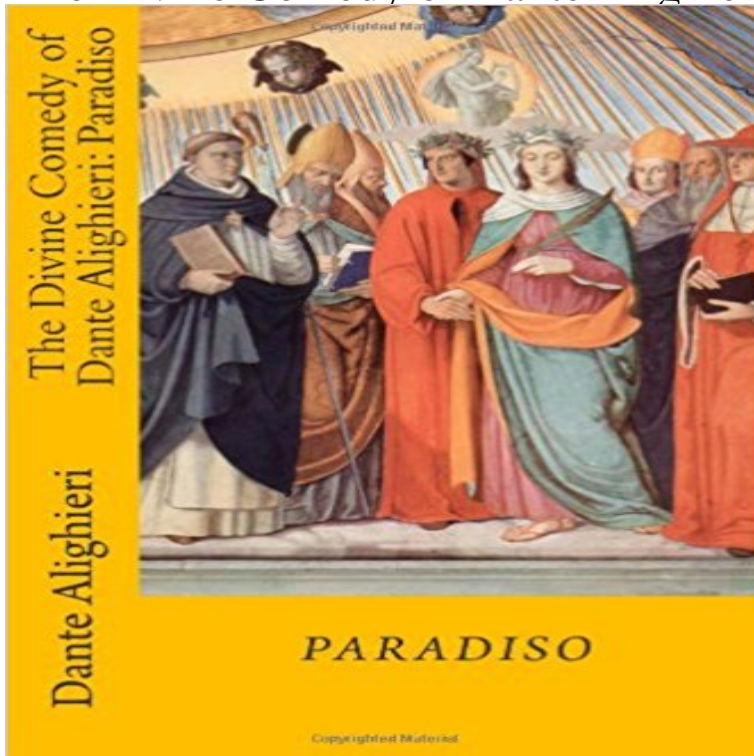


The Divine Comedy of Dante Alighieri: Paradiso



The essence of Dantes philosophy is that all virtues and all vices proceed from love. The Purgatorio shows how love is to be set in order, the Paradiso shows how it is rendered perfect in successive stages of illumination, until it attains to union with the Divine Love. The whole structure and spiritual arrangement of Dantes paradise, in which groups of saints make a temporary appearance in the lower spheres in token of the many mansions, is closely dependent upon the teachings of the Pseudo-Dionysius and St. Bernard concerning the different offices of the nine orders of angels. It is doubtful whether he knew the Celestial Hierarchy of Dionysius at first hand, in the translation of Scotus Erigena; but St. Bernards De Consideratione certainly influenced him profoundly. Dantes debt to the Fathers and Doctors of the Church has not yet been investigated with the fullness of research that has been devoted to elucidating his knowledge of the classical writers. His theology is mainly that of St. Thomas Aquinas, though he occasionally (as when treating of primal matter and of the nature of the celestial intelligences) departs from the teaching of the Angelical Doctor. On particular points, the influence of St. Gregory, St. Isidore, St. Anselm, and St. Bonaventure may be traced; that of Boethius is marked and deep throughout. His mysticism is professedly based upon St. Augustine, St. Bernard, and Richard of St. Victor, while in many places it curiously anticipates that of St. John of the

Cross. Mr. Wicksteed speaks of many instances in which Dante gives a spiritual turn to the physical speculations of the Greeks. Even in the Paradiso the authority of Aristotle is, next to that of the Scriptures, supreme; and it is noteworthy that, when questioned by St. John upon charity, Dante appeals first of all to the Stagirite (in the Metaphysics) as showing us the cause for loving God for Himself and above all things (Par., xxvi, 37-39). The harmonious fusion of the loftiest mysticism with direct transcripts from nature and the homely circumstance of daily life, all handled with poetic passion and the most consummate art, gives the Divina Commedia its unique character. The closing canto is the crown of the whole work sense and music are wedded in perfect harmony; the most profound mystery of faith is there set forth in supreme song with a vivid clearness and illuminating precision that can never be surpassed

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