

## CANTO XII.

### ARGUMENT.

Dante being desired by Virgil to look down on the ground which they are treading, observes that it is wrought over with imagery exhibiting various instances of pride recorded in history and fable. They leave the first cornice, and are ushered to the next by an angel who points out the way.

WITH equal pace, as oxen in the yoke,  
I, with that laden spirit, journey'd on,  
Long as the mild instructor suffer'd me;  
But, when he bade me quit him, and proceed  
(For "Here," said he, "behoves with sail and oars  
Each man, as best he may, push on his bark"),  
Upright, as one disposed for speed, I raised  
My body, still in thought submissive bow'd.

I now my leader's track not loth pursued;  
And each had shown how light we fared along,  
When thus he warned me: "Bend thine eyesight down:  
For thou, to ease the way, shalt find it good  
To ruminate the bed beneath thy feet."

As, in memorial of the buried, drawn  
Upon earth-level tombs, the sculptured form  
Of what was once, appears (at sight whereof  
Tears often stream forth, by remembrance waked,  
Whose sacred stings the piteous often feel),  
So saw I there, but with more curious skill  
Of portraiture o'erwrought, whate'er of space  
From forth the mountain stretches. On one part  
Him I beheld, above all creatures erst  
Created noblest, lightning fall from heaven:  
On the other side, with bolt celestial pierced,  
Briareus; cumbering earth he lay, through dint



Of mortal ice-stroke. The Thymbræan god,<sup>1</sup>  
 With Mars,<sup>2</sup> I saw, and Pallas, round their sire,  
 Arm'd still, and gazing on the giants' limbs  
 Strewn o'er the ethereal field. Nimrod I saw:  
 At foot of the stupendous work he stood,  
 As if bewilder'd, looking on the crowd  
 Leagu'd in his proud attempt on Sennaar's plain.<sup>3</sup>

O Niobe! in what a trance of woe  
 Thee I beheld, upon that highway drawn,  
 Seven sons on either side thee slain. O Saul!  
 How ghastly didst thou look, on thine own sword  
 Expiring, in Gilboa, from that hour  
 Ne'er visited with rain from heaven, or dew.

O fond Arachne! thee I also saw,  
 Half spider now, in anguish, crawling up  
 The unfinish'd web thou weaved'st to thy bane.

O Rehoboam!<sup>4</sup> here thy shape doth seem  
 Lourcing no more defiance; but fear-smote,  
 With none to chase him, in his chariot whirl'd.

Was shown beside upon the solid floor  
 How dear Alcæon<sup>5</sup> forced his mother rate  
 That ornament, in evil hour received:  
 How, in the Temple, on Sennacherib<sup>6</sup> fell  
 His sons, and how a corpse they left him there.  
 Was shown the seath, and cruel mangling made  
 By Tomyris<sup>7</sup> on Cyrus, when she cried,

<sup>1</sup> *The Thymbræan god.*—Apollo. "Si modo, quem perhibes, pater est Thymbræus Apollo."  
*Virgil, Georgics*, iv. 323.

<sup>2</sup> *Mars.*—  
 "With such a grace,  
 The giants that attempted to scale heaven,  
 When they lay dead on the Phlegrean plain,  
 Mars did appear to Jove."  
*Beaumont and Fletcher, The Prophetess*  
 act ii., sc. 3.

<sup>3</sup> *Sennaar's plain.*—  
 "The builders such of Babel on the plain,  
 Of Sennaar."  
*Milton, Paradise Lost*, b. iii. 467.

