

The background features a complex network of white nodes connected by thin purple lines, set against a gradient background that transitions from dark purple at the top to a bright pink at the bottom. The nodes are scattered across the frame, with some forming distinct geometric shapes like triangles and quadrilaterals. The overall aesthetic is modern and digital.

Inferno

Written by Dan Brown

Published by cns-cabarete

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Inferno

By Dan Brown

Inferno Hot Pilates

Harvard professor of symbology Robert Langdon awakens in an Italian hospital, disoriented and with no recollection of the past thirty-six hours, including the origin of the macabre object hidden in his belongings. With a relentless female assassin trailing them through Florence, he and his resourceful doctor, Sienna Brooks, are forced to flee. Embarking on a harrowing journey, they must unravel a series of codes, which are the work of a brilliant scientist whose obsession with the end of the world is matched only by his passion for one of the most influential masterpieces ever written, Dante Alighieri's *The Inferno*.

Inferno Definition

Dan Brown has raised the bar yet again, combining classical Italian art, history, and literature with cutting-edge science in this sumptuously entertaining thriller.

I guess this will fulfill my yearly quota for Mickey Mouse watch-clad academics who solve ancient conspiracy filled puzzles.

Updated 5/31: Sometimes, I feel like Dan Brown is my nemesis.

In interviews, he comes off as a smart, earnest guy (if a bit of an academic dweeb*) who has an obsession for puzzles, old art and conspiracy theories, but also as a guy who has no idea how to laugh at himself. He seems to take his own work very seriously, and gets his feelings hurt by even the eensiest tee I guess this will fulfill my yearly quota for Mickey Mouse watch-clad academics who solve ancient conspiracy filled puzzles.

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*I say this as a former academic dweeb myself, so donâ€™t go crying into your Cheerios, Dan.

**The Dan Brown Formula: Something mysterious/creepy/violent/potentially life-changing happens, setting into motion a chain of events that can only be stopped/uncovered for what they really are by our Protagonist, an intelligent middle-aged gentleman who happens to be an expert in his field, but also in the specific areas necessary to saving the world/uncovering a mystery/solving puzzles laid out for some unknown reason by a shady Antagonist (more on him later). Protagonist is always handsome, extremely

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well-educated, and single. He purposely sets himself apart from the main populace, observing the common culture and placing it in historical context rather than participating. Protagonist has one or two defining traits that will be mentioned over and over again in lieu of characterization. Protagonist, with the help of a beautiful (usually young) woman who finds him handsome and is generally impressed by him, solves a series of mysteries/puzzles in order to accomplish a goal. Protagonist is in constant danger from shady Antagonist, who usually has issues of his own, probably psychological, usually also sexual and religious. Antagonist always seeks to change the world in a negative way, either by altering the world's perception of something it holds dear, or by endangering lives. Protagonist is nearly always fooled by the presence of a Traitor, who hides in plain sight as a kind, intelligent, and resourceful person until it is time to do the betraying. There are five million plot twists. Protagonist saves the world with his brain (never his brawn). Protagonist and Girl ride off into sunset (this part is metaphorical.) The End.

His books are similarly easy to riff on, and Inferno is no exception. Actually, as the fourth Robert Langdon book, it's the easiest, because it's becoming increasingly obvious through repetition what his limited repertoire of tricks consists of. Namely: Repetitive plot, repetitive characters, the traitor, the global organization, the puzzle plot (for no reason at all in this one seemingly), etc, etc. See above formula. But the Langdon books in particular have their own special vocabulary. For Langdon himself, you can't go two pages without one of the following being mentioned: the Harris Tweed that he wears (in apparent defiance of the establishment which scorns the apparel as "nerdy"), his Mickey Mouse watch, the fact that he is in exceptional shape for his age because he swims every morning, his great head of hair (something always noted by other characters, not Langdon himself), having characters applaud or notice how handsome Langdon is, young chicks falling for him all the time, and my personal favorite, how the only thing he thinks about besides his scholarly pursuits is that one time as a child he got stuck in a well, and apparently he never really left. It's apparent to me that Dan Brown clearly works out his own fantasies, desires, and frustrations in the pages of his books. Bottom line: there's a lot to criticize in a Dan Brown book.

HOWEVER.

(This is where this review will take a 180 and flip positions, so if you're one of those people who are uncomfortable admitting that even the worst written book might have something worthwhile to offer (THE PLEBES AND THE STUPIDS LIKE IT SO I MUST NEVER) back out from this page slowly and go elsewhere on the interwebs.)

Here is my point to counteract "or maybe encompass is the better word" the points above. Even if the above points are true, and I believe they are, they do not affect my enjoyment of the book. Look, you don't read a Dan Brown novel for great writing. You just don't***. You read a Dan Brown novel to be carried along on a plot going the same exact speed of one of those fancy foreign high-speed trains. You read a Dan Brown book to see historical facts and famous pieces of art placed in new context, or maybe just to learn something. You read it for the secrets and the conspiracies and the ridiculously high stakes the plot hinges on. You read it for the red herrings and the betrayals. (If you're like me, you also read it so that every time Dan Brown writes something with a Dan Brown

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flair, you can shake your head or laugh loudly or use whatever sort of exclamations you prefer â€” Oh, Dan Brown, you say, mentally patting him on the head with simultaneous affection and frustration.) You read it to find out what crazy thing heâ€™s written about next, and to find out just how many and what types of people heâ€™s going to piss off next. You read it to be fucking entertained. In that respect, this book is pretty much a success.

***If Dan Brown is your paragon for good writing, please for the love of God send me an email or a private message or a tweet, and I will provide you with a list of alternatives with which to raise your standards.

Also, for as much shit as people give Dan Brown, I think heâ€™s good at quite a lot of things that get overlooked most of the time. Heâ€™s really good at research, for one thing â€” the wealth of historical detail he uncovers in his books is extremely thorough, and Iâ€™d be willing to bet the amounts of information he uncovers that he doesnâ€™t put in his books is rather large. I also think itâ€™s notable that the historical and artistic bits he does include are nearly always very interesting. For another thing, in terms of the genre heâ€™s writing in (the thriller), his writing is top notch. Iâ€™ve read a lot of thrillers by other authors, and in comparison, Dan Brown is something of a wordsmith. On a related note, the purpose of the thriller is to thrill â€” to create suspense. So while one might consider his short chapters that 99% of the time end in cliffhangers as â€” hacky,â€™ you might also want to consider them â€” effectiveâ€™. They serve their purpose â€” they get you to turn the page. And finally, and maybe most significantly, Dan Brown has a definite talent for finding our cultural panic buttons and then pushing on them real hard. The effect of this is that he works through in his novels issues that we face every day, and he does so in a venue that can be sold candy-coated to a consumer mass public that would otherwise barf up similar information in reflexive panic.

The last thing I want to say about Dan Brown and this book is the reason that I ended up giving it four stars instead of three. That reason is ballsiness. He tries to break up his formula in this one, and in some ways he succeeds. It was an interesting experiment in *Inferno* to have the plot start with Langdon unable to recall where he is or why heâ€™s in Italy, with a gunshot wound to the head. From there, he has to piece together his recent past and solve a mystery heâ€™s already solved once before all over again. This adds an extra layer of confusion to the plot that his previous three Langdon books were missing. He also shakes up his infamous traitor plot a little, but I wonâ€™t say too much more about that just in case youâ€™re going to read it for yourself. But the most significant reason I say he has balls is the ending to this book. (view spoiler)[In thrillers like this one, the hero always saves the day. The world is returned to its status quo, maybe a little richer, maybe a little more cynical, depending on whose book it is youâ€™re reading. But he always succeeds in whatever madcap tomfoolery heâ€™s been participating in. But in this one? Uh, he doesnâ€™t. Langdon and his associates attempt to stop the mass dispersal of a virus that will sterilize 1/3 of the worldâ€™s population for all time, and they fail. This means that any future Langdon book will take place in a world that has been irrevocably changed. (hide spoiler)] I mean, thatâ€™s just unheard of in this genre. I wonâ€™t get into the politics of it, but in terms of story, I really think that ending saved this book.

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I could probably go on, but as this is my 52nd review of the year and itâ€™s almost 2,000 words, I think Iâ€™ll just leave it at that.

(I still kind of want to throw spitballs at the back of Dan Brownâ€™s thick head of hair. Anybody know if heâ€™s doing a signing in AZ?)

