored in thought then, let the gross
 people ponder it who do not see what point it wa
 that I had passed.
 94 "Rise up," said my master, "on your feet; the v
 is long and the path is difficult, and already the sur
 has reached mid-tierce."
 97 That was no walk through a palace where we
 were, but a natural cavern that had uneven ground
 and lacked light.
 100 "Before I am uprooted from the abyss, my mast
 said I, when I was erect, "speak to me a little to he
 me out of error.
 103 Where is the ice? and he, how is he fixed so
 upside down? and how, in so little time, has the su
 made the passage from evening to morning?"
 106 And he to me: "You imagine that you are still c
 the other side of the center, where I laid hold on t
 fur of this evil worm that gnaws the world.

109 Di là fosti cotanto quant' io scesi;
 quand' io mi volsi, tu passasti 'l punto
 al qual si traggon d'ogne parte i pesi.
 112 E se' or sotto l'emisperio giunto
 ch'è contraposto a quel che la gran secca
 coverchia, e sotto 'l cui colmo consunto
 115 fu l'uom che nacque e visse senza pecca;
 tu hai i piedi in su picciola sfera
 che l'altra faccia fa de la Giudecca.
 118 Qui è da man, quando di là è sera;
 e questi, che ne fé scala col pelo,
 fitto è ancora sì come prim' era.
 121 Da questa parte cadde giù dal cielo;
 e la terra, che pria di qua si sporse,
 per paura di lui fé del mar velo,
 124 e venne a l'emisperio nostro; e forse
 per fuggir lui lasciò qui loco vòto
 quella ch'appar di qua, e sù ricorse."
 127 Luogo è là giù da Belzebù remoto
 tanto quanto la tomba si distende,
 che non per vista, ma per suono è noto
 130 d'un ruscelletto che quivi discende
 per la buca d'un sasso ch'elli ha roso
 col corso ch'elli avvolge, e poco pende.
 133 Lo duca e io per quel cammino ascoso
 intrammo a ritornar nel chiaro mondo;
 e senza cura aver d'alcun riposo
 136 salimmo sù, el primo e io secondo,
 tanto ch'i' vidi de le cose belle
 che porta 'l ciel, per un pertugio tondo.
 139 E quindi uscimmo a riveder le stelle.

109 You were on that side while I descended; when
 turned, you passed the point toward which the
 weights all move from every direction.
 112 And now you are beneath the hemisphere
 opposite the one covered by the dry land, and un-
 whose high point died
 115 the man who was born and lived without sin; you
 have your feet on a little sphere that makes the out-
 face of the Judecca.
 118 Here it is morning, when there it is evening; and
 this one, who gave us a ladder with his fur, is still
 fixed as he was earlier.
 121 On this side he fell down from Heaven; and the
 dry land, which previously extended over here, for
 fear of him took the sea as a veil,
 124 and came to our hemisphere; and perhaps what
 does appear on this side left this empty space in
 order to escape from him, and fled upward."
 127 There is a place down there, removed from
 Beelzebub as far as the width of his tomb, known
 by sight, but by the sound
 130 of a little stream that descends through a hole in
 rock eroded by its winding course, and it is not
 steep.
 133 My leader and I entered on that hidden path to
 return to the bright world; and, without taking
 care for rest at all,
 136 up we climbed, he first and I second, until I saw
 the beautiful things the heavens carry, through a
 round opening.
 139 And thence we came forth to look again at the
 stars.



NOTES

1–7. *Vexilla regis . . . such an edifice there*: The first, preliminary view of Satan, too distant to be made out clearly in the darkness. He is compared to a mill (another image of the harvest, traditionally associated with the Last Judgment; cf. the note to 32.4). Compare the pilgrim's first view of the giants (31.19–27).

1–2. *Vexilla regis prodeunt inferni toward us*: “The standards of the king of Hell go forth toward us.” The first three Latin words of line 1 are the opening of a hymn by Venantius Fortunatus (535–600) in praise of the Cross:

Vexilla regis prodeunt,
fulget crucis mysterium
quo carne carnis conditor
suspensus est patibulo.

[The standards of the king go forth:
the mystery of the Cross shines,
by which, in the flesh, the creator of flesh
was hung upon the gibbet.]

