

And in Faenza yon Bernardin¹ sprouts,
A gentle cyon from ignoble stem.
Wonder not, Tuscan, if thou see me weep,
When I recall to mind those once loved names,
Guido of Prata,² and of Azzo him
That dwelt with us;⁴ Tignoso⁵ and his troop,
With Traversaro's house and Anastagio's⁶
(Each race disherited); and beside these,
The ladies⁷ and the knights, the toils and ease,
That witch'd us into love and courtesy;⁸
Where now such malice reigns in recreant hearts.
O Brettinoro!⁹ wherefore tarriest still,

Casino MS. entirely change the sense of these two lines. There is a mark of interrogation added to each; and by way of answer to both there is written, "Quasi dicat numquam." Fabro is made a proper name, and it is said of him: "Iste fuit Dom. Faber de Lambertacis de Bononia;" and Benvenuto da Imola calls him "Nobilis Miles." I have not ventured to alter the translation so as to make it accord with this interpretation, as it must have been done in the face, I believe, of nearly all the editions, and, as far as may be gathered from the silence of Lombardi, of the MSS. also which that commentator had consulted. But those who wish to see more on the subject are referred to Monti's "Proposta," tom. iii., parte 2, under the word "Rallignare."

¹ *Yon Bernardin*.—Bernardin di Fosco, a man of low origin, but great talents, who governed at Faenza.

² *Prata*.—A place between Faenza and Ravenna.

³ *Of Azzo him*.—Ugolino, of the Ubaldini family in Tuscany.

⁴ *With us*.—Lombardi claims the reading, "nosco," in stead of "vosco," "with us," instead of "with you," for his favourite edition; but it is also in Landino's of 1488.

⁵ *Tignoso*.—Federigo Tignoso of Rimini.

⁶ *Traversaro's house and Anastagio's*.—Two noble families of Ravenna. See v. 100. She, to whom Dryden has given the name of Honoria, in the fable so admirably paraphrased from Boccaccio, was of the former: her lover and the spectre were of the Anastagi family. See canto xxviii. 20.

⁷ *The ladies, &c.*—

"Le donne, e i cavalier, gli affanni, e gli agi
Che ne 'nvogliava amore e cortesia."

These two lines express the true spirit of Chivalry. "Agi" is understood, by the commentators whom I

have consulted, to mean "the ease procured for others by the exertions of knight-errantry." But surely it signifies the alternation of ease with labour. Venturi is of opinion that the opening of the "Orlando Furioso"—

"Le donne, i cavalier, l'arme, gli amori,
Le cortesie, l'audaci imprese io canto,"

originates in this passage.

⁸ *Courtesy*.—"Cortesia e onestade," &c., "Convito," p. 65. "Courtesy and honour are all one; and because anciently virtue and good manners were usual in courts, as the contrary now is, this term was derived from thence: courtesy was as much as to say, custom of courts; which word, if it were now taken from courts, especially those of Italy, would be no other than turpitude," "turpezza."

"Courtesy.

Which oft is sooner found in lowly sheds
With smoky rafters, than in tapstry halls
And courts of princes, where it first was named,
And yet is most pretended."

Milton, Comus.

Marino has exceeded his usual extravagance in his play on this word:

"Ma come può vero diletto? ò come
Vera quiete altrui donar la Corte?
Le diè la Cortesia del proprio nome
Solo il principio, il fine ha della Morte."

Adone, c. ix., st. 77.

⁹ *O Brettinoro*.—A beautifully situated castle in Romagna, the hospitable residence of Guido del Duca, who is here speaking. Landino relates, that there were several of this family, who, when a stranger arrived amongst them, contended with one another by whom he should be entertained; and that in order to end this dispute, they set up a pillar with

Since forth of thee thy family hath gone,
And many, hating evil, join'd their steps?
Well doeth he, that bids his lineage cease,
Bagnacavallo;¹ Castracaro ill,
And Conio worse,² who care to propagate
A race of Counties³ from such blood as theirs.
Well shall ye also do, Pagani,⁴ then
When from amongst you lies your demon child;
Not so, howe'er,⁵ that thenceforth there remain
True proof of what ye were. O Hugolin,⁶
Thou sprung of Fantolini's line! thy name
Is safe; since none is look'd for after thee
To cloud its lustre, warping from thy stock.
But, Tuscan! go thy ways; for now I take
Far more delight in weeping, than in words.
Such⁷ pity for your sakes hath rung my heart."

We knew those gentle spirits, at parting, heard
Our steps. Their silence therefore, of our way,
Assured us. Soon as we had quitted them,
Advancing onward, lo! a voice, that seem'd
Like volley'd lightning, when it rives the air,
Met us, and shouted; "Whosoever finds
Will slay me;"⁸ then fled from us, as the bolt

as many rings as there were fathers of families among them, a ring being assigned to each, and that accordingly as a stranger on his arrival hung his horse's bridle on one or other of these, he became his guest to whom the ring belonged.