...more

Inferno

Inferno Mrs Green Apple

Instead of reading any more Dan Brown books, I'm just going to complete the following "Mad Lib" with my sister. Feel free to play along.

UNTITLED DAN BROWN BOOK MAD LIB

- 1) a number _____
- 2) month that has at least 28 days _____
- 3) adverb that denotes stress _____
- 4) pick a European city...any European city _____
- 5) title given to a respected educator or professional _____
- 6) first name _____
- 7) pretentious last name (bo Instead of reading any more Dan Brown books, I'm just going to complete the following "Mad Lib" with my sister. Feel free to play along.

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- 6) first name _____
- 7) pretentious last name (bonus points if synonym for "Brown") _____
- 8) prestigious museum or institute located in city chosen for #4 _____
- 9) famous work of an artistic or religious nature _____
- 10) any old secret organization or cult you feel like picking on this week _____
- 11) social or political cause du jour _____
- 12) adverb that indicates someone is an idiot _____
- 13) founding member of christianity and/or a member of Aerosmith _____
- 14) a bad way for humanity to come to end _____
- 15) list 5 cities in the world you've ever wanted to visit _____
- 16) list 10 works of art/literature connected to or presently located in the cities from #15

- 17) a number less than 48 _____
- 18) a fraction _____
- 19) a person with a genetic malformity _____
- 20) a number over 100 _____

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21) word that means "all" or "every" (feel free to use either or both) _____

22) activity that humans do just because they like to or want to _____

23) nonsensical word that means "pretty swell" _____

ROBERT LANGDON, #__ (1)

Late one night in _____(2), Robert Langdon finds himself _____(3) running through the streets of _____(4) having recently been contacted by _____(5) _____(6) _____(7) of the _____(8). _____(6) has contacted Langdon to decipher clues discovered in _____(9). Before he has a chance to fully devote his attention to the task at hand, a fanatic from the _____(10) attacks Langdon and his host, revealing a conspiracy to violently end _____(11). Although Langdon has fallen victim to this same plot twist numerous times and by the same formulaic plot and characters, he once again _____(12) follows a new sidekick who will ultimately betray Langdon and/or turn out to be the last descendent of _____(13). In the process of saving everyone from _____(14), Langdon visits _____(15) and sees _____(16). Within less than _____(17) hours, Langdon manages to solve _____(18) riddles, be nearly killed by _____(19), and mentions his Mickey Mouse watch at least _____(20) times. Meanwhile, the reader has seen pretty much _____(21) plot twist or surprise thrown his/her way. And at no point does Langdon ever _____(22). In the end, Langdon returns to Harvard knowing that symbols are truly _____(23).

So there it is. The "formula" (which is what I hope Brown names his next Langdon book). If we're lucky, it will also have at least 100 chapters, each one ending on a note that makes us think of SNL's Really!?! with Seth and Amy skits.

I haven't read The Lost Symbol, but that book must have been horrendous considering how many reviews of this one that start out by saying, "At least it was better than his last book..." (OFFICIALLY NEVER READING THE LOST SYMBOL)

Good night, and may you not wake up with amnesia in Italy tomorrow. ...more

This review has been hidden because it contains spoilers. To view it, [click here.](#)

Allow me to summarize every Dan Brown novel ever:

An unsuspecting but intelligent protagonist is called up in the middle of the night. Someone very

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powerful and possibly related with the authorities needs his expertise that only the protagonist can provide. A well-known figure has died and that started a chain of events with catastrophic consequences. The authorities need our protagonist's help to solve a puzzle left by our instigator just before he died, which has some clue in to the nature of

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An unsuspecting but intelligent protagonist is called up in the middle of the night. Someone very powerful and possibly related with the authorities needs his expertise that only the protagonist can provide. A well-known figure has died and that started a chain of events with catastrophic consequences. The authorities need our protagonist's help to solve a puzzle left by our instigator just before he died, which has some clue in to the nature of our ticking time bomb.

Meanwhile, unbeknownst to him, a secret organization has dispatched an assassin who must fulfill tasks that would have huge social ramifications all throughout the world. What the assassin and the secret organization don't know is that the purpose of the assassin/secret organization and the purpose of the person directing the assassin/secret organization, which is our antagonist, is entirely different.

While our protagonist is running from the assassin and solving said puzzle (which has to be solved within 24 hours), he is joined by a young, beautiful and intelligent woman related somehow with dead man/instigator. At the very last moments of the book we have a final reveal: the protagonist knew the antagonist from the very start! He was being manipulated the whole time!

The book ends with the antagonist succeeding somehow. The protagonist and the readers are left with a moral question on whether the antagonist is truly the villain... or did he do something that actually benefits the whole world.

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Is Inferno different from other Dan Brown books you ask? No it's not. There are minor variations to Brown's tried and tested formula, but it will not add anything to your reading experience. The book is recycled to its core. In fact, depending on how many of Brown's books you have read, you can see the twists coming based on the number of pages left.

tl;dr: Don't waste your time

...more

Infernoplus

Lasciate ogni speranza, voi ch'entrate. Or something.

Statue of Dante by Enrico Pazzi, Piazza Santa Croce, Florence

When I took this picture a couple of months ago, I thought Dante's dour expression must be because he was pondering the horrors of hell. Now I think it's because he was dwelling on the ignominy of having his masterpiece turned into this Dan Brown novel.

By the fourth book in the series, the formula has been well-established: Robert Langdon, the intrepid Harvard professor and œsymbol Lasciate ogni speranza, voi ch'entrate. Or something.

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By the fourth book in the series, the formula has been well-established: Robert Langdon, the intrepid Harvard professor and œsymbol, must race against the clock to decode a series of obscure clues left by a madman to save humanity from destruction. The only thing surprising is that Langdon continues to be dumbfounded when he finds messages from shadowy cabals hidden in the pockets of his Harris Tweed. You'd think he'd be used to it by now.

Unfortunately, the book reads as part dressed-up travelogue, part Wikipedia entry. On the plus side, much of the discussion is about Florence, one of my favorite cities. Brown does name-check some good places (I'd agree with him that œNo trip to the piazza [della Signoria] was complete without sipping an espresso at Caff' [sic] Rivoire.) The problem is that these observations about Florentine tourist destinations are interspersed with scenes of our valiant heroes racing through the narrow streets, fleeing heavily armed paramilitary operatives who want to kill them. Langdon is never too distracted to pontificate about history and Renaissance art, but it's probably more likely that he would give the Frommer's a rest during this particular tour.

(view spoiler) [(hide spoiler)]

Brown seems fixated on this statue of Hercules in the Palazzo Vecchio. It is rather. . . gripping. Picture hidden in spoiler because NSFW. Not safe for anybody really.

The real disappointment, though, is in the lost opportunity. A Dante-inspired thriller has a lot of

Inferno

Although authorities and assistants hired by mysterious 'Consortium' trying to catch him and have all the means to track him, What's worst that they don't hesitate to shooting pullets on him..

And This time all that is not for the sake of Vatican Cardinals, or to unlock a code kept hidden by secret successors of the Knights Templar, or saving The Mason's Secrets..

This time it's for the sake of the Globe...The World we're living in.

The Plot

Based on a hell of a theory by 19th century Malthus , predicted the real current chaos of the global over population and its hell of consequences, the story get its hell of plot, which as I said more dangerous, really darker than ever and even more confusing.

For me the light Dan shed on this problem really scared the hell out of me.

and encrusting it with Dante's Inferno wasn't really helping but to increase the fear of the future...

Actually that made me a bit confused and somehow taking side with the 'villain' in this novel...it was a serious dilemma , I didn't know how I really want this novel to end..

But Dan Brown really know how to make a suitable ending, as I loved his ending in his Debut Novel 'Digital Fortress' cause let's admit that ending a bomb in the last 3 seconds is silly ending unless it's done smartly and perfect...

I won't say more about the plot, since I think telling even the tiniest bit of it would be a bit of spoiler of the thrilling novel.

The Symbols

Though it's different since the very early beginning...as Dan Brown choice was of work of literal, as he said at the Illustrated Edition preface..

Yet it still packed with Historical, Symbols and Art references

The splendid tour/chase in the early morning of Florence..

The amazing perfect choice of Venice to be a metaphor for the crises of over population.

Venice hosted a staggering number of tourists every year—“an estimated one-third of 1 percent of the

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world's population"some twenty million visitors in the year 2000. With the additional billion added to the earth's population since that year, the city was now groaning under the weight of three million more tourists per year. Venice, like the planet itself, had only a finite amount of space, and at some point would no longer be able to import enough food, dispose of enough waste, or find enough beds for all those who wanted to visit it.