The *vexillum* (from *veho* [to transport]) was the standard of a Roman legion, carried into battle. In the hymn, the word refers to the crosses carried in processions; Virgil's satirical application of it to Satan (the reference is to his wings, lines 46–52) emphasizes the fact that Satan is immobilized and alludes to the traditional idea that his punishment is a debased parody of the Crucifixion (see the notes to lines 39–45, 54, and 70–93, and Additional Note 16). The hymn was sung at feasts of the Cross (November 14, May 3) and at vespers (it is now evening) during the last weeks of Lent.

5. *when our hemisphere is all night*: When it is midnight in Jerusalem, in Dante's thinking, it is night over all the hemisphere of land, which extends from the Ganges to Gibraltar (180 degrees of longitude, in his geography; Jerusalem is its midpoint [Figure 8]). As Virgil will observe in line 68, “night,” the ideal point of midnight, circling opposite the sun, “is rising” (that is, the sun is setting), always in Jerusalem.

6–7. *a mill . . . such an edifice*: The dimly perceived waving of Satan's wings seems like the turning sails of a windmill. Windmills were common in the Tuscan landscape (cf. 23.46–48 and note). Dante's word for “building” (*dificio*, edifice) could be used of almost any large structure: a stone building, a siege tower, a machine like a windmill, a ship or part of a ship (the flax brake in line 56 is called a *dificio* in L'Ottimo). The term strengthens the connection with the giants, first perceived as towers.

10. *fearfully I set it in meter*: Compare *Aen.* 2.204: “horresco referens” [I shudder to relate it]; said of the approach of the serpents that killed Laocoön (see 25.7 and note).

11. *the shades were all covered*: The traitors in this last zone of Cocytus, Judecca (named for Judas; see line 117), are wholly embedded in the ice; they can make no sound, nor can Satan, his mouth being otherwise engaged (line 55).

12. *like straws in glass*: Cassell (1984) links this detail to Satan described as a windmill in line 6: the traitors are the “chaff,” “straw,” “cockles,” or “tares” that are rejected at the harvest (cf. Matt. 13.30–40; Augustine, *City of God* 20.9).

18. *the creature who had once been beautiful*: Satan had been called Lucifer [Light-bearer], because he was the most beautiful of the angels.

20. *Behold Dis*: “Dis” names both Satan (11.65 and 12.39) and the lower Hell (8.68; see *Aen.* 6.127): conflating the names contributes to the tification of the body of Satan with the infernal Earthly City (see Addition 2). The expression *Ecco Dite* also parodies the presentation of Christ to (John 19.5): “Ecce homo” [Behold the man].

21. *you must arm yourself with courage*: Echoing the entry into Hell (3.13–15, with note).

22–27. *How then I became . . . deprived of both*: The last of the addresses to the reader in the *Inferno* (see the note to 8.94–96). In the dialectical metaphysics to which Dante subscribed, evil is not a positive quality, a defect, a lack of good, thus of being. That Satan is the most evil of c:

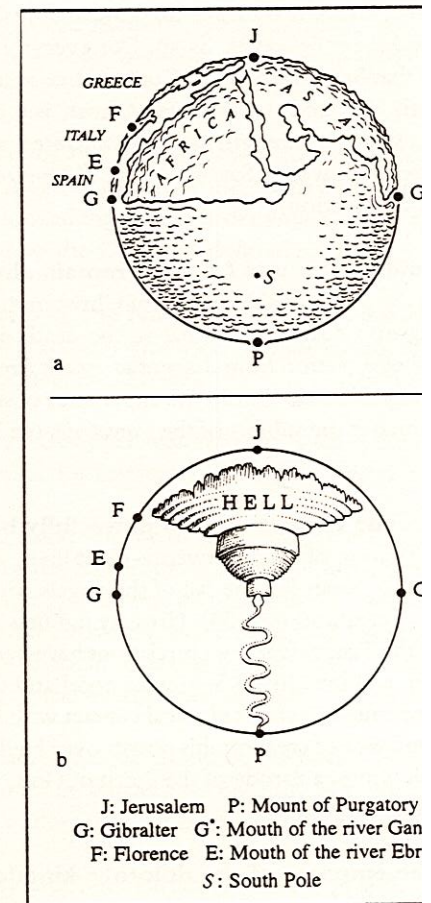


Figure 8. The relative positions of Gibraltar, Jerusalem, the Ganges, and Purgatory.

means for Dante that he possesses the least reality; insofar as he does have positive existence, however, Satan, like everything else, is good (for Dante, this means that Satan carries out God's justice and, in his elaborate, parodic parallels with God and the crucified Christ, is a chief "sign" of the divine). The pilgrim's loss of strength when confronted with Satan expresses in part the paradoxical power of Satan's "lack" ("deprived" in line 27 alludes to the idea of evil as privation).

