

essential abstract of Paradise, where wheels become rings of saints "matching motion with motion and song with song."³⁵ Like two wheels joined to the same cart, the "two wreathes of those eternal roses" "stopped with one consent, just as eyes moved with one impulse must needs open and close together."³⁶ Love and knowledge in perfect accord describes the kind of wisdom, sapientia infusa, of which Solomon was the most perfect example and Beatrice the genius. Here, in the Sphere of the Sun, Love and Knowledge are "married" and celebrate in perfect harmony. The image of wheels turning in unison becomes very important in the final canto of Paradiso, where the ultimate marriage is put forth in poetry.³⁷

Canto 13 opens with a further elaboration of the "double dance that circled around the point" where Dante and Beatrice stand. The saints sing of the "three Persons in the Divine nature and the one person in that nature and the human."³⁸ Aquinas, in order to explain the meaning of his statement that Solomon "never had a second," mentions two procreative acts of God, the creation of Adam and of Christ. From this discussion of Adam and Christ's body, and of the generative powers of God, Dante's mind evidently becomes curious about the nature of the resurrected body.

Beatrice, who knows the wellspring of Dante's thought, tells Aquinas that: "This man has need and does not tell you of it either by word or as yet in thought, to search into another truth. Tell him if the light with which your substance now blooms will remain with you in eternity..." (Canto 14, line 10) At this intimation of the coming resurrection, the "holy circles show new joy in their

wheeling and in their wondrous song."

The two wheels sing of the Trinity, evoking the Incarnation and preparing the way for a voice which seems "such perhaps as the angel's to Mary." This is the voice of Solomon, answering Dante's question about resurrection, despite the fact that Beatrice had asked Aquinas to answer it. Solomon tells Dante that this "vesture" in which he sees the saints now is radiated by love; it is the "new form" Statius spoke of in Canto 25 of Purgatorio. It corresponds outwardly to the exact nature of the soul. "When the flesh, glorified and holy, " Solomon continues, "shall be put on again, our person shall be more acceptable for being all complete, so that the light freely granted to us by the Supreme Goodness shall increase, light which fits us to see Him; from that must vision increase, the ardour increase that is kindled by it, the radiance increase which comes from that." Dante agrees with the traditional Christian view, that the transformed body is necessary for the soul to "see" God as he is. To be "all complete" and hence acceptable to God, the body must be restored to innocence and unity with the soul. The resurrected body will "surpass in brightness" the "new form" of the saints, but this increased radiance will not "have power to trouble us." ³⁹ Solomon, the author of the Song, views physical delight as essentially good and foretells the creation of increased capacity for physical pleasure in the final union. Not only the eyes, but all of the body's organs will be transformed to sustain divine union.

In response to Solomon's "good news," the souls sing "Amen," so be it, plainly showing "their desire for their dead bodies -- not perhaps for themselves alone, but for their mothers, for

their fathers and for the others who were dear before they became
 eternal flames." ⁴⁰ They desire their resurrected bodies so that

they may experience the pleasure Solomon describes, but also so
 that they may be recognized by family and friends and relate to
 them in the perfect fellowship of the final union called "one
 Body!" Quickly following the "Amen" of the saints, the heavens
 brighten and Dante seems to see "new spirits making a ring beyond
 the other two circles. "Ah, very sparkling of the Holy Ghost!" ⁴¹

This image of two rings somehow creating a third recurs in the
 last canto of Paradise, and represents the Father and Son breathing
 forth the Holy Ghost. The Holy Ghost was the instrument of Incar-
 nation in Mary's womb, the instrument of Adam's creation from dust
 and will be the instrument of resurrecting the bodies. ⁴² The emer-
 gence of the Holy Ghost in the sphere of the wise is fitting, for
 wisdom, like the Holy Ghost works God's will on the flesh. ⁴³

Beatrice's smile at the "sparkling of the Holy Ghost" is so full
 of love that it transports Dante to the next higher heaven.

Canto 23 presents the realm of the Fixed Stars and the
 Church Triumphant, of which Mary is the center, just as Beatrice
 was the center of the Church Militant. Mary is a standard Bride
 figure, as the Douay Introduction to Canticles pointed out, and as
 is stated explicitly in Purgatory 20, line 100. Here she is the
 "rose in which the Divine Word was made flesh," and the disciples
 are the "lillies for whose fragrance the good way was taken."
 The Church is pictured as a "field of flowers," a garden, like
 Sheba in the Song. ⁴⁴ Whereas Solomon sounded like Gabriel in Canto
 10, here Gabriel himself appears, praising Mary and saying,
 "I am angelic love who encircle the supreme joy which breathes
 from the womb that was the inn of our desire, and I shall circle

thee, until thou follow thy Son and make more divine by entering it in the highest sphere." Gabriel heralded Mary's supernatural insemination, and still rejoices in that moment. Mary is addressed here in sexual terms that are quite graphic; her womb now "breathes" joy because it was the object of the procreative power of the Holy Ghost. It seems that the angels, and perhaps the saints also, took part in willing the Incarnation, for Gabriel says that her womb was the "inn of our desire." All heaven seems to have taken pleasure with Mary. Gabriel will stay with her until she follows her Son up to the highest heaven, the locus of the nuptial feast..