Even the small glimpse of Philippines with the metaphor of the inferno of Malthus' Theory.

And that other great metaphor of the New met the Old, East met the West , the Christian art met the Islamic symbols..the End of our Journey here..Turkey.

All these secret places, and marvellous golden Art , Halls and Buildings..

Mixing that all as usual with the thriller packed novel..

The Characters

Characters here was perfect too... the special mind of Sienna Brooks leads Robert Langdon just as Vargil leads Dante through his Inferno...

The Silver Beauty of Life and Health verses the Mask of Death...the Transhumanist ambitious..who turned manic - Again I can't blame him much, I almost turned one like him reading this novel.

Those characters will help in other kind of references, science, medical information, trivial ones about how mind work and the conversion from dark topics -like this novel- to lighter ones ,say Cute Cats Videos..

Even highly intellectual users displayed an instinctual tendency toward denial. According to the study, the vast majority of university students, after clicking on a depressing news article about arctic ice melt or species extinction, would quickly exit that page in favor of something trivial that purged their minds of fear; favorite choices included sports highlights, funny cat videos, and celebrity gossip.

And of course Every Character is deep enough ...and surprises are always guaranteed with Dan Brown.. (view spoiler)[The shocking scene of the "gay love scene" and the characters 'reverse' is really mind blowing, loved it sooo much. (hide spoiler)]

The Ending

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These are dark times my friends, dark times...

And I believe That a story like this required too much efforts to make a good ending..

Yet It's perfect to me ... as satisfying as having a watch for Christmas of my favorite character :)

As I said I was facing the same mixing feeling about how I wanted his Debut Novel 'Digital Fortress' would end..And same here.. and Dan Brown really made it right.

It's a great story , a great enriching journey ...That's why I recommended the Illustrated Edition at my pre-review "here ---> (view spoiler)[

Jan.2015Proudly Present my Second copy of the Illustrated Edition ,This one is a gift, AND SIGNED :)

August 2014 : The Wait is almost over..WoohOOO

Will be out by 11/11 Finally , Can't wait, I may read it finally by Christmas or the new year, or may be at Angel & Demons My-Reading-Anniversary next Feb :)

October 2013 : More Temptations

No Word yet for an Illustrated Ed., And the worst part now is :

THE ARABIC ED. IS OUT...Which is mean for me ONE THING

And BAM the same bookstore I first saw the book at doing this MASSIVE DISCOUNT

I really don't know what can I do :(:(

8th May : Well Again Dan Brown's Novel make a Hell of Mixed Reviews..

Some Loved it..Some just liked it..Some Hated it..and some think it's just a..

Well It's Inferno ..What do ya think? It must be a Hell of A Read...As It became a hell of Reviews..

Still Waiting any news about the Illustrated Edition.

*****Update about Illustrations from Inferno*****

*****Spoiler Free*****

14th May : Dear God ,give me strength ..

I was in Cairo for business and It's at only one of the famous bookshops in Egypt at the same worldwide release day..It was still early morning and it was just there...I was checking my facebook mobile on the way,and Dan Brown's page announcing this:

Inferno Cop

CHAPTER 1

Obscure reviewer Jane Steen sat in her modest study in cozy suburban Illinois and stared with horror at the object she held in her hands. Measuring nine-and-a-half by six-and-a-quarter by one-and-a-half inches, the object was encased in a shiny substance the overweight reviewer knew to be plastic.

A book of some kind.

To the little known reader's brilliant mind and eidetic memory, identifying the book was a simple task. The labels affixed to the spine proclaimed its origin: the library. | CHAPTER 1

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A book of some kind.

To the little known reader's brilliant mind and eidetic memory, identifying the book was a simple task. The labels affixed to the spine proclaimed its origin: the library. It was adorned with the terrifying profile of a red-cheeked man in a red cap and red cloak, surmounted by a series of concentric circles.

Red . . . The color of blood. And those circle things look like a target.

The reviewer's hands trembled as her fingers traced the bold lettering on the book's cover.
"DAN BROWN . . . INFERNO."

I have to review this?!

The reviewer knew that Dan Brown (born June 22, 1964) is an American author of thriller fiction who is best known for the 2003 bestselling novel, *The Da Vinci Code*. Brown's novels are treasure hunts set in a 24-hour period, and feature the recurring themes of cryptography, keys, symbols, codes, and conspiracy theories. His books have been translated into 52 languages, and as of 2012, sold over 200 million copies. Two of them, *The Da Vinci Code* and *Angels & Demons*, have been adapted into films.

I copied that straight out of Wikipedia.

CHAPTER 2

I am holding *Inferno* by Dan Brown and I have to review it, the plump, somewhat scruffily dressed,

Inferno

middle-aged woman recapped. Terror made her nauseous, but she bravely looked at her Goodreads updates to refresh her memory, reading the scathing comments she had left only days ago on the popular readersâ€™ Web site.

Dan Brown is going to kill me!

The female reviewer recalled that Dan Brown is currently the twentieth highest selling author of all time and with only six books, he has achieved these sales writing fewer books than anyone above him on the list. The Robert Langdon series is currently the seventh highest selling series of all time.

Like Dan Brown, I do most of my research on the Web. Not the Internet. Dan Brown likes to talk about the Web. It sounds more . . . spidery.

The married reviewer felt an instant spark of attraction toward the sandy-haired author, who always seems to be wearing a tweed jacket in his photo shoots.

Could he be Robert Langdon in disguise?

CHAPTER 3

Overreacting wildly, the obscure critic overreacted for a few minutes, then got a grip on herself and scanned her updates. She noted that renowned author Dan Brown tends to get his tenses confused, loves to put identifiers in front of his charactersâ€™ names, and is inordinately fond of ellipses and loud punctuation such as exclamation points, question marks and interrobangs.

Why is that?!

Oh yes, and he loves italics, which pop up all over the place, not always readily identifiable with one particular character.

CHAPTER 4

The practically unknown reviewer picked up her copy of *Inferno* by Dan Brown, scanning its mysterious cover with the picture of the sage she now knew to be internationally famous poet Dante (c. 1265â€“1321), who was a major Italian poet of the Middle Ages. His *Divine Comedy*, originally called *La Comedia* and later called *Divina* by Boccaccio, is widely considered the greatest literary work composed in the Italian language and a masterpiece of world literature.

Gad, I love Wikipedia.

She remembered that bestselling author Dan Brown frequently recaps the previous action near the beginning of a chapter, and that his bestselling prose is scattered with information dumps so densely

Inferno

constituted that they resemble the excreta of the famed Friesian horse, a creature mentioned in the bestselling novel *Inferno*.

The reviewer's eidetic memory roamed over the plot. She recalled that Robert Langdon, granite-jawed Harvard professor of symbology and art historian specializing in iconography, wakes up in Florence to find that he remembers nothing, people are apparently trying to kill him, and he is carrying a suggestively shaped container that contains a mysterious object. He is helped by pretty blonde ponytailed genius-IQd Sienna Brooks, who has the hots for him. And his confused memories recall a mysterious silver-haired attractive older woman who wants him to seek and find, and who undoubtedly will have the hots for him too.

Meanwhile, on the mysterious ship *The Mendacium*, facilitator Knowlton has just watched a video that is more terrifying than the most terrifying thing you can possibly imagine.

Dan Brown is fond of making his characters react with terror in the hope that the reader will also be terrified?

What is this book?!

CHAPTER 5

“Ah yes!” the clinically obese woman derided, not knowing that “deride” must have an object. She recalled that most of the plot of *Inferno* consisted of Langdon and Sienna running around famous tourist spots finding clues, while being chased by a leather-clad woman who turns out to be superfluous to the plot, a bleeding strangely dressed man who also, honestly, didn't have much of a role except to increase dramatic tension, and some black-clad soldiers who weren't really necessary either, except that they get to do all the dirty work like good little minions. As they pass various monuments, Langdon recalls large indigestible lumps of architectural and historical detail.

As the story lumbers to its end it picks up speed, with one quite nice bit of misdirection but otherwise the usual thriller fare of all the important stuff being packed into the last few pages so that the reader feels like a lot went on.

And then there was the ending . . .

CHAPTER 6

“I was outraged,” the reviewer recalled, outraged. How could everyone suddenly decide that the Evil Plan may, in fact, be a Jolly Good Thing? Why was the Evil Villain's Number One not banged up in jail but instead allowed to work for the good guys?