25. I did not die and I did not remain alive: This moment is the culmination of the penitential imitation of Christ in the descent into Hell, symbolically the pilgrim's death to sin, that is, the death of the "old man," leading to the reversal of direction from descent to ascent (from the descent in humility to the ascent in justification, from the experience of sin to the recovery of original justice, which is the subject of the *Purgatorio*; see Freccero 1965b) (see the note to 1.91).

28–67. The emperor . . . so powerfully built: After the careful, suspenseful preparation of the first twenty-eight lines, we now have the full, formal description of Satan (on the fall of the angels, see 3.7, with note). He is now the ugliest of creatures (line 34). His very ugliness is parodic of God: his three faces parody the Trinity (various correlations have been offered between God's power, wisdom, and love [see 3.5–6, with note] and the colors of Satan's three faces); he is suspended, without physical contact with his "realm," in a parody of God's transcendence of creation; his power over Hell is maintained through the wind from his wings, a parody of the Spirit of God, which in Gen. 1.2 "moved over the face of the waters."

28. The emperor of the dolorous kingdom: God is "that emperor who reigns on high" (1.124), "the king of the universe" (5.91). For the "dolorous [*doloroso*] kingdom," compare 3.1 "the grieving [*dolente*] city," and 3.2 "the eternal sorrow [*dolore*]."

29. at the mid-point of his breast: Compare this to the giants (31.33, 43) and Farinata (10.33); as Cassell (1984) observes, this connects Satan, like Farinata, with the iconography of baptism (see the note to 10.33).

30–31. I am more to be compared with a giant than the giants with his arms: This proportion yields a Satan towering about 600 to 1,300 feet (50 to 100 stories) over the ice. Even using the smaller dimensions, the pilgrim obviously would not be able to see detail on human figures (lines 55–69) at such distances; this is not realism.

35. when he lifted his brow against his Maker: When he rebelled (see 10.35–36, with note).

36. well must all grieving proceed from him: The use of the term *procedere* alludes to the Neoplatonic terminology whereby the universe is the res "procession" from the One.

39–45. crimson . . . cataracts of the Nile: All three are related to the crucified Christ: the crimson, to his blood; the off-white, to his flesh; the blue, to his bruises. Freccero (1965b) showed that Dante is drawing here on a well-established tradition of "the devil on the Cross" (*diabolus in patibulo*).

45. from beyond the cataracts of the Nile: From Ethiopia; the falls flow from the upper to the lower Nile (cf. 16.105, with note). For the exceptional ties of the Nile, see the note to *Purg.* 28.121–33.

46–52. Beneath each one . . . Cocytus was frozen: Satan is the source of sin: pride, impotence, ignorance, and hate, as the Trinity is of Power, Wisdom, and Love.

46–48. wings . . . sea-going sails: For the devils as birds, see 21.29–33; 22.112–44, with notes. Satan was the highest of the seraphs, the highest of the angels, which have six wings (Is. 6.2): "the one had six wings . . . with two covered his face, and with two they covered his feet, and with two they covered his wings" (cf. Apoc. 4.8). Wings as sails link Satan to Icarus (cf. note to 17.106–107) and Ulysses (cf. 26.125, with note), typical overreachers. See also 31.145, with note.

49. like a bat's: In Aesop's fable, the bat, punished for having betrayed birds to the land animals, becomes an outcast, neither fully bird nor fully animal, neither of the day nor of the night: a creature of twilight.

54. the tears and the bloody slobber: Parodying the blood and water that flowed from the pierced side of Christ (John 19.34); compare "Vexilla line 12: "manavit unda et sanguine" [blood and water flowed], and the tears of the Old Man of Crete, which become the rivers of Hell (14.112–17).

56. in the manner of a scutch: The scutch or flax-brake has a hinged wooden paddle fitting into a slotted piece beneath it. Raw flax, placed between the pieces, is crushed when the paddle descends, separating woody parts from the strands that can be combed and spun into linen. The scutch was a recent invention (the first recorded examples are from Holland in the early fourteenth century). The Italian word (*maciulla*) is usually considered a diminutive of *mola* (see also the mill (lines 6–7); the scutch, too, is a harvest implement).

