

OSIDE CLASSIC · A BEDSIDE CLASSIC · A BEDSIDE CLASSIC · A BEDSIDE CLASSIC ·

THE DIVINE COMEDY



by **Dante Alighieri**

Translated by **H. W. Longfellow**

Illustrated by **Gustave Dore**

神曲·地狱篇

[意] 但丁 著

[美] H. W. 朗费罗 译

[法] 古斯塔夫·多雷 绘画



Liaoning People's Publishing House, China

辽宁人民出版社



CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC • A BEDSIDE CLASSIC

THE DIVINE COMEDY INFERNO

by Dante Alighieri
Translated by H. W. Longfellow
Illustrated by Gustave Dore



Liaoning People's Publishing House, China

图书在版编目 (CIP) 数据

神曲·地狱篇 = The Divine Comedy · Inferno: 英文/ (意)
但丁 (Dante, A.) 著. —沈阳: 辽宁人民出版社, 2013.8
(2014.3重印)

(最经典英语文库)

ISBN 978-7-205-07683-2

I. ①神… II. ①但… III. ①英语—语言读物 ②史诗—
意大利—中世纪 IV. ①H319.4: I

中国版本图书馆CIP数据核字 (2013) 第166245号

出版发行: 辽宁人民出版社

地址: 沈阳市和平区十一纬路25号 邮编: 110003

电话: 024-23284321 (邮购) 024-23284324 (发行部)

传真: 024-23284191 (发行部) 024-23284304 (办公室)

<http://www.lnpph.com.cn>

印刷: 辽宁一诺广告印务有限公司

幅面尺寸: 105mm × 175mm

印张: 5.125

字数: 100千字

出版时间: 2013年8月第1版

印刷时间: 2014年3月第2次印刷

责任编辑: 张放

封面设计: 琥珀视觉

责任校对: 吉拉

书号: ISBN 978-7-205-07683-2

定价: 12.00元



*The Bedside Classics
of
World Literature, Philosophy and Psychology*

Designed to make all English classic works available to all readers, *The Bedside Classics* bring you the world's greatest literature, philosophy, psychology—books that have stood the test of time—at specially low prices. These beautifully designed books will be proud additions to your bookshelf. You'll want all these time-tested classics for your own reading pleasure. The first set of the first 15 *Bedside Classics* includes:

<i>Wake-robin</i> by John Burroughs	¥ 10.00
<i>1984</i> by George Orwell	¥ 18.00
<i>The Great Gatsby</i> by F. Scott Fitzgerald	¥ 10.00
<i>Adventures of Huckleberry Finn</i> by Mark Twain	¥ 18.00
<i>Sister Carrie</i> by Theodore Dreiser	¥ 26.00
<i>Emma</i> by Jane Austen	¥ 26.00
<i>Tess of the d'Urbervilles</i> by Thomas Hardy	¥ 24.00
<i>The Adventures of Sherlock Holmes</i> by Arthur Conan Doyle	¥ 18.00
<i>The Call of the Wild + White Fang</i> by Jack London	¥ 18.00
<i>Sons and Lovers</i> by D. H. Lawrence	¥ 26.00
<i>Of Human Bondage</i> by William Somerset Maugham	¥ 35.00
<i>The Divine Comedy · Inferno</i> by Dante Alighieri	¥ 12.00
<i>Dream Psychology + A Young Girl's Diary</i> by Sigmund Freud	¥ 22.00
<i>Thus Spake Zarathustra + Beyond Good and Evil</i> by Friedrich Nietzsche	¥ 26.00
<i>Ulysses(I and II)+(III)</i> by James Joyce	¥ 36.00

For the online order, please use the 2-dimensional bar code on the back cover, or visit the publisher's web-side. Or if you have any suggestions, please go to the publisher's weibo: <http://weibo.com/lrs2009>, or call 024-23284321.