And didn't Dan Brown think through what he was proposing as Quite A Good Thing, Really?!

The reviewer ran her hands over the shiny cover of the bestselling novel *Inferno* by Dan Brown. She recalled that Langdon rides off smugly into the sunset of a brand new world without any thought for the social, economic, and religious consequences of what just happened. Not to mention the fact that a small bunch of white people take it upon themselves to re-engineer the fate of mankind without consulting the rest of the world.

And that's supposed to be OK because they're white, rich, and brilliant.

CHAPTER 7

The overweight woman gnashed her teeth dramatically and then, like renowned professor of symbology Robert Langdon, decided to settle down with a good book. Sensing it was time to wrap up her interminable review, there was one thought that still haunted her.

Dan Brown knows exactly what he's doing.

The frequent recaps so the reader doesn't lose his way . . . the italics that also serve as simplified reminders of what's going on . . . the way the action takes place in tourist spots that are easily visited and quite easy to research . . . the very short chapters . . . the dropping of brand names . . .

He's manipulating the Baby Boomers!?!

The reviewer realized that for an audience accustomed to a diet of CSI and the Discovery Channel, Dan Brown's storytelling style is accessible and informative. Used to being given the potted version of history by talking heads as the camera zooms around in a dizzying series of filler shots, the average reader of Brown's books will sink into a TV-induced-like stupor and, instead of thinking about the plot or the writing, will simply enjoy the experience and come back for more.

And that, thought the reviewer, is why Dan Brown is the novelist of the future.

Sensing it was time, really, to revert to a state of denial before that last thought took hold in her brain, the reviewer took one last look at the cover of the bestselling novel *Inferno* and sighed.

I can return it to the library and forget this ever happenedmore

This is my first Dan Brown book and what can I say...it pretty much sucked.

I was kind of shocked. Yes, I had read a lot of disparaging comments about Brown's writing, but I pushed them aside, figuring his books must be at least entertaining. Otherwise, why would he be so popular? And I rather like cheesy books. This one had a condescending tone though that grated on my nerves and sapped all the fun right out of the story. It was a tedious read.

First off, Brown's characters are boring. There's no depth or nuance. This is my first Dan Brown book and what can I say...it pretty much sucked.

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First off, Brown's characters are boring. There's no depth or nuance. Everybody talks and thinks alike. Their dialogue has no individuality. There are no intricate, personality conflicts. Brown also has the annoying tendency to tell you how brilliant and amazing his characters are ALL THE TIME, but he never really shows you why they are extraordinary.

Then there are the endless info dumps. OMG! Brown gives a Humanities lecture for every museum Langdon goes to (even when his characters are running for their lives). They're not short little vignettes either that give character and life to a place. No, they're long dry passages that seem to be cut and pasted straight from a travel brochure. Brown will use half a page to describe a statue that has NOTHING to do with the plot. I found his description on Botticelli's Map of Hell to be somewhat questionable too.

My God! Langdon's hand trembled slightly as he absorbed the macabre scene projected on the wall before him. No wonder I've been seeing images of death.

At his side, Sienna covered her mouth and took a tentative step forward, clearly entranced by what she was seeing.

The scene projected was a grim oil painting of human suffering—thousands of souls undergoing wretched tortures in various levels of hell. The underworld was portrayed as a cutaway across section of the earth into which plunged a cavernous funnel-shaped pit of unfathomable depth. This pit of hell was divided into descending terraces of increasing misery, each level populated by tormented sinners of every kind. Dark, grim, and terrifying — Botticelli had crafted his Map of Hell with a depressing palate of reds, sepias, and browns.

What the hell is Brown talking about? The people are teeny weeny! How could Langdon and Sienna even see them? Yes I know it's a nit. But it made me wonder — were all of Brown's boring info dumps crap? They better not be, damn it! (To be honest, I didn't bother to check). But if you're going bore the snot out of me, at least make sure you're boring me with accurate information.

The plot is probably the best part of this book. There were some twists and turns I didn't see

Inferno

coming, and Brown practically ends every chapter in a cliff hanger, so the book kept moving. There are so many plot holes though, it was like a sponge. If you think too much about it, you'll spend all your time rolling your eyes and fall out of your chair.

In the end, I'm amazed that Brown is a bestselling author. His writing is terrible. He tells instead of shows. He repeats everything at least twice, sometimes three or four times. He describes three amazing European cities, but doesn't bring any of them to life. And his story starts up an interesting conversation about population and the apocalypse, but Brown never gives it any real thought. The ending was so sanctimonious and preachy, I wanted to toss the book across the room. Maybe without the book's snooty tone, this could have been a fun and cheesy read, but Brown takes himself way too seriously.

I give 1 ½ stars.

Are all Brown's books this bad? ...more

Inferno Meaning

I really enjoyed this book. Thou personally I think it's a bit different than the other previous three books. The other three books have similarities in having a story plot that creating a really blur line between history and fiction. But in this fourth book, the history is like the inspiration of the fiction story, but I still liked it and gave it 3.5 stars.

I really enjoyed the thrill and excitement of Langdon adventure. And as a former international security student, I have an understanding re I really enjoyed this book. Thou personally I think it's a bit different than the other previous three books. The other three books have similarities in having a story plot that creating a really blur line between history and fiction. But in this fourth book, the history is like the inspiration of the fiction story, but I still liked it and gave it 3.5 stars.

I really enjoyed the thrill and excitement of Langdon adventure. And as a former international security student, I have an understanding regarding on security threats and this book is really interesting especially in that part. We all know about biological weapon and act of terrorism, but this book offers something that I haven't thought about before regarding on that issue. And it is so exciting.

Overall, it is such an enjoyable read and very easy to digest. Thou it's not amazing, but still worth to read. :)

I am just wishing that this book will be better than The Lost Symbol.. That one was a major fail of the series.. Hope it'll be amazing.. ...more

Lasciate ogne speranza, voi ch'intrateorAbandon all hope, ye who enter here
Dante and Virgil approach the entrance to Hell
From the WorldofDante.org

The heat is on. There is, of course, a deadline. A mad scientist of a Dante super-fan, who takes theatrical delight in referring to himself as The Shade, would like to bring about a great renaissance for humanity, a reawakening similar to the one that occurred following the Black Plague. As with that earlier event, The Shade, a Batman villain if ev Lasciate ogne speranza, voi ch'intrateorAbandon all hope, ye who enter here
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Inferno

The Shade, a Batman villain if ever there was one, would like to cull the world's population by, oh, say, a third. Malthus lives, and has spawned a group of die-hard Transhumanists who think we and our planet would be a lot better off were there significantly fewer of us using up space, air, water, et al, and hogging the remotes. Robert Langdon, returned to duty after sundry life-threatening adventures in *Angels & Demons*, *The Da Vinci Code*, and *The Lost Symbol*, has been called in to decipher the clues to where and how Mister Zobrist, (we can't call him The Shade for 463 pages, can we?) conveniently dead in the opening, has set his viral bomb to go off. Or was he? Langdon wakes up in an ER, with a head wound, a distinctly fuzzy recollection of the recent past and thinks he is back in Massachusetts. Brunelleschi didn't design any buildings in New England. That large dome you see out the window means you are in Florence. Oops. And, by the way, there is a well armed, nicely leather-clad biker person heading down the hall, weapons blazing. Check please. He and Doc McSmokin, a 208 IQ, blonde, pony-tailed physician, named Sienna Brooks, dash out ahead of the ordnance and the game is afoot. This offers an example of something that is entirely depressing. Had that been an American hospital there is no way he could have gotten out without having to sign insurance forms or promissory notes, guns blazing or not. (Mister Langdon. We need you to sign here, here, here, and initial here, here and here. You, with the gun, take a number and have a seat.)

Woodward and Bernstein, in *All the Presidents Men*, report on G. Gordon Liddy holding his hand over a flame at a dinner party to impress someone or other. He held it long enough to singe himself, and cause alarm in those present. When he was asked "What's the trick?" he answered, "The trick is not minding." Reading a book of Daniel Brown is a far cry from holding one's hand over an open flame. But there are elements to reading his work that are certainly painful. There are benefits to be had, things to be learned, issues to be raised, but there are clichés to be endured, characterizations to be tolerated, *dei ex machina* to be ignored. I suppose one might think of it as a form of Purgatory. You can certainly enjoy the good while putting up with the bad. The trick is not minding the latter.

