

English 10

Review: *Purgatorio*, Cantos 1-17

Here is a synopsis of Cantos 1–17:

Before dawn on \_\_\_\_\_ (day), Virgil brings Dante to the shores of the island mountain in the midst of the \_\_\_\_\_ (northern or southern) ocean. When they are challenged by \_\_\_\_\_, guardian of the realm, Virgil explains Dante's right to pass through Purgatory by heavenly dispensation. The guardian instructs Virgil to wash the stains of \_\_\_\_\_ (place Dante has just been) from Dante's face and to gird him with a \_\_\_\_\_ from the shore. After performing that ritual, they notice a bright light on the ocean that is swiftly approaching the island. It is a ship bringing a group of \_\_\_\_\_ who are free to undertake the journey through Purgatory. Among them Dante recognizes \_\_\_\_\_, a musician who had composed music for some of Dante's early lyrics. Happy at this meeting, Dante asks his friend to sing one of his works, and the group of spirits gathers around, charmed by the singing. The guardian interrupts their pastime with \_\_\_\_\_, reminding the spirits of \_\_\_\_\_, and they quickly disperse.

By now the sun has risen, and as the poets are searching for a path leading \_\_\_\_\_ (up/down) the \_\_\_\_\_ (landscape feature), they meet a crowd of spirits who greet them with astonishment because they discover that Dante has a \_\_\_\_\_, indicating that he has a living body. This first group of souls in \_\_\_\_\_ (name of this place) is composed of persons who where \_\_\_\_\_ when they died. Their spokesman, \_\_\_\_\_, son of Emperor Frederick II, tells Dante that his repentance at the time of his death gained him divine forgiveness but that he must wait in this place for a time before he can enter Purgatory because of his \_\_\_\_\_ repentance. This the the key to this place. All of the sinners lingering on the lower slopes must \_\_\_\_\_ their entrance into Purgatory proper because, for one reason or another, they \_\_\_\_\_ repentance or were unable to receive \_\_\_\_\_.

Farther up the mountain on a second ledge of this place the “pilgrims” meet three types of negligent souls. The first is a group of spirits who are listlessly waiting out their time. Dante learns from \_\_\_\_\_, a former acquaintance from Florence, that these are \_\_\_\_\_, those who neglected their religious obligations until their last moments because of indifference. Another group in this region is the \_\_\_\_\_ souls, those who failed to receive extreme unction because they died \_\_\_\_\_ deaths, having been killed in battle or murdered. Dante talks to three of these, learning something of the circumstances of

their deaths. When they realize that Dante is alive, almost all of the spirits plead with him to speak to their relatives or friends when he returns to earth, asking for their prayers in the hope of shortening the stay of the spirits in this place. One sweet spirit, \_\_\_\_\_, asks that Dante himself \_\_\_\_\_. Apart from that group the poets meet a spirit who at first seems aloof, the poet \_\_\_\_\_. When he learns that Virgil was a native of Mantua, his own birthplace, he salutes him cordially; and when he learns that this is Virgil, the great \_\_\_\_\_, he expresses his indebtedness in tones of reverence.

The last group of spirits in this place, the \_\_\_\_\_, is made up of rulers who were so busy with affairs of state that they found little time for spiritual concerns and made their peace with the church only late in life. Included are some famous emperors, dukes, and magistrates. The section of the mountain where they await their time to ascend to Purgatory is a beautiful valley. At evening two \_\_\_\_\_ come to guard the valley, and when a \_\_\_\_\_ approaches, it is driven away by them.

The pilgrims have spend the entire day in this place; since they cannot travel on the mountain at night, they lie down to rest in the Valley of Kings. In the early morning hours Dante dreams that a(n) \_\_\_\_\_ seizes him and soars with him into the region of fire. When he wakes it is morning, and he discovers that he and his guide are higher up on the mountain at the gate of \_\_\_\_\_. While Dante was sleeping, \_\_\_\_\_ came and carried him up the steep slope.

Admittance to Purgatory proper is attended with some ceremony. A(n) \_\_\_\_\_, guardian of the entrance, is seated above a flight of three steps which Dante must mount. The steps, symbolic of the three stages of purification (or the three parts of confession) are \_\_\_\_\_, \_\_\_\_\_, and \_\_\_\_\_ (colors). Dante mounts the steps and kneels before the angel, who inscribes seven \_\_\_\_\_ on his forehead with the point of his sword, one for each of the \_\_\_\_\_ to be purged on the mountain. The angel, satisfied that Dante is qualified, opens the gate with the keys of St. Peter, one of \_\_\_\_\_ (material) and one of \_\_\_\_\_.

The terraces of Purgatory, one above the other, represent the “\_\_\_\_\_ deadly sins.” In each an appropriate type of penance is practiced, and the spirit ascending the mountain must cleanse itself of each sin of which it was guilty.