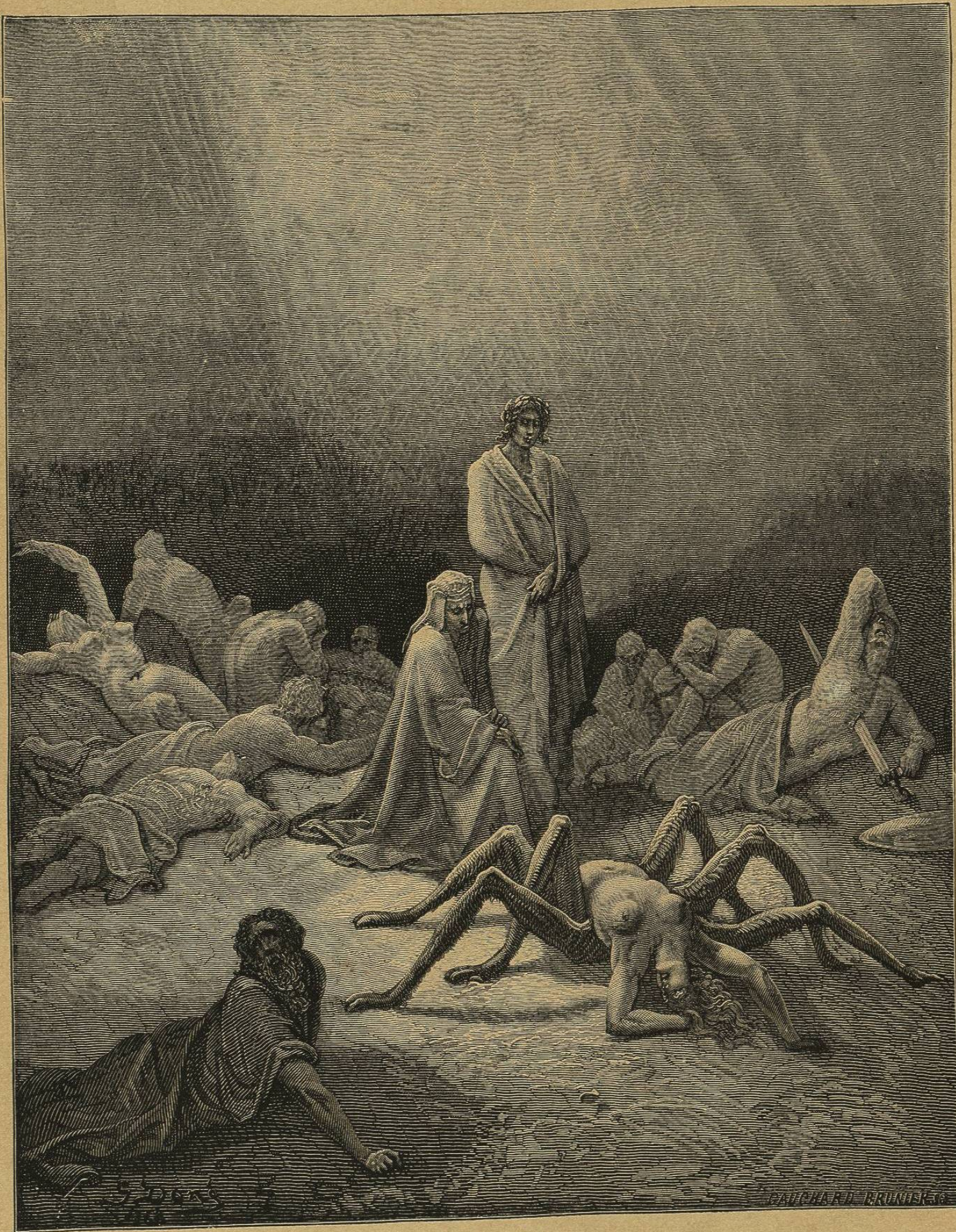
<sup>4</sup> *O Rehoboam.*—1 Kings xii. 18.

<sup>5</sup> *Alcæon.*—Virgil, "Æneid," lib. vi. 445; and  
 Homer, "Odyssey," xi. 325.

<sup>6</sup> *Sennacherib.*—2 Kings xix. 37.

<sup>7</sup> *Tomyris.*—"Caput Cyri amputatum in utrem humano sanguine repletum conjici Regina jubet cum hac exprobatone crudelitatis, Satia te, inquit, sanguine quem sitisti, cujusque insatiabilis semper fuisti."—*Justin.* lib. i., cap. 8.





O fond Arachne! thee I also saw,  
Half spider now, in anguish, crawling up  
The unfinish'd web thou weav'd'st to thy bane.  
*Canto XII., lines 39-41.*

"Blood thou didst thirst for: take thy fill of blood."  
Was shown how routed in the battle fled  
The Assyrians, Holofernes' slain, and e'en  
The relics of the carnage. Troy I mark'd  
In ashes and in caverns. Oh! how fallen,  
How abject, Ilion, was thy semblance there.

What master of the pencil or the style<sup>2</sup>  
Had traced the shades and lines, that might have made  
The subtlest workman wonder? Dead, the dead;  
The living seem'd alive: with clearer view,  
His eye beheld not, who beheld the truth,  
Than mine what I did tread on, while I went  
Low bending. Now swell out, and with stiff necks  
Pass on, ye sons of Eve! vale not your looks,  
Lest they descry the evil of your path.