Canto 24 opens with Beatrice addressing the assembly of saints in Dante's behalf; "O fellowship elect to the great supper of the blessed Lamb, who feeds you so that your desire is ever satisfied, since by God's grace this man has fortaste of that which falls from your table, before death appoints his time, give heed to his measureless craving and bedew him with some drops..."⁴⁵

The "great supper" is the nuptial feast referred to in Revelations 19:9. The elect are fed with the body of Christ himself, in the actualization of Communion. The Body eternally satisfies the desires of the elect, for the Supper is the end of all desire, the union of the Resurrected Church and God. Dante has had a "foretaste" of this in that he has had mystical experience on earth, he has "tasted" the ordering of his love toward God, and he has participated many times in Communion.⁴⁶ The drops Beatrice wishes the saints to bedew Dante with are from the "fountain whence comes that on which his mind is set." This fountain is the heavenly parallel to that from which sprang the Lethe and Eunoe in Purgatory.

It can be identified with the "fountain of gardens, the well of living waters which run with a strong stream from Libanus." 47.

Origen made this identification in explicating the Song, saying that the fountain of gardens gives forth the water Jesus spoke of in John 4: 13-14: "Whosoever drinketh of this (natural) water shall thirst again: But whosoever drinketh of the water that I shall give him shall be in him a well of water springing up into everlasting life."

This "spring" metaphor is extended in response to Peter's first question to Dante in the examination of his faith: "what is faith?" Dante receives permission from Beatrice to "pour forth the waters of (his) inward spring," thus, to speak the eternal truth as it renews itself like a spring in his soul. "Faith," he answers "is the substance of things hoped for and the evidence of things not seen." This is a direct quote from Hebrews 11:1, and functions in its scriptural context to instill strength in the Christians to survive their trials and have faith in the holy city prepared for them in heaven. But it also refers to the "doubting Thomas" incident in John (20:24-9), in which Thomas is blest for believing in Christ's resurrection "because thou hast seen me... blessed are they that have not seen, and yet have believed." Again, in II Corinthians 4:18, it is stated that Christians "look not at the things which are seen, but at the things which are not seen: for the things which are seen are temporal, but the things which are not seen are eternal." All of these references associate the "unseen" with the promise of resurrection, the tenet of Christianity requiring the most faith because it is the least rational. Faith is the "evidence of things not seen" because a Good and

Loving God would not allow man to have faith in the unseen, such as resurrection, unless that faith were to be someday realized in fact.⁴⁸ If one trusts in God, one trusts one's faith and it in itself becomes evidence proving the existence of the unseen. This declaration on Dante's part and his affirmation of the absolute literal truth of the Scripture convince Peter of his faith in the Trinity and Dante "passes" his first test.

Just as his definition of faith revolves about the concept of resurrection, so does his definition of hope in Canto 25. St. Peter and St. James greet each other as "doves," "both giving praise for the feast they share above." The dove, a familiar symbol of marriage, is one of the names given the Bride in the Song by her lover.⁴⁹ The two saints are "brides" of Christ in the higher regions, where they share in the marriage feast. This place "above" is also referred to as the "inner chamber."⁵⁰ Origen identified this inner sanctum with the "cellar of wine" into which Sheba is brought in Chapter 2:4, after charity is set in order in her. This is the "place" where man meets God in rare moments of transcendence and "where" the nuptial feast takes place. These references to the images associated with the allegorized Song lead up to the definition of Christian hope, which is inextricably bound up with resurrection.

Hope is the "sure expectation of future glory, and it springs from divine grace and precedent merit," Dante answers St. James. This "future Glory," as the pilgrim explains, is the glory of the body resurrected:

The new and the ancient Scriptures set forth the goal for the souls that God has made His friends, and this directs me to it. Isaiah says that each in his own land shall be

clothed with double vesture, and their own land is this sweet life; and thy brother (John) where he tells of the white robes, declares this revelation to us far more expressly, 51.

Dante answers in explicating "hope's promise."

The expression "souls that God has made His friends" comes from the Book of Wisdom and was cited earlier as part of Dante's letter to Can Grande. Wisdom, in the form of a woman, allows man to share friendship with God. This reference to a work by Solomon is followed by two accounts in the scripture of the promise of resurrection, Isaiah 61:7-10 and Revelations 7:9. The passage from the Old Testament specifically associates what Dante interpreted as the promise of resurrection with marriage imagery:

I will greatly rejoice in the Lord, my soul shall be joyful in my God; for he hath clothed me with the garments of salvation; he hath covered me with the robe of righteousness, as a bridegroom decketh himself with ornaments, and as a bride adorneth herself with her jewels.