When the pilgrims reach the first terrace they observe marble \_\_\_\_\_ on the side of the path illustrating instances of notable acts of \_\_\_\_\_ (abstract noun). Since the sin atoned for on this terrace is \_\_\_\_\_, the penitents are shown examples of the virtue

opposite to that sin. Comparable examples of virtue, called \_\_\_\_\_ or “spurs,” are introduced in each terrace as incentives for the penitents.

The souls on this terrace \_\_\_\_\_ (method of movement, speed) around the mountain, bowed double by huge rocks on their backs. Dante converses with one of the penitents, the artist \_\_\_\_\_ (name), who explains how \_\_\_\_\_ over his achievement in art was his besetting sin; and he reflects bitterly on the futility of that love of \_\_\_\_\_ which possesses men and which is found in the end to be \_\_\_\_\_ (transient/lasting). Dante also learns of the other kinds of \_\_\_\_\_ (same sin) that stained the other two spirits, that of \_\_\_\_\_ (kind of that sin), which led to arrogance, and that of \_\_\_\_\_.

As the poets are continuing their passage on the first terrace, they discover more scenes carved on the rocky path, this time presenting the tragic effects of excessive \_\_\_\_\_ (same sin). These examples, intended as deterrents, are referred to as \_\_\_\_\_ or \_\_\_\_\_. The Angel of \_\_\_\_\_ (the corresponding virtue) salutes Dante, brushes a \_\_\_\_\_ from his brow, and directs the poets to the path leading up to the next terrace.

Dante is surprised to discover that climbing now seems \_\_\_\_\_ (easier/harder) than it did before. The reason, Virgil tells him, is that one of the \_\_\_\_\_s has been removed from his forehead by the angel and that the effort will be further \_\_\_\_\_ (increased/lessened) as he climbs higher.

On the second terrace, where \_\_\_\_\_ is atoned for, the encouragements are instances of \_\_\_\_\_. The penitents are huddled against the wall of the mountain clad in hair shirts and have their eyes \_\_\_\_\_ with iron \_\_\_\_\_. The first soul is \_\_\_\_\_ (name), a lady from Siena. Her sin was such that it surmounted affection for her kindred and loyalty to her city. She now begs Dante to try to restore her \_\_\_\_\_ among her neighbors. Next the poet meets two men from the region of Romagna. The spokesman, \_\_\_\_\_, denounces the inhabitants of the valley of the Arno, calling some of them \_\_\_\_\_, others \_\_\_\_\_, \_\_\_\_\_, or \_\_\_\_\_. He then directs his venom against his own people of Romagna as a corrupt and degenerate lot, greatly inferior to their forebears. In praise of the numerous nobles of Romagna now dead he is offering recompense for his earthly sins, for those were the men he \_\_\_\_\_ during his lifetime.

The Angel of \_\_\_\_\_ (the corresponding virtue), having brushed away a second \_\_\_\_\_ from Dante's brow, invites him to mount the next terrace. While the poets are climbing, Virgil explains a remark of \_\_\_\_\_ that has puzzled Dante, involving a distinction between sharing those \_\_\_\_\_ possessions men set their hearts upon, possessions that incite envy, and \_\_\_\_\_ possessions, which increase in worth when shared with others.

On the third terrace, the encouragements appear to Dante in the form of visions revealing examples of \_\_\_\_\_ and of \_\_\_\_\_ under provocation. The penitents on this terrace, who had been ruled by \_\_\_\_\_, must walk in a blinding and irritating cloud of \_\_\_\_\_, and Dante is likewise obliged to make his way through the cloud. He cannot \_\_\_\_\_ the spirits nor can they \_\_\_\_\_ him, but they hear him speaking to Virgil. One of the spirits identifies himself as \_\_\_\_\_, someone whom Dante evidently regarded as a person of learning and character. The poet asks him what is the cause of depravity in men: Are the \_\_\_\_\_ to blame or is it the \_\_\_\_\_ in their character? Marco then delivers an impressive discourse on \_\_\_\_\_, on the necessity for \_\_\_\_\_ to regulate men's lives, and on the division of authority between \_\_\_\_\_ and \_\_\_\_\_ powers.

The checks of this terrace, showing examples of insane \_\_\_\_\_, are revealed to Dante in the form of \_\_\_\_\_. When these have passed, the Angel of \_\_\_\_\_ (corresponding virtue) appears, touches Dante's brow with his wing, and shows the pilgrims the path to the next terrace.

By the time they reach the fourth terrace it is \_\_\_\_\_ (time of day) and they stop to rest. Virgil explains the plan of Purgatory and the rationale on which it is based. The three lower divisions, which they have already visited, represent different forms of love \_\_\_\_\_ (adjective): pride, envy, and wrath. The terrace they have now reached is for the \_\_\_\_\_, those who had either defective love or insufficient zeal. The three terraces above this deal with different forms of \_\_\_\_\_ love for unworthy objects.