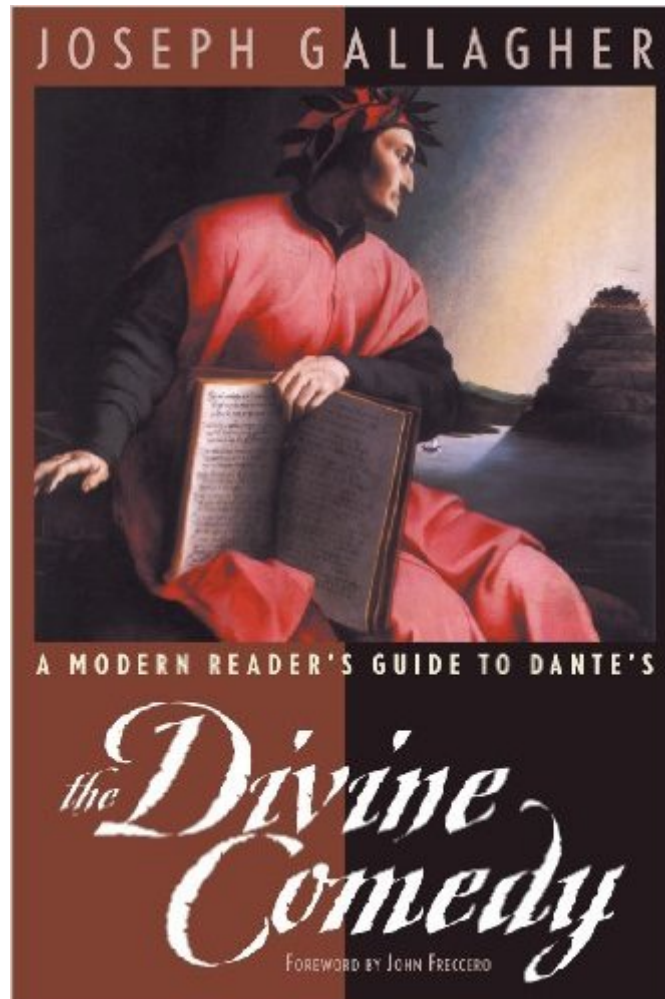


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# A Modern Reader's Guide To Dante's The Divine Comedy



## Synopsis

The Divine Comedy has been a cornerstone of Western literature for the better part of a millennium. In this work, Joseph Gallagher brings the power and prestige of this medieval classic to a new generation of readers - taking them on a guided tour through heaven, purgatory, and hell. (Formerly titled To Hell and Back with Dante)

## Book Information

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## Customer Reviews

For the reader tackling Dante for the very first time, this might be the best book currently available. Though targeted at first time readers, this can also be helpful for those who need to review all the seemingly endless names the permeated the COMEDY on a second reading. There are three primary reasons that I so strongly recommend Gallagher's guide. First, it is geared to make Dante as accessible as possible without in any way trivializing or tritely popularizing the text. Second, for Gallagher reading Dante is not merely a question of spiritual devotion or literary adoration, but flat out fun. Reading Dante is and ought to be recognized as above all else flat out fun. Gallagher's enthusiasm and enjoyment of Dante pours out at every point. Third, although not geared to scholars, the book nonetheless was obviously written with an exceptional knowledge of the scholarly studies of the work, which is to say: the book is academically quite solid. The book is arranged both simply and logically. First, after a foreword recommending the work by the most recent dean of Dante studies in the United States, John Freccero, and a preface by the author himself, Gallagher starts off with a series of questions that he anticipates any novice reader might

have in approaching the text for the first time. By eliminating the connecting narrative and structure that this information would need if presented in essay form, Gallagher is able to compress a significant amount of helpful information in a very small amount of space. He then proceeds to provide a canto-by-canto commentary for each part of the COMEDY. He first discusses the action of each canto, and then makes a series of random comments on various aspects of the canto.

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