One does not descend into reading Dan Brown's infernal novel expecting literary power. There are certain formulae at work, and if you are not prepared to be led along, keeping the blinders firmly affixed for the duration, you might do better to read something else with the several hours it takes to work your way through the levels in *Inferno*. (Yes, there are some) We do not expect to find work similar to that of, say, Louise Erdrich, or Ron Rash, and it would be unfair, not to say unkind, to apply to Brown the metrics applied to writers of more serious fiction. But then, what standards should we apply?

There are two general qualities that merit our attention here, and more specific elements within each. Is it entertaining? Is it informative?

Entertaining Does the story engage our attention? Or do we find ourselves wandering off?

Is it fast-paced?

Do we care about the characters?

Is it fun?

In short, does this make a good beach read? Informative Does it teach us something new?

Inferno

Is the information interesting?

Does it address some larger issue, one of actual significance?

Does it make sense? ENTERTAINMENT Does the story engage our attention? Sure. While not, for me at least, as engaging as *The DaVinci Code*, I kept turning all 463 pages, eager to find out what there was to be found, info and plot-wise. But I was not exactly panting to get back to the book at every free moment. Is it fast-paced? Is the Pope Argentinian? This is what Brown does. Aside from the sort of occasional interruptions that might give the wearer of a pace-maker the sweats, (noted in more detail below) he keeps things moving along. I was reminded of an old (1912) adventure tale, *A Princess of Mars*, by Edgar Rice Burroughs. That book was also a series. Battle, capture, rescue, escape, repeat, with bits of information about some underlying subject in the book tossed in to grease the narrative wheels. Ditto here.

Speaking of greasing, you will need to have some eye drops handy to avoid chafing from frequent eye-rolling. It seems that every time there is a need to gain access to some large institution, Brown trots out what seems almost a running joke of Robert Langdon having some relationship with the person in charge. I bet if Langdon needed 3am access to the UFO museum in Roswell, we would learn that he had tracked aliens with the museum director and had contributed a live specimen from the Crab Nebula at some time in the not too distant past. The Sulabh International Museum of Toilets? It wasn't Washington who poohed there, or presented a monograph at the esteemed institution that resulted in such a large inflow of contributions that the institution was flush for a considerable period.

In a related matter, I was reminded of two cinematic clichés in particular. In one, the hero and heroine pause as the world collapses around them to engage in a lengthy soulful smooch. (Pay no attention to that incoming missile. Enjoy.) In the second, a child dashes back to the burning-building or alien-infested-spaceship to retrieve her (choose one - favorite stuffy, kitten, puppy, photo of long dead (but really only missing) mother or father). Brown spares us kittens and overlong liplocks, for the most part, but while Langdon and this volume's Bond girl are dashing from persistent threats like a Florida race track rabbit, (who are those dogs?) Brown pauses the action every so often, inserts himself and his research into the narrative (Bob, Si, relax. We'll pick this up again after lunch), and offers up the occasional art history lesson. I'm not saying that these are not informative and sometimes fun (as in the case of a particularly organ-rich Plaza della Signoria)

The Fountain of Neptune from The Museums of Florence

but it does alter the flow in a breathlessly paced novel to take a breather. All right guys, up and at 'em. Ready, set, flee. Do we care about the characters? Truthfully, it is tough not to care about a character that has the face of Tom Hanks ironed onto it, but yeah, I guess, although a lot less than a whole lot of other fictional people. It is fun to see Langdon attempting to recover his memory and figure out who that mysterious woman he keeps seeing in vision-flashes might be. Sienna Galore has a pretty interesting back-story, a large brain, and the usual physical assets required for Brown's kicked-up Bond-girl roles. So sure, why not. Aside from those two, only a little here and there. Character

Inferno

is not the thing in Dan Brown books. Is it fun? As a straight up read, forgetting for the moment one's analytical inclinations, yes. Brown does revel in puzzles and there are more secrets embedded in *Inferno* than there are candied items in a fruit cake. And some are quite delicious. (OK, I hereby out myself as a weirdo who likes fruit cake). Unlike one's experience with fruit cake, however, you will miss out on that weighty feeling of having ingested a brick. Literarily, *Inferno* is a lot more like chiffon cake than its denser cousin. Also there are enough twists to keep the cap machines at the Nogara Coke bottling factory busy for a long time. Does it make a good beach read? Assolutamente

INFORMATION Does it teach us something new? Si! We learn of a mysterious transnational entity, that Brown swears is based on a real organization, that smoothes out the curves so that people of questionable motives, but certain resources, can go about their business unimpeded. The head of this group might have been well served with a fluffy white kitty and a pinky ring. Brown offers some nifty tour guides to this and that location in several cities, and a fair bit of history on Dante and his most famous bit of writing. He offers some illuminating details on this or that building, painting and sculpture, including where it might have traveled over the centuries (well, not the buildings, of course) and whether the version we see today is a fully original specimen. He also gives us a very good reason to take a tour of the secret passageways in Old World cities.

The Vasari Corridor from Wiki commons Is the information interesting? Leaving aside prophets and their like, before there were mononymous sorts like Liberace, Elvis and Madonna, even earlier than sorts like that English playwright, there was Durante degli Aligheri, known to a certain childhood acquaintance, Beatrice, as that boy who wouldn't stop staring at her, known to certain priors in Florence as the guy who refused to pay his fine and was thus banned for life, and known to us in the 21st century as Dante.

Dante and His Poem by Michelino from Wikimedia

If you find Dante and his best-known work of interest, and really, you should, this book is a lot of fun. Of course what constitutes interesting is almost always in the eye of the beholder. If your thing is video games, well then not so much. (on the other hand, there actually is a lot here that does remind one of video game action, so I take that back) But if you are fascinated with old world history, art and architecture, Dante, the Black Death, Malthusian concerns, and the potential impact of a large human die-off, then Si, molto. Does it address some larger issue, one of actual significance? Sicuramente. Two in fact. One of the major elements in the story is the determination by our psycho-scientist billionaire sort that human population is about to reach a dangerous level, one which is likely to trigger all sorts of catastrophes. There are various ways one can address this concern, but the underlying concern is quite real. Brown does us all a service by bringing it to the attention of millions of readers. Another element here is the notion of "Transhumanism." Basically this entails humans taking charge of our own evolution and using all the technology available to us to ensure maximization of our physical and intellectual capacities. Whether one sees this as a Satanic plot, yet another opportunity for the haves to

Inferno

have even more, or the beginning of a new human renaissance, the subject is worth checking out. Does it make sense? In some ways yes and in some ways no. There is validity to the underlying science. But would the baddie really leave a breadcrumb trail for potential foilers to his big bang?

That said, it can be fun to descend into the bowels of the earth, or the watery substructures of ancient architectural marvels, however many levels down you care to go.

Whether you think that Dan Brown belongs in literary heaven, Hades or somewhere in between, he makes a wonderful Virgil, leading us on an interesting journey, and showing us some things we might not have ever imagined. It may not qualify as a divine book, but Inferno is one hell of a read.

PS - One must note that the end of all three parts of Dante's Commedia (the Divine was added later) end with the word "œstars." Brown does not disappoint on that score.

And I am sure there is significance to the fact that there are 104 chapters in the book, (plus a prologue and an epilogue, so 106) but I have not been able to suss out exactly what. There are 99 cantos in the Commedia, maybe a couple more with this or that added, but I do not know how one can fluff that up to 106. Yet, I am sure there is an explanation. When (if) I find it I will include it here.

WB2051

This review is cross-posted at Coots Reviews

=====EXTRA STUFF

Apparently the city of Manila took umbrage at a negative characterization in the book

An interesting discussion of Dante's work

Wiki article on transhumanism

Washington Post review

Janet Maslin's NY Times review, which includes a wonderful observation re the book's publication date

WSJ piece on how Dan Brown kept the wraps on his story lest copycats scoop him

For some nice images and info on the Vasari Corridor

If you get the urge, you can read Dante's masterpiece for free thanks to the Gutenberg project

Inferno

If you believe that Dan Brown should be relegated to one of the lower levels of hell, you might enjoy this piece in The Daily Beast, by Noah Charney, who clearly enjoys pointing out all the things Brown got wrong

GR friend Connie reminds us that there is a wonderful piece by Rodin, The Gates of Hell, that is worth a look.