Dante Alighieri

Dante Alighieri (1265–1321) was a major Italian poet of the Middle Ages. His *Divine Comedy*, originally called *Commedia* and later called *Divina* by Boccaccio, is widely considered the greatest literary work composed in the Italian language and a masterpiece of world literature.

In Italy he is known as *il Sommo Poeta* (“the Supreme Poet”) or just *il Poeta*. He, Petrarch and Boccaccio are also known as “the three fountains” or “the three crowns”. Dante is also called the “Father of the Italian language”.

General Preface

Millions of Chinese are learning English to acquire knowledge and skills for communication in a world where English has become the primary language for international discourse. Yet not many learners have come to realize that the command of the English language also enables them to have an easy access to the world literary classics such as Shakespeare's plays, Shelley's poems, Mark Twain's novels and Nietzsche's works which are an important part of liberal-arts education. The most important goals of universities are not vocational, that is, not merely the giving of knowledge and the training of skills.

In a broad sense, education aims at broadening young people's mental horizon, cultivating virtues and shaping their character. Lincoln, Mao Zedong and many other great leaders and personages of distinction declared how they drew immense inspiration and strength from literary works. As a matter of fact, many of them had aspired to become writers in their young age. Alexander the Great (356-323 B.C.) is said to take along with him two things, waking or sleeping: a book and a dagger, and the book is *Iliad*, a literary classic, by Homer. He would put these two much treasured things under his pillow when he went to bed.

Today, we face an unprecedented complex and changing world. To cope with this rapid changing world requires not only communication skills, but also adequate knowledge of cultures other than our own home culture. Among the most important developments in present-day global culture is the ever increasing cultural exchanges and understanding between different nations and peoples. And one of the best ways to know foreign cultures is to read their literary works, particularly their literary classics, the soul of a country's culture. They also give you the best language and the feeling of sublimity.

Liaoning People's Publishing House is to be congratulated for its foresight and courage in making a new series of world literary classics available to the reading public. It is hoped that people with an adequate command of the English language will read them, like them and keep them as their lifetime companions.

I am convinced that the series will make an important contribution to the literary education of the young people in china. At a time when the whole country is emphasizing "spiritual civilization", it is certainly a very timely venture to put out the series of literary classics for literary and cultural education.

Zhang Zhongzai

Professor

Beijing Foreign Studies University

July, 2013 Beijing

总 序

经典名著的语言无疑是最凝练、最优美、最有审美价值的。雪莱的那句“如冬已来临，春天还会远吗？”让多少陷于绝望的人重新燃起希望之火，鼓起勇气，迎接严冬过后的春天。徐志摩一句“悄悄的我走了，正如我悄悄的来；我挥一挥衣袖，不带走一片云彩”又让多少人陶醉。尼采的那句“上帝死了”，又给多少人以振聋发聩的启迪作用。

读经典名著，尤其阅读原汁原味作品，可以怡情养性，增长知识，加添才干，丰富情感，开阔视野。所谓“经典”，其实就是作者所属的那个民族的文化积淀，是那个民族的灵魂缩影。英国戏剧泰斗莎士比亚的《哈姆雷特》和《麦克白》等、“意大利语言之父”的但丁的《神曲》之《地狱篇》《炼狱篇》及《天堂篇》、爱尔兰世界一流作家詹姆斯·乔伊斯的《尤利西斯》及《一个艺术家的肖像》等、美国风趣而笔法超一流的著名小说家马克·吐温的《哈克历险记》以及《汤姆索亚历险记》等，德国著名哲学家尼采的《查拉图斯特拉如是说》及《快乐的科学》等等，都为塑造自己民族的文化积淀，做出了永恒的贡献，也同时向世界展示了他们所属的民族的优美剪影。

很多著名领袖如林肯、毛泽东等伟大人物，也都曾从经典名著中汲取力量，甚至获得治国理念。耶鲁大学教授查尔斯·希尔曾在题为《经典与治国理念》的文章，阐述了读书与治国之间的绝妙关系。他这样写道：

“在几乎所有经典名著中，都可以找到让人叹为观止、深藏其中的治国艺术原则。”