61–67. That soul . . . powerfully built: The three souls in Satan's body are obviously thought to be receiving the worst punishments in Hell, after those who betrayed Christ (Judas) and Julius Caesar (Brutus and Cassius). This correlation derives from the familiar one between Church and Empire, the

of God's providential ordering of history since the beginning (see 2.13–31, with notes). Dante thought of the empire as entrusted with governing all men, just as Christ redeemed all men, and he thought of Julius Caesar as chosen to be the first emperor.

The spectacle of the devil eating damned souls (and often excreting them, too) is frequent in journeys to the other world (Morgan 1990) and visual representations of Hell (Hughes 1968); in the Florentine Baptistery, Satan's three heads (two of them snake's heads) are eating sinners in the manner imagined here. The parodic relation to the Eucharist is obvious. Dante is also associating Satan and Cocytus with the Saturn of mythology, who devoured his children, and the planet Saturn, which is responsible for floods, freezing, and death, and which inclines men toward treachery (see the note to 13.143–50, Rabuse 1958, and Durling and Martinez 1990).

That only in Cocytus, the very bottom of Hell, we find its emperor (34.1) is probably the most important single instance of the inversion and Babel-like confusion of Hell. Like Satan himself, Hell is many-headed: the pilgrim and Virgil entered by a speaking (inscribed) Hellmouth in Canto 3, Limbo and the circle of the lustful are versions of the human head, and Satan is the titular head of the realm (see the note to lines 70–93).

63. his head inside . . . his legs outside: Judas Iscariot is distinguished from Brutus and Cassius by having his head and upper body in Satan's maw: perhaps reflecting John 13.27 (Gmelin): "and after the morsel [the Last Supper], Satan entered into him" (see the note to 33.124–33), and that he hanged himself (cf. the note to 13.107, and cf. the position of the damned popes, 19.22–24).

65. Brutus: Marcus Junius Brutus, a Stoic and disciple of Cato (see 14.13–15, with note), obtained pardon and preferment from Caesar after the civil war. With Cassius he led the conspiracy to assassinate Caesar in 44 B.C.

66. does not say a word: Brutus restrains evidence of his suffering, as a Stoic should; or perhaps his is a "brutish" silence; note the topic of silence.

67. Cassius: Gaius Cassius Longinus, like Brutus, was pardoned by Caesar after the civil war. After Caesar's death, he and Brutus fought Octavian and Mark Antony at Philippi; Octavian and Antony won when Cassius, mistakenly thinking the battle lost, had himself killed. There is no good explanation of why Cassius is "powerfully built," unless as a physical counterpart to Brutus's stoicism.

68. the night is rising again: See the note to line 5. If night is rising for the hemisphere of land, we have reached the end of the first full day of the journey, the evening of Holy Saturday; the pilgrim and Virgil entered Hell on the evening of Good Friday (cf. 2.1 and 21.112–14, with notes).

70–93. As it pleased him . . . that I had passed: In making Satan his way out of Hell, Dante audaciously combines several notions that un his treatment of the pilgrim's journey. First, Satan's punishment is an ana of the Crucifixion (see the note to lines 39–45): thus Satan can be made to for Christ and the Cross. As in 12.31–45 (see note), Christ is "the Way." ond, the pilgrim's journey is an imitation of Christ; in the climb down and up Satan, the travelers enact an imitation of Zachaeus's climbing of the syc to see Christ enter Jerusalem (Luke 19.3–4). This was regularly interpreted analogue of the Crucifixion (since Christ climbed the Cross, in the me conception; see also the note to lines 39–45). The midpoint of the cosmo ten compared with the point of intersection of the Cross in commentari Romans 8.38–39; see the note to 8.82–117) is the place of conversion. I course the power of the Cross that enables the travelers to use Satan's fu ladder (Freccero 1965b). See Additional Note 16.

At line 70, the exact midpoint of the canto, the wayfarers begin the down Satan's flank to the broadest part of the hips; there Virgil reverses c tion, so that his head is now toward Satan's legs; since he has by now passe central point, he is climbing away from the center; but the pilgrim thinks climbing up into Hell. Brown (1959) pointed out that this point correspor Satan's anus.

75. between the thick hair and the frozen crust: Satan does not touc ice: he is suspended, with the weight of the cosmos holding him in plac the note to lines 28–67, and line 123).

79. shanks: The same word used of the inverted popes, 19.45. Wheth [he] (line 79) refers to Satan or to Virgil has been disputed (see Hatcher and 1970).