Here is a nice Q&A piece with Brown from the June 20, 2013, NY Times, part of their By the Book series

Some interesting images and notions on Dante's hell, on a web post called The Topography of Hell

12/3/13 - The results are in and Inferno was voted the Goodreads Choice Award winner in the Mystery & Thriller category ...more

Inferno Callouts

(B) 74% | More than Satisfactory

Notes: Lucky Robert Langdon, always adventuring with sexy, brainy women awed by his knowledge of art and symbology.

Aaron turned on his computer and opened it to Goodreads.com, a widely used website for books. It was time. He looked around to be sure he was alone, and started writing ... his review of Dan Brown's Inferno.

CHAPTER 253

Aaron looked at the screen, wondering how best to approach the review. He had to be quick about it.

"There's no time!" he shouted even though no one else was around.

They could be here at any minute, and he had to hurry. He had to make sure he went fast, because of the time constrain Aaron turned on his computer and opened it to Goodreads.com, a widely used website for books. It was time. He looked around to be sure he was alone, and started writing ... his review of Dan Brown's Inferno.

CHAPTER 253

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"There's no time!" he shouted even though no one else was around.

They could be here at any minute, and he had to hurry. He had to make sure he went fast, because of the time constraints. Speed was of the utmost importance.

But ... how to start? While it was true that he had enjoyed the facts listed in the book, he wasn't sure this was enough to warrant a good review.

"Lists of facts do not a novel make," he chuckled to himself, very very proud of this turn of phrase. Again, to be clear, no one else was around. He was alone and talking to himself.

He started writing his review. The first thing he pointed out was that no one in the book spoke like a human being.

"More like anthropomorphic Wikipedia entries," he chuckled again, remembering how essentially the characters only speak to each other when they have knowledge to share. Except at least Wikipedia

entries straight-up tell you what you want to know, instead of posing everything as a Jeopardy question and lording the answer over you when you don't get it right. But then Aaron started hurrying again because of how fast he definitely needed to be going because of the vague and undefined threat listed earlier in this review.

Suddenly, Aaron was reminded of something from his past. He leaned back in his chair and just kind of stared into space for a whole chapter (so about 2 or 3 pages) remembering every single word from a speech he gave like 10 years ago. Luckily, that speech has the answers to everything he'll ever need to do to stop his vague and undefined enemies, so this is not strictly a waste of time.

Aaron looked up from his computer. Was that a sound that he'd heard? Probably. Sounds happen all the time. Wait! There it was again! He tried to slam the laptop closed to hide his work, but it was too late. They were here.

CHAPTER 591

Aaron tried to run, but as he got up a hand grabbed him from behind and pushed him back into his chair. He turned around. Above him stood a beautiful woman, with many attractive features that you, the male reader, would probably enjoy.

"Aaron Burdette!" she shouted. "I'm such a huge fan of yours! I just came by to tell you that I mostly exist to tell you how smart and attractive you are. I probably have some sort of surface-level trait like 'I'm really smart' or 'I'm barren' to inform my 'character', but really I'm just totally into you."

"Thank you human woman," Aaron replied. "But... aren't you here to... kill... me?"

"No!" she said, her golden hair glistening or something. "There are no real threats in this story! Just things that SEEM like threats, but then end up being fine."

"Oh, good. I love a story with net zero stakes."

"Then you're gonna love this."

And then, the woman who we all thought was beautiful and smart and cool, pulled a gun on Aaron Burdette.

CHAPTER 12 MILLION

"Just kidding!" shouted the woman, immediately throwing her gun in the nearby Hudson River. The Hudson River is a 315-mile (507 km) watercourse that flows from north to south primarily through eastern New York State in the United States. The river originates at Henderson Lake in Newcomb, New York, in the Adirondack Park, flowing southward past the state capital at Albany, and eventually forming

Inferno

the boundary between New York City and the U.S. state of New Jersey at its mouth, before emptying into Upper New York Bay. The official hydrologic source of the Hudson River is Lake Tear of the Clouds in the Adirondack Mountains.[4] The lower half of the river is a tidal estuary[5] occupying the Hudson Fjord, which formed during the most recent period of North American glaciation, estimated at 26,000 to 13,300 years ago.[6] Tidal waters influence the Hudson's flow from as far north as Troy, New York.

"Sorry, what did you say?" Aaron asked. "I was just thinking about the Hudson River."

"I said 'Just kidding,'" said the mysterious woman whose name we still don't know. "Because I'm not really going to kill you."

"Oh, that's good. I guess I will have no emotional reaction to any of this."

"Me neither."

They shook hands. Then the woman left.

"I never found out her name," Aaron said out loud. "I bet since that sort of information is being withheld, it will really be a big shock later in the story when her name is finally revealed. Like, I should've known who she was all along or something."

Nope, that woman's name was Amber Smith and you have never met her before. There is no discernible reason to have withheld her name.

"Oh," Aaron said. "Well at least this will be the only time that happens."

If only Aaron could know ... how wrong he truly was.

CHAPTER INFINITY

"I have to hurry, remember?!" Aaron shouted. For you see, Aaron had to release his review soon. He had to. Because ... if he didn't ... the whole world might end... up reading Inferno. It was on Aaron, a humble book reviewer on a social media site, the kind of guy that you would never, ever think would end up in a world-saving scenario, to stop everyone on earth from reading a book.

"Just read a non-fiction book about Florence or Venice or Renaissance Art!" he cried to the heavens/empty room. "That's the only good stuff in here anyway!"

He rapidly pushed the keys on his keyboard, making them make the words pop up on the screen thanks to various input codes sent from the keyboard to the computer. Finally, he finished. With the simple click of a mouse, he would release his warning to mankind. Only time would tell ... if it worked.

Inferno

THE END... ?more

Inferno

Inferno Tower

June 18, 2013

This book has Dan Brown written all over it. Just like the previous stories in this series, the entire book is about 24 hour long mystery/thriller. Robert Langdon wakes up at a hospital with no recollection of how he got there and as he starts to figure out what's going on, he starts getting deeper into a dangerous event that is about to take place. From the very first page, a chain of events starts to take place at a very fast pace.

Loved reading the book, just like Robert Langdon's June 18, 2013

This book has Dan Brown written all over it. Just like the previous stories in this series, the entire book is about 24 hour long mystery/thriller. Robert Langdon wakes up at a hospital with no recollection of how he got there and as he starts to figure out what's going on, he starts getting deeper into a dangerous event that is about to take place. From the very first page, a chain of events starts to take place at a very fast pace.

Loved reading the book, just like Robert Langdon's previous journies. At the beginning I found it a little bit annoying when every single details of various Italian tourist spots were being described. Some of them were so descriptive that at times it felt like reading a brochure. The description of various historic places probably could've been shortend a little bit.

The thriller never ends though. A lot of twists as the story progresses and that's what keep you turning the pages. It's a fast pace story, as mentioned and the story telling style of Dan Browne is absolutely amazing, as usual. A great read overall.

January 15, 2013

It's coming out on May and I can't believe this book wasn't added to Goodreads already. Couldn't find it in Goodreads and so I added the book. Can't wait for it to come out!!!

...more

Inferno (Robert Langdon #4), Dan Brown

Inferno is a 2013 mystery thriller novel by American author Dan Brown and the fourth book in his Robert Langdon series, following Angels & Demons, The Da Vinci Code and The Lost Symbol. The book was published on May 14, 2013, ten years after publication of The Da Vinci Code (2003), by Doubleday. A film adaptation was released in the United States on October 28, 2016. Harvard professor Robert Langdon wakes up in a hospital with a head wound and no memory