经典名著，不仅仅有治国理念，更具提升读者审美情趣的功能。世界上不同时代、不同地域的优秀经典作品，都存在一个共同属性：歌颂赞美人间的真善美，揭露抨击世间的假恶丑。

读欧美自但丁以来的经典名著，你会看到，西方无论是在漫长的黑暗时期，抑或进入现代进程时期，总有经典作品问世，对世间的负面，进行冷峻的批判。与此同时，也有更多的大家作品问世，热情讴歌人间的真诚与善良，使读者不由自主地沉浸于经典作品的审美情感之中。

英语经典名著，显然是除了汉语经典名著以外，人类整个进程中至关重要的文化遗产的一部分。从历史上看，英语是全世界经典阅读作品中，使用得最广泛的国际性语言。这一事实，没有产生根本性变化。本世纪相当长一段时间，这一事实也似乎不会发生任何变化。而要更深入地了解并切身感受英语经典名著的风采，阅读原汁原味的英语经典作品的过程，显然是必不可少的。

辽宁人民出版社及时并隆重推出“最经典英语文库”系列丛书，是具有远见与卓识的出版行为。我相信，这套既可供阅读，同时也具收藏价值的英语原版经

典作品系列丛书，在帮助人们了解什么才是经典作品的同时，也一定会成为广大英语爱好者、大中学生以及学生家长们的挚爱的“最经典英语文库”。

北京外国语大学英语学院
北外公共外交研究中心
欧美文学研究中心主任
全国英国文学学会名誉会长

张中载 教授
2013年7月于北京

Is this book for you?

一个战士的梦幻现实巨著

14世纪初，意大利的威尼斯、佛罗伦萨、米兰等地的工商业经济日益繁荣。资本主义因素开始出现，但发展不平衡。强大的资产阶级，依靠人民的力量，推翻了封建统治，取得了自治权，建立了城邦共和国。罗马教皇和神圣罗马帝国皇帝，为了统治意大利，进行着长期的斗争。各个城市内部阶层的矛盾和斗争也异常尖锐。

但丁（1265-1321）就是站在中世纪与近代历史交叉口的诗人。他出生于佛罗伦萨一个小贵族家庭，早年拜师学拉丁文、诗学、修辞学、古典文学，对绘画、舞蹈、哲学也颇有造诣，是当时最博学的人之一。早年积极参加政治活动和反封建贵族的斗争，获胜后曾被选为佛罗伦萨的行政官。后因其所属党派斗争失败被判处终身流放，但期间一直同教皇作斗争，拒绝屈服，最终客死他乡。

《神曲》，是但丁1307年至1321年被放逐期间写的一部长诗。全诗分为三部：《地狱篇》、《炼狱篇》和《天堂篇》。每部33首，最前面增加一首序诗，共100首，描绘了诗人但丁在维吉尔和贝阿特丽采的指引下，幻游地狱、炼狱、天堂三界的故事。

此次，“最经典英语文库”先出版的是最有名的《地狱篇》。

《神曲》一直被认为是欧洲最伟大文学作品，也是

世界最重要的文学作品之一。从思想性和艺术性来说，《神曲》的确是一部划时代意义的巨著。俄国批评家别林斯基说它反映了“自己时代精神生活的全部深度”。

美国19世纪著名诗人朗费罗，早对《神曲》情有独钟，于是，他拿起手中的笔，通过精准的理解，将其翻译成英语。现在这部朗费罗英译本，已成为英语世界里的精品。人们通过阅读这部译本，来了解但丁，了解“地狱”、了解“炼狱”、了解“天堂”。现在，呈现给您的，就是这部翻译精准的英译本，但丁《神曲》里的第一篇《地狱篇》。