82. by such stairs: The tufts of Lucifer's fur (*vello*, line 74); shaggy fur regular feature of medieval devils. The image of stairs (with the same rhym the same line numbers) is used for the ride on Geryon, 17.82; compare 34 In 24.55, it was made clear that the stairway or ladder is a major symbol c *Comedy*, expressing the hierarchical structure of the universe and the stag the pilgrim's way through it.

90. I saw that he extended his legs upward: Having passed the central p the travelers now see Satan from the other side. Still in line with Jerusalem, are now directly under the antipodes of Jerusalem, the mountain of Purg (at the center of the hemisphere of water, which does not coincide with the S ern Hemisphere, as the hemisphere of land does not coincide with the N ern; at the antipodes of Jerusalem, the mountain of Purgatory would in me terms be at 144°45' W, 31°45' S, some thousand miles south of the Marqu (Figure 8).

96. already the sun has reached mid-tierce: At line 68, it was evening, about 6:00 P.M., Jerusalem time. Now, since the wayfarers are in the opposite hemisphere, it is morning, and the sun, not mentioned as the indicator of time since Canto 1, has reached the point in the sky corresponding to about 8:30 A.M. (for the so-called canonical hours, see *Purg.* 1.1–9, with notes).

100–126. Before I am uprooted . . . and fled upward: The pilgrim asks three questions: where is the ice? why is Satan upside down? and how can it be morning? All three derive from the pilgrim's confusion of hemispheres, as Virgil points out in his reply.

106–26. You imagine . . . fled upward: Virgil explains that the pilgrim is now under the zenith opposite to that of Jerusalem, under which ("under whose high point," i.e., zenith) Christ was crucified (lines 114–15). Jerusalem was thought the center of the hemisphere of land (after Ezek. 5.5: "I have set her in the midst of the nations"). The shift in hemispheres explains the change in time (cf. line 68).

Virgil goes on to explain (lines 121–26) that there was once land in what is now the hemisphere of water, but that at Satan's approach (line 123) it fled to the other hemisphere, entirely covering the other hemisphere with dry land (lines 123–24), whereas the more southerly hemisphere remained almost entirely water (see 26.117 and the note to 26.126). "What does appear on this side" refers to the mountain of Purgatory, whose matter, Virgil speculates, may have come from the cavity where they stand ("this empty space," line 125; cf. lines 97–99).

108. this evil worm that gnaws the world: Virgil's image makes the earth seem an apple, with Satan the worm within it; see 6.22 for Cerberus, "the great worm."

110–11. the point . . . from every direction: The fourth mention of this point in the *Inferno* (the others are 11.64, 32.2–3, and 73–74), and the third mention of the weights.

115. the man who was born and lived without sin: This is the last of the periphrastic references to Christ in Hell, where he is never named directly, except by the pilgrim in 19.91; Virgil's description of Christ once again omits his divinity (see the notes to 4.53 and 12.31–45 and Additional Note 16).

117. Judecca: Judecca (see line 11, with note) is not named within Hell.

121. on this side he fell down from Heaven: Dante imagines Satan falling from the zenith of the mountain of Purgatory to the center of the earth. Dante believed in absolute directions (up, down, left, right); Satan must have fallen in the absolute downward direction. (This is a version of Plato's and Aristotle's doctrine of absolute directions; see Freccero 1959.)

130–33. a little stream . . . hidden path: Since the rivers of Hell derive from the Old Man of Crete (14.112–20), this stream probably derives from that of the Earthly Paradise (see *Purg.* 28.25). Many rivers (e.g., the Nile, the Tiber, and the Sicily) were thought to travel large distances underground.

136. up we climbed: Dante's freedom with chronology is evident, since the climb takes as long as the descent (twenty-four hours).

137–38. the beautiful things . . . through a round opening: Cf. Ugolino's sightings of the moon through the narrow opening in his tower (13.55), and see 1.37–40. Note the contrast between the "beautiful things" (light) and Lucifer, named after the "morning star" (cf. Is. 14.12).

139. to look again at the stars: In the open air at last, after the constant confinement of Hell, they are able to see the chief beauty of the cosmos (compare Psalm 8.4–5 (as translated from the Vulgate):

For I will behold thy heavens, the works of thy fingers: the moon and the stars which thou hast founded. What is man that thou art mindful of him, or the son of man that thou visitest him?

Each of the three *cantiche* of the poem ends with the word *stelle*.