Inferno (Robert Langdon #4), Dan Brown

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Inferno

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Ø¬: Ù†ÙœØ²Ù‡Ø§Ùœ Ø²ÙœØ§Ø´Ùœ Ø´Ø±Ø´ Ø§Ø±Ù‡ Ùœ Ù‡Ù†Ø± Ù©Ù,,Ø§Ø³ÙœÙ© Ø´ÙœØ´Ù‡ Ø´Ù^Ø´Ù...œ Ù^Ù,,Ùœ Ù‡ÙœÙ† Ù^Ù,Øª Ø´Ø±Ø´ Ø§Ø±Ù‡ Ù‡Ù†Ø±Ù‡Ø§Ùœ Ø§Ø´Ø´Ùœ Ù†ÙœØ²Ùœ Ù†Ø®Ù^Ø§Ù†Ø´Ù‡ Ø´Ù^Ø´Ù... Ù©Ù‡ Ø´Ù‡ Ù†Ø,Ø±Ù... Â«Ø´Ø§Ù†ØªÙ‡Â» Ø´Ø± Ø§Ù^Ø¬ Ø§ÙœÙ† Ù‡Ù†Ø± Ù,Ø±Ø§Ø± Ø´Ø§Ø±Ø´. Ù‡Ù...Ø§Ù†â€œØ´Ù^Ø± Ù©Ù‡ Ù...Ùœâ€œØ´Ø§Ù†ÙœØ´ Ù...Ø«Ù,, Â«Ù...Ù^Ù†Ø§Ù,,ÙœØ²Ø§Â»œœ Â«Ù©Ù...Ø´Ùœ Ø§Ù,,Ù‡Ùœœ Ø´Ø§Ù†ØªÙ‡Â» Ù†ÙœØ²œ ÙœÙ©Ùœ Ø§Ø² Ø´Ø§Ù‡Ù©Ø§Ø±Ù‡Ø§Ùœ Ù‡Ù†Ø± Ø§Ù†Ø³Ø§Ù†Ùœœ Ù...Ø-Ø³Ù^Ø´ Ù...Ùœâ€œØ´Ù^Ø´œ Ù©Ù‡ ØªÙ,Ø±ÙœØ´ Ø§ Ø´Ù‡ Ø³Ù†Ù´ Ù...Ø-Ù© Ù• Ø±Ù‡Ù†Ù´œ Ù^ ØªØ§Ø±ÙœØ® Ø´Ø®Ø´Ùœ Ø§Ø² Ø§Ù†Ø³Ø§Ù†â€œÙ‡Ø§Ùœ Ø±Ù^Ùœ Ø²Ù...ÙœÙ†œœ ØªØ´Ø´ÙœÙ,, Ø´Ø´Ù‡ Ø§Ø³Øª. Ø´Ù‡ØªØ± Ø§Ø³Øª Ù©Ù...Ùœ Ù...Ø«Ù,, Â«Ø±Ø§Ø´Ø±Øª Ù,,Ø§Ù†Ù´Ø´Ù†Â» Ø§Ø-Ø³Ø§Ø³ Ù©Ù†ÙœÙ...

Ø³: Ø´Ù‡ Ù†Ø,Ø±Ù... Ø´ÙœØ´ ØªØ± ØªØ-Ù,ÙœÙ,Ø§Øª Ø®Ù^Ø´ Ø±Ø§ Ø´Ø± Ø§ÙœØªØ§Ù,,ÙœØ§ Ø§Ù†Ø¬Ø§Ù... Ø´Ø§Ø´Ù‡â€œ Ø§ÙœØ´œœ Ø´Ù‡ Ù†Ø,Ø± Ù©Ø§Ø± Ù...Ù• Ø±Ø-Ùœ Ù...Ùœâ€œØœÙœØ´ØŸ

Ø¬: Ø§Ù,,Ø´ØªÙ‡ Ø§Ø² Ù´Ù• ØªÙ† Ø§ÙœÙ† Ø¬Ù...Ù,,Ù‡ Ù†Ù• Ø±Øª Ø´Ø§Ø±Ù...œ Ù^Ù,,Ùœ Ø´Ø§ÙœØ´ Ø§Ø¹ØªØ±Ø§Ù• Ù©Ù†Ù...œ Ù©Ù‡ Ø´Ù‡ Ù^Ø§Ø³Ø´Ù‡ Ùœ Ø±Ù...Ø§Ù† Â«Ø±Ù...Ø² Ø´Ø§Ù^ÙœÙ†Ù†ÙœÂ»œœ Ø´Ù‡ Ø¬Ø§Ù‡Ø§ÙœÙœ Ø´Ø³ØªØ±Ø³Ùœ Ù¾ÙœØ´Ø§ Ù©Ù±Ø´Ù...œ Ù©Ù‡ Ù,Ø´Ù,,Ø§ Ø®Ù^Ø§Ø´Ø´ Ø±Ø§ Ù‡Ù... Ù†Ù...Ùœâ€œØ´ÙœØ´Ù... Ø´Ø±Ø§Ùœ Ù†Ù^ÙœØ³Ù†Ø´Ù‡â€œ Ø§Ùœ Ù‡Ù...Ù†Ù^ Ù...Ù†œœ Ù©Ù‡ Ù‡Ù...ÙœØ´ Ù‡ Ø³Ø±Ù... ØªÙ^Ùœ Ù©Ø§Ø´Ø´Ø´ÙœØ´Ù†Ø§Ùœ Ø´ÙœØ´Ù† Ø§ÙœÙ† Ø¬Ø§Ù‡Ø§Ùœ Ù• Ù^Ù,â€œœØ§Ù,,Ø¹Ø§Ø´Ù‡Øœ Ø¬Ø´Ø§Ø´ Ù^ Ø¬Ø§Ù,,Ø´ Ø´Ù^Ø´. Ù‡Ù...ÙœØ´ Ù‡ Ø´Ù^Ø³Øª Ø´Ø§Ø´ØªÙ... Ù...Ø«Ù,, Ù¾Ù,,ÙœØ³â€œœÙ‡Ø§ ÙœÙ© Ø±Ø§Ø²Ùœ Ø´Ø§Ø´ØªÙ‡ Ø´Ø§Ø´Ù... Ù‡ÙœÙ†Ù´Ø§Ù‡ Ù†Ù...Ùœâ€œØ®Ù^Ø§Ø³ØªÙ... Ù...Ø±Ø´Ù... Ø´Ù• Ù‡Ù...Ù†Ø´ Ù...Ùœâ€œØ®Ù^Ø§Ù‡Ù... Ø´Ø±Ø´ Ø§Ø±Ù‡ Ùœ Ù†Ù‡œœ Ø´Ø§Ø³ØªØ§Ù† Ø´Ù†Ù^ÙœØ³Ù... Ø´Ø± Ø´Ø§Ø²Ø´ÙœØ´ Ø§Ø² Ù...Ù©Ø§Ù†â€œÙ‡Ø§Ùœ Ù...Ø®ØªÙ,,Ù• œœ Ø³Ø´Ù^Ø§Ù,,Ùœ Ø§Ø² Ù©Ø³Ùœ Ù†Ù...Ùœâ€œœÙ¾¿Ø±Ø³ÙœØ´Ù... Ø´Ù‡ Ù‡Ù...ÙœÙ† Ø´Ù,,ÙœÙ,,œœ Ø®Ù^Ø´œœ ØªØ-Ù,ÙœÙ,Ø§ØªÙ... Ø±Ø§ Ø§Ù†Ø¬Ø§Ù... Ù...Ùœâ€œœØ´Ø§Ø´Ù...œ Ù^ Ø§ÙœÙ† Ù©Ø§Ø± Ø´Ø±Ø§ÙœÙ... Ø¬Ø´Ø§Ø´ÙœØª Ø´Ø§Ø´Øª. Ù‡Ù...ÙœØ´ Ù‡ Ø³Ø´Ù^Ø§Ù,,â€œœÙ‡Ø§Ùœ Ø´Ùœâ€œœØ±Ø´Ø´Ùœ Ø§Ø² Ù...ØªØµØ´ÙœØ§Ù† Ù...Ù^Ø²Ù‡â€œ Ù‡Ø§ Ù...Ùœâ€œœÙ¾¿Ø±Ø³ÙœØ´Ù...œœ Ø´Ø± Ø´Ø´Ùœœ± Ø§ÙœÙ†ØµÙ^Ø±Øª Ù...Ùœâ€œœÙ• Ù‡Ù...ÙœØ´Ù†Ø´ Ù©Ù‡ Ù†Ù‡ Ø§ÙœØ´Ù‡â€œœ Ø§Ùœ Ø´Ø§Ø±Ù...œœ Ø¬Ø§Ù,,Ø´ â€œœØªØ±ÙœÙ† Ø´Ø®ØµÙœØªâ€œœÙ‡Ø§Ùœ Ø´Ø±Ù^Ø±œœ Ù©Ø³Ø§Ù†Ùœ Ù‡Ø³ØªÙ†Ø´ Ù©Ù‡ Ù©Ø§Ø±Ù‡Ø§Ùœ Ù†ÙœÙœœ Ø±Ø§ Ø´Ø±Ø§Ø³Ø§Ø³ Ù†ÙœØªâ€œœÙ‡Ø§Ùœ Ù...Ù†Ù• Ùœ ÙœØ§ Ù©Ø§Ø±Ù‡Ø§Ùœ Ù...Ù†Ù• Ùœ Ø±Ø§ Ø´Ø§ Ù†ÙœØª Ù...Ø«Ø´Øª Ø§Ù†Ø¬Ø§Ù... Ù...Ùœâ€œœÙ‡Ù†Ø´. Ù...Ù† Ù‡Ù...ÙœØ´ Ù‡ Ù...Ù†Ø-Ù,Ù‡ Ø®Ø§Ù©Ø³ØªØ±Ùœ Ø´ÙœÙ† Ù...Ù†Ù• Ùœ Ù^ Ù...Ø«Ø´Øª Ø±Ø§ Ø´Ù^Ø³Øª Ø´Ø§Ø´ØªÙ...