After the definition of hope's promise, the marriage metaphor is made explicit: "And as a happy maiden rises and...enters the dance, only to do honour to the Bride," Dante says, describing the approach of St. John. The Bride to whom he does honour in this case is Beatrice, who holds "her looks on them, just like a bride silent and motionless." 52 The saint satisfies the remnant of Dante's curiosity about resurrection by clarifying the fact that John's body is "earth in the earth" i.e. that it did not ascend with his soul to heaven, as was popularly believed. Only two souls have risen with their "robes," or bodies, Mary and Jesus. At this point in the Comedy there are three bodies in Heaven; Dante's is the third. This is not hybris; it testifies to the miraculous nature of his journey that Dante is momentarily granted the bond of physical likeness to Christ and the Virgin. Perhaps it is to

forestall his pride in this fact that Dante is struck blind at this moment.

In Canto 26, love is connected with resurrection, just as faith and hope were previously. When John asks Dante who "directed his bow to that target (love,)" he responds with an affirmation of philosophy, scriptural authority and the generative power of Love. He ends by telling John that he too "settest it forth to me in the beginning of thy sublime announcement, which, more than any other heralding, proclaims below the mystery of this place above." It has been suggested that this is a reference to the beginning of the Gospel of John - "In the beginning was the Word and the Word was with God, and the Word was God."⁵³ This passage does not relate directly to the subject at hand, however. It seems far more likely that Dante is referring to the "announcement" made in John 3:16: "For God so loved the world that he gave His only begotten Son, that whosoever believeth in him should not perish, but have everlasting life." This passage has traditionally been regarded by Christians as a condensation of the essence of the religion. The concepts of love and resurrection also converge in Dante's account of the "teeth by which love bites" him:

All those things whose bite can make the heart turn to God have wrought together in my charity; for the world's existence and my own, the death He bore that I might live, and that which every believer hopes for as I do, with the living assurance of which I spoke, have drawn me from the sea of perverse love and have brought me to the shore of the love that is just. 54

Dante's love has been set in order not only by Christ's death, which was for Dante personally, as it was for each Christian, but by his resurrection, "which every believer hopes for as I do."

At this third affirmation of the hope of resurrection, Dante's sight is restored and he sees Adam, whose innocent body is the model for those resurrected into grace. "O fruit that alone wast brought forth ripe, O ancient father of whom every bride is daughter and daughter-in-law," the pilgrim says to him. Here, again, the fulfillment or ripeness of the body - the resurrected flesh- is linked with marriage.

The atmosphere of the Song of Songs is one of lush sensuality, every wish gratified in nature, sweet smells of beautiful flowering vegetation, sun and spring at their height. This atmosphere pervades the last four Cantos of the Comedy. After Beatrice's smile "deprives (Dante's) mind of its very self," and conveys him with her to the Empyrean, he is granted a vision of

light in the form of a river pouring its splendour between two banks painted with marvellous spring. From the torrent came forth living sparks and they settled on the flowers on either side, like rubies set in gold; then, as if intoxicated with the odours, they plunged again into the wondrous flood, and as one entered, another came forth.

This is a vision of the Church before resurrection.

Dante is directed to drink from this river, at which point it appears to become circular and "the flowers and sparks changed for him into greater festival, so that (he) saw both the courts of heaven made plain." Drinking of the river is a familiar image for the Christian. One is reminded of the water of everlasting life, the baptism at the river Jordan, the streams of Lethe and Eunoe, and the "pure river of water of life, clear as crystal, proceeding out of the throne of God and of the Lamb" in the last chapter of Revelations. After he drinks, Dante is granted a vision of all the flowers along the river made one flower in the "eternal

rose" of the Empyrean. In its "more than a thousand tiers" are "as many of us as have returned there above." The yellow of the rose is the circular river from which Dante drank, and its size is indeterminable. "There, near and far did not take away, for where God rules immediately natural law is of no effect."⁵⁵

The rose "expands and rises in ranks and exhales odors of praise to the Sun that makes perpetual spring." Beatrice calls the rose a "city," reminding the reader of the City of Jerusalem promised by Revelations and the City of God of Augustine. In line 135, she refers to the Rose as "nuptials" at which Dante shall "sup." thus identifying the marriage and city metaphors as both applying to the final union of God and the Church. Whether or not the bodies in the Rose are meant to be understood as "resurrected" is ambiguous.⁵⁶ Of course, as mentioned earlier, the saints are at all times participating in that union in Eternal Reality, despite Dante's perception of them as dwelling in separate planets ~~or~~ seats in the rose. Therefore, Dante probably perceives them in their "new forms" here, since he has not yet reached apprehension of the Divine Perspective.

"Sight and love" are here directed like an arrow "all on one mark," for here in the rose charity is absolutely ordered towards God. Experiencing that Order, Dante turns to Beatrice to share his joy with her, but instead finds Bernard, the old contemplative. With this substitution of guide figures comes the end of the illusion of personal love in the Comedy. As Beatrice was forgotten for an instant in the Sphere of the Sun, here she is

replaced because Dante's love has passed beyond her, Now his love and desire are all focused on God, but he needs the guidance of one who had "tasted" of God on earth to reach the true object of his love. Bernard directs Dante's sense of sight on Mary, who has the power to give his desire "wings" to fly to God. Through the writings of Bernard, Dante has recognized that he personally is a "Bride" of God and now, near the moment of his "marriage," Bernard