如果您是英文爱好者中的一员，希望您通过阅读英语原文，来欣赏这部关于大自然的“神曲”，这无疑是种无法替代的精神享受。

如果您是学生家长，建议您给上中学或大学的孩子准备一套“最经典英语文库”，放在书架上。它们是永远不会过时的精神食粮。

如果您是正在学习的大中学生，也建议您抽空读读这些经时间检验的人类精神食粮文库里最经典的精品。一时读不懂不要紧，先收藏起来，放进您的书架里，等您长大到某个时候，您会忽然发现，自己开始能读，而且读懂了作品的字里行间意义时，那种喜悦感，是无法言述的，也是无与伦比的。您可能也会因此对走过的人生，有更深刻的感悟与理解。

关于这套图书的装帧设计与性价比：完全按欧美出版规则操作，从图书开本，到封面设计，从体例版式，到字体选取，但价钱却比欧美原版图书便宜三分之二，甚至更多。因此，从性价比看，它们也是最值得收藏的。

CONTENTS

Inferno: Canto 1 / 1	Inferno: Canto 19 / 121
Inferno: Canto 2 / 9	Inferno: Canto 20 / 127
Inferno: Canto 3 / 16	Inferno: Canto 21 / 131
Inferno: Canto 4 / 23	Inferno: Canto 22 / 138
Inferno: Canto 5 / 30	Inferno: Canto 23 / 146
Inferno: Canto 6 / 36	Inferno: Canto 24 / 153
Inferno: Canto 7 / 42	Inferno: Canto 25 / 160
Inferno: Canto 8 / 48	Inferno: Canto 26 / 166
Inferno: Canto 9 / 56	Inferno: Canto 27 / 172
Inferno: Canto 10 / 64	Inferno: Canto 28 / 177
Inferno: Canto 11 / 70	Inferno: Canto 29 / 184
Inferno: Canto 12 / 75	Inferno: Canto 30 / 191
Inferno: Canto 13 / 83	Inferno: Canto 31 / 199
Inferno: Canto 14 / 91	Inferno: Canto 32 / 206
Inferno: Canto 15 / 98	Inferno: Canto 33 / 114
Inferno: Canto 16 / 103	Inferno: Canto 34 / 222
Inferno: Canto 17 / 108	
Inferno: Canto 18 / 115	

INFERNO

Inferno: Canto 1

Midway upon the journey of our life
I found myself within a forest dark,
For the straightforward pathway had been lost.

Ah me! how hard a thing it is to say
What was this forest savage, rough, and stern,
Which in the very thought renews the fear.

So bitter is it, death is little more;
But of the good to treat, which there I found,
Speak will I of the other things I saw there.

I cannot well repeat how there I entered,
So full was I of slumber at the moment
In which I had abandoned the true way.

But after I had reached a mountain's foot,
At that point where the valley terminated,
Which had with consternation pierced my heart,

Upward I looked, and I beheld its shoulders,
Vested already with that planet's rays
Which leadeth others right by every road.

Then was the fear a little quieted
That in my heart's lake had endured throughout
The night, which I had passed so piteously.

And even as he, who, with distressful breath,
Forth issued from the sea upon the shore,
Turns to the water perilous and gazes;

So did my soul, that still was fleeing onward,
Turn itself back to re-behold the pass
Which never yet a living person left.

After my weary body I had rested,
The way resumed I on the desert slope,
So that the firm foot ever was the lower.

And lo! almost where the ascent began,
A panther light and swift exceedingly,
Which with a spotted skin was covered o'er!

And never moved she from before my face,
Nay, rather did impede so much my way,
That many times I to return had turned.

The time was the beginning of the morning,
And up the sun was mounting with those stars
That with him were, what time the Love Divine

At first in motion set those beauteous things;
So were to me occasion of good hope,
The variegated skin of that wild beast,

The hour of time, and the delicious season;
But not so much, that did not give me fear
A lion's aspect which appeared to me.

He seemed as if against me he were coming
With head uplifted, and with ravenous hunger,
So that it seemed the air was afraid of him;

And a she-wolf, that with all hungerings
Seemed to be laden in her meagreness,



Dante before the lion in the dark wood