Ø³: Ù†Ù,Ø´Ø± Ø´Ù^Ù,, Ù©Ø´ÙœØ´ Â«Ø´Ù^Ø²Ø®Â» Ø±Ø§ Ù†Ù^Ø´ ØªÙœØ´ØŸ

Ø¬: ØªÙ,Ø±ÙœØ´ Ø§ Ø³Ù‡ Ø³Ø§Ù,,œœ Ø§Ù,,Ø´ØªÙ‡ Ø´Ø± Ø§ÙœÙ† Ø³Ø§Ù,,â€œœÙ‡Ø§œœ

Inferno

Ù^ ØSÙ,Ø¹ÙCEØCE Ù^ ØSØ±ØªØ¨ ØSØ· ØçÙ† Ø¨ ØS Ø-ØSØ³ØªØSÙ† ØSØ³Øª. Ù...Ù† Ø¨ Ø±ØSÙCE
 Ø-ØSØ³ØªØSÙ†â€CEÙ‡ØSÙCEÙ... ØSØ² ØªØSØ±ÙCEØ® Ù^ ØSÙ,Ø¹ÙCEØCE Ù...Ù©ØSÙ†â€CEÙ‡ØSÙCE
 Ù^ ØSÙ,Ø¹ÙCEØCE Ø¹Ù,,Ù^Ù... Ù^ ØSÙ,Ø¹ÙCE Ù^ Ù‡Ø±Ù†ÙCEØ²ÙCE Ù©Ù‡ Ø-Ø± Ù^ ØSÙ,Ø¹ÙCEØª
 Ù^ Ø-Ù^ Ø- Ø-ØSØ±Ø-ØCE ØSØ³ØªÙ• ØSØ-Ù‡ Ù...ÙCEâ€CEÙ©Ù†Ù...ØCE Ù^ Ø¨ Ù‡ Ù‡Ù...ÙCEÙ†
 Ø-Ù,,ÙCEÙ,, ØSØ±ØªØ¨ ØSØ· Ø-ØSØ-Ù† ØSÙCEÙ† Ù^ ØSÙ,Ø¹ÙCEØªâ€CEÙ‡ØS Ø¨ ØS Ø³ÙCEØ±
 Ø-ØSØ³ØªØSÙ†ØCE Ù©ØSØ± Ø³Ø®ØªÙCE ØSØ³Øª. Ø-Ø± Ø-Ù,ÙCEÙ,Øª ØªØ¨ Ø-ÙCEÙ,,
 Ù^ ØSÙ,Ø¹ÙCEØªâ€CEÙ‡ØS Ø¨ Ù‡ Ø´ Ø®ØµÙCEØªâ€CEÙ‡ØSÙCE Ø-ØSØ³ØªØSÙ†ÙCE Ù‡Ù...ÙCEØ´ Ù‡
 Ù©ØSØ± Ø³Ø®ØªÙCE Ù...Ø-Ø³Ù^ Ø¨ Ù...ÙCEâ€CEØ´ Ù^ Ø-

Ø³: Ù^ Ø¨ ØSÙ,,ØSØ®Ø±Ù‡ ØSÙCEÙ†Ù©Ù‡ Ø-ØSÙCEÙ-ØSÙ‡ Ø´ Ù...ØS Ø-Ø± Ø-Ù†ÙCEØSÙCE
 ØSØ-Ø¨ ÙCEØSØª Ù†Ù‡ Ù†Ù^ Ø¹ Ø-ØSÙCEÙ-ØSÙ‡ÙCE ØSØ³ØªØŸ
 Ø-: ØSÙ,,Ø¨ ØªÙ‡ Ø®Ù†Ø-Ù‡â€CE Ø-ØSØ± ØSØ³Øª Ø¨ Ù-Ù^ÙCEÙ... Ù©Ù‡ Ø®Ù^Ø-Ù... Ù‡Ù...
 Ù†Ù...ÙCEâ€CEØ-ØSÙ†Ù... Ù©Ø-ØSÙCE Ø³Ø±Ø²Ù...ÙCEÙ† ØSØ-Ø¨ ÙCEØSØª Ù,Ø±ØSØ± Ù-Ø±Ù• ØªÙ‡â€CE
 ØSÙ.... Ù...Ù† ØªÙ†Ù‡ØS Ù©ØªØSØ¨ ÙCE Ø±ØS Ù...ÙCEâ€CEÙ†Ù^ÙCEØ³Ù... Ù©Ù‡ Ù‡Ù...ÙCEØ´ Ù‡
 Ø-Ù^Ø³Øª Ø-ØSØ±Ù... Ø¨ Ø®Ù^ØSÙ†Ù.... Ù...Ù† Ù©Ø³ÙCE Ù‡Ø³ØªÙ... Ù©Ù‡ Ø¨ ÙCEØ´ ØªØ± ØSØ²
 Ø-ØSØ³ØªØSÙ† Ù^ ØSØ-Ø¨ ÙCEØSØªØCE Ù†Ù...ØSØ-Ù‡ØS Ù^ Ù©Ø-Ù‡ØS Ø±ØS Ø-Ù^Ø³Øª
 Ø-ØSØ±Ù...ØCE Ù^ Ø¹ØSØ´ Ù, ØSÙCEÙ† Ù‡Ø³ØªÙ... Ù©Ù‡ ØSÙCEÙ† Ù†Ù...ØSØ-Ù‡ØS Ø±ØS Ø-Ø±
 Ù‡Ù†Ø± Ù^ Ù...Ø¹Ù...ØSØ±ÙCE Ù^ Ù‡Ø± Ù©ØSØ± Ø´ ØSÙ‡Ù©ØSØ± Ø-ÙCEÙ-Ø± Ù¼ÙCEØ-ØS Ù©Ù†Ù....
 Ù‡Ù...Ù‡ ØSÙCEÙ†Ù‡ØS Ø±ØS Ù...ÙCEâ€CEØªÙ^ØSÙ†ÙCEØ- Ø-Ø± Ø-ØSØ³ØªØSÙ†Ù‡ØSÙCE
 Â«Ø±ØSØ¨ Ø±Øª Ù,,ØSÙ†Ù-Ø-Ù†Â» Ù¼ÙCEØ-ØS Ù©Ù†ÙCEØ-

ØS. Ø´Ø±Ø¨ ÙCEØSÙ†ÙCE ...more

Inferno Dragon Deck

I've spent the past few years writing a book on Inferno, immersing myself in Dante's Commedia, and was looking forward to a fun read. While the book is decent it's still a disappointment. Despite having quite a few issues with Da Vinci Code, it was nevertheless a fun trip through the world of art and puzzle solving. Unfortunately Inferno reads more like a movie treatment with some factoids thrown in. At times it reminded me of the old Batman episodes with the caped crusader pulling off an implausible escape from the bad guys every 5 minutes.

On the plus side, Brown does give Dante a pretty good treatment for the reader not familiar with the Commedia. I also enjoyed the whirlwind tour of the city (having visited Florence last year). Inferno continues to follow Brown's style of page-turning, very short chapters and I have to admit I got sucked in.

On the minus side, the book is replete with the usual anti-Catholic bigotry (although not as bad as Da Vinci Code). And of course, there's the writing. Brown's writing isn't as bad as some of the critics say (including some readers of this site), but Brown certainly isn't writing literary fiction either.

I'm not a Brown hater, but I have to wonder what Dante's Inferno would have looked like in the hands of Umberto Eco.

Afterlife: An Introduction to Dante's Inferno ...more

To be very honest, I had a lot of expectations from this book and Dan Brown does not disappoint. I'm not entirely happy with the book; the second half of the book lacked certain things and was not quite as interesting as the first part. The research work for this book is done very painstakingly and it shows. 4.5 stars.