¹ *Bagnacavallo*.—A castle between Imola and Ravenna.

² *Castracaro ill, and Conio worse*.—Both in Romagna.

³ *Counties*.—I have used this word here for "Counts," as it is in Shakespeare.

⁴ *Pagani*.—The Pagani were lords of Faenza and Imola. One of them, Machinardo, was named *the Demon*, from his treachery. See "Hell," canto xxvii. 47, and note.

⁵ *Not so, howe'er*.—"Yet your offspring will be stained with some vice, and will not afford true proof of the worth of your ancestors."

⁶ *Hugolin*.—Ugolino Ubaldini, a noble and vir-

tuous person in Faenza, who, on account of his age probably, was not likely to leave any offspring behind him. He is enumerated among the poets by Crescimbeni, and by Tiraboschi, Mr. Mathias's edit., vol. i., p. 143; and Perticari cites a beautiful little poem by him in the "Apologia di Dante," parte ii., c. 27, but with so little appearance of antiquity that nothing less than the assurance of so able a critic could induce one for a moment to receive it as genuine.

⁷ *Such*.—Here again the Nidobeatina edition adopted by Lombardi, and the Monte Casino MS. differ from the common reading, and both have—

"Si m' ha nostra region la mente stretta."

"Our country's sorrow has so wrung my heart," instead of

"Si m' ha vostra region," &c.

⁸ *Whosoever finds will slay me*.—The words of Cain, Gen. iv. 14.

Lanced sudden from a downward-rushing cloud.
When it had given short truce unto our hearing,
Behold the other with a crash as loud
As the quick-following thunder: "Mark in me
Aglauros,¹ turn'd to rock." I, at the sound
Retreating, drew more closely to my guide.

Now in mute stillness rested all the air;
And thus he spake: "There was the galling bit,²
Which³ should keep man within his boundary.
But your old enemy so baits the hook,
He drags you eager to him. Hence nor curb
Avails you, nor reclaiming call. Heaven calls,⁴
And, round about you wheeling, courts your gaze
With everlasting beauties. Yet your eye
Turns with fond doting still upon the earth.
Therefore He smites you who discerneth all."

¹ *Aglauros*. — Ovid, "Metamorphoses," lib. ii., fab. 12.

² *There was the galling bit*.—Referring to what had been before said, canto xiii. 35. The commentators remark the unusual word "camo," which occurs here in the original; but they have not observed, I believe, that Dante himself uses it in the "De Monarchiâ," lib. iii., p. 155. For the Greek word

χαμν see a fragment by S. Petrus Alex. in Routh's "Reliquiæ Sacre," vol. iii., p. 342, and note.

³ *Which*.—Mr. Darley has noticed the omission of this line in the former editions.

⁴ *Heaven calls*.—

"Or ti solleva a più beata speme,
Mirando il ciel, che ti si volge intorno
Immortal ed adorno."

Petrarca, Canzone. I'vo pensando.

CANTO XV.

ARGUMENT.

An angel invites them to ascend the next steep. On their way Dante suggests certain doubts, which are resolved by Virgil; and, when they reach the third cornice, where the sin of anger is purged, our Poet, in a kind of waking dream, beholds remarkable instances of patience; and soon after they are enveloped in a dense fog.

AS much¹ as 'twixt the third hour's close and dawn,
Appareth of heaven's sphere, that ever whirls
As restless as an infant in his play;
So much appear'd remaining to the sun
Of his slope journey towards the western goal.

Evening was there, and here the noon of night:
And full upon our forehead smote the beams.
For round the mountain, circling, so our path
Had led us, that toward the sun-set now
Direct we journey'd; when I felt a weight
Of more exceeding splendour than before,
Press on my front. The cause unknown, amaze
Possess'd me! and both hands² against my brows
Lifting, I interposed them, as a screen,
That of its gorgeous superflux of light
Clips the diminish'd orb. As when the ray,
Striking on water or the surface clear
Of mirror, leaps unto the opposite part,

¹ *As much*.—"It wanted three hours of sunset."

² *Both hands*.—

"Raising his hand to save the dazzled sense."
Southey, Thalaba, b. xii.

³ *As when the ray*.—

"Sicut aquæ tremulum labris ubi lumen ænis

Sole reperiendum, aut radiantis imagine lunæ,
Omnia pervolat late loca, jamque sub auras
Erigitur, summique ferit laquearia tecti."

Æn. lib. viii. 25.

Compare Apollonius Rhodius, iii. 755.