I noted not (so busied was my thought)  
How much we now had circled of the mount;  
And of his course yet more the sun had spent;  
When he, who with still wakeful caution went,  
Admonish'd: "Raise thou up thy head: for know  
Time is not now for slow suspense. Behold,  
That way, an angel hasting towards us. Lo,  
Where duly the sixth handmaid<sup>3</sup> doth return  
From service on the day. Wear thou, in look  
And gesture, seemly grace of reverent awe;  
That gladly he may forward us aloft.  
Consider that this day ne'er dawns again."

Time's loss he had so often warned me 'gainst,  
I could not miss the scope at which he aim'd.

The goodly shape approach'd us, snowy white  
In vesture, and with visage casting streams

<sup>1</sup> Holofernes.—Judith xiii.

<sup>2</sup> What master of the pencil or the style.—

"Inimitable on earth  
By model, or by shading pencil drawn."

*Milton, Paradise Lost, b. iii. 509.*

<sup>3</sup> Where duly the sixth handmaid.—Compare  
canto xxii. 116.



Of tremulous lustre like the matin star.  
His arms he open'd, then his wings; and spake:  
"Onward! the steps, behold, are near; and now  
The ascent is without difficulty gain'd."

A scanty few are they, who, when they hear  
Such tidings, hasten. O ye race of men!  
Though born to soar, why suffer ye a wind  
So slight to baffle ye? He led us on  
Where the rock parted; here, against my front,  
Did beat his wings; then promised I should fare  
In safety on my way. As to ascend  
That steep, upon whose brow the chapel stands<sup>1</sup>  
(O'er Rubaconte, looking lordly down  
On the well-guided city<sup>2</sup>), up the right  
The impetuous rise is broken by the steps  
Carved in that old and simple age, when still  
The registry<sup>3</sup> and label rested safe;  
Thus is the acclivity relieved, which here,  
Precipitous, from the other circuit falls:  
But, on each hand, the tall cliff presses close.

As, entering, there we turn'd, voices, in strain  
Ineffable, sang: "Blessed<sup>4</sup> are the poor  
In spirit." Ah! how far unlike to these  
The straits of hell: here songs to usher us,  
There shrieks of woe. We climb the holy stairs:  
And lighter to myself by far I seem'd  
Than on the plain before; whence thus I spake:  
"Say, master, of what heavy thing have I  
Been lighten'd; that scarce aught the sense of toil

<sup>1</sup> *The chapel stands.*—The church of San Miniato in Florence, situated on a height that overlooks the Arno, where it is crossed by the bridge Rubaconte, so called from Messer Rubaconte da Mandella of Milan, chief magistrate of Florence, by whom the bridge was founded in 1237. See G. Villani, lib. vi., cap. xxvii.

<sup>2</sup> *The well-guided city.*—This is said ironically of Florence.

<sup>3</sup> *The registry.*—In allusion to certain instances of fraud committed in Dante's time with respect to the public accounts and measures. See "Paradise," canto xvi. 103.

<sup>4</sup> *Blessed.*—"Blessed are the poor in spirit, for theirs is the kingdom of heaven."—Matt. v. 3.

Affects me journeying?" He in few replied:  
"When sin's broad characters,<sup>1</sup> that yet remain  
Upon thy temples, though well nigh effaced,  
Shall be, as one is, all clean razed out;  
Then shall thy feet by heartiness of will  
Be so o'ercome, they not alone shall feel  
No sense of labour, but delight much more  
Shall wait them, urged along their upward way."

Then like to one, upon whose head is placed  
Somewhat he deems not of, but from the becks  
Of others, as they pass him by; his hand  
Lends therefore help to assure him, searches, finds,  
And well performs such office as the eye  
Wants power to execute; so stretching forth  
The fingers of my right hand, did I find  
Six only of the letters, which his sword,  
Who bare the keys, had traced upon my brow.  
The leader, as he mark'd mine action, smiled.

<sup>1</sup> *Sin's broad characters.*—Of the seven P's, that denoted the same number of sins (Peccata) whereof he was to be cleansed (see canto ix. 100), the first

had now vanished, in consequence of his having passed the place where the sin of pride, the chief of them, was expiated.