

CANTO XVIII.

ARGUMENT.

Dante sees the souls of many renowned warriors and crusaders in the planet Mars, and then ascends with Beatrice to Jupiter, the sixth heaven, in which he finds the souls of those who had administered justice rightly in the world, so disposed, as to form the figure of an eagle. The canto concludes with an invective against the avarice of the clergy, and especially of the Pope.

NOW¹ in his word, sole, ruminating, joy'd
That blessed spirit: and I fed on mine,
Tempering the sweet with bitter.² She meanwhile,
Who led me unto God, admonish'd: "Muse
On other thoughts: bethink thee, that near Him
I dwell, who recompenseth every wrong."
At the sweet sounds of comfort straight I turn'd;
And, in the saintly eyes what love was seen,
I leave in silence here, nor through distrust
Of my words only, but that to such bliss
The mind remounts not without aid. Thus much
Yet may I speak; that, as I gazed on her,
Affection found no room for other wish.
While the everlasting pleasure, that did full
On Beatrice shine, with second view
From her fair countenance my gladden'd soul
Contented; vanquishing me with a beam
Of her soft smile, she spake: "Turn thee, and list.
These eyes are not thy only Paradise."
As here, we sometimes in the looks may see
The affection mark'd, when that its sway hath ta'en

¹ Now.—The spirit of Cacciaguida enjoyed its own thoughts in silence.

² Tempering the sweet with bitter.—
"Chewing the cud of sweet and bitter fancy."
Shakespeare, *As you Like It*, act iii., sc. 3.

The spirit wholly; thus the hallow'd light,
To whom I turn'd, flashing,¹ bewray'd its will
To talk yet further with me, and began:
"On this fifth lodgment of the tree,² whose life
Is from its top, whose fruit is ever fair
And leaf unwithering, blessed spirits abide,
That were below, ere they arrived in heaven,
So mighty in renown, as every muse
Might grace her triumph with them. On the horns
Look, therefore, of the cross: he whom I name,
Shall there enact, as doth in summer cloud
Its nimble fire." Along the cross I saw,
At the repeated name of Joshua,
A splendour gliding; nor, the word was said,
Ere it was done: then, at the naming, saw,
Of the great Maccabee,³ another move
With whirling speed; and gladness was the scourge
Unto that top. The next for Charlemain⁴
And for the peer Orlando, two my gaze
Pursued, intently, as the eye pursues
A falcon flying. Last, along the cross,
William, and Renard,⁵ and Duke Godfrey⁶ drew

¹ Thus the hallow'd light, to whom I turn'd, flashing.—In which the spirit of Cacciaguida was enclosed.

² On this fifth lodgment of the tree.—Mars, the fifth of the heavens.

³ The great Maccabee.—Judas Maccabeus.

⁴ Charlemain.—L. Pulci commends Dante for placing Charlemain and Orlando here:

"Io mi confido ancor molto qui a Dante,
Che non senza cagion nel ciel su misse
Carlo ed Orlando in quelle croci sante,
Che come diligente intese e scrisse."

Morgante Maggiore, c. xxviii.

⁵ William and Renard.—Probably not, as the commentators have imagined, William II. of Orange, and his kinsman Raimbaud, two of the crusaders under Godfrey of Bouillon (Maimbourg, "Hist. des Croisades," ed. Par., 1682, 12mo, tom i., p. 96), but rather the two more celebrated heroes in the age of Charlemain. The former, William I. of Orange,

supposed to have been the founder of the present illustrious family of that name, died about 808, according to Joseph de la Pise, "Tableau de l'Hist. des Princes et Principauté d'Orange." Our countryman, Ordericus Vitalis, professes to give his true life, which had been misrepresented in the songs of the itinerant bards. "Vulgo canitur a jocularibus de illo cantilena; sed jure præferenda est relatio autentica."—*Ecl. Hist. in Duchesne, Hist. Normann. Script.* p. 598. The latter is better known by having been celebrated by Ariosto, under the name of Rinaldo.

⁶ Duke Godfrey.—Godfrey of Bouillon.

"Poi venia solo il buon duce Goffrido,
Che fè l'impresa santa e i passi giusti;
Questo, di ch'io mi sdegnò c'ndarno grido,
Fece in Hierusalem con le sue mani
Il mal guardato e già negletto nido."
Petrarca, Trionfo della Fama, cap. ii.

My ken, and Robert Guiscard.¹ And the soul
Who spake with me, among the other lights
Did move away, and mix; and with the quire
Of heavenly songsters proved his tuneful skill.

To Beatrice on my right I bent,
Looking for intimation, or by word
Or act, what next behoved; and did descry
Such mere effulgence in her eyes, such joy,
It passed all former wont. And, as by sense
Of new delight, the man, who perseveres
In good deeds, doth perceive, from day to day,
His virtue growing; I e'en thus perceived,
Of my ascent, together with the heaven,
The circuit widen'd; noting the increase
Of beauty in that wonder. Like the change
In a brief moment on some maiden's cheek,
Which, from its fairness, doth discharge the weight
Of pudency, that stain'd it; such in her,
And to mine eyes so sudden was the change,
Through² silvery whiteness of that temperate star,
Whose sixth orb now enfolded us. I saw,
Within that Jovial cresset, the clear sparks
Of love, that reign'd there, fashion to my view
Our language. And as birds, from river banks
Arisen, now in round, now lengthen'd troop,
Array them in their flight, greeting, as seems,
Their new-found pastures; so, within the lights,
The saintly creatures flying, sang; and made
Now D, now I, now L, figured i' the air.
First singing to their notes they moved; then, one

¹ *Robert Guiscard*.—See "Hell," canto xxviii.
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² *Through silvery*.—So in the "Convito," "E'l ciel
di Giove," &c., p. 74: "The heaven of Jupiter may
be compared to geometry, for two properties: the
one is, that it moves between two heavens repugnant

to its temperature, as that of Mars and that of Sat-
urn; whence Ptolemy, in the above-cited book, says
that Jupiter is a star of temperate complexion, be-
tween the coldness of Saturn and the heat of Mars:
the other is, that, among all the stars, it shows it-
self white, as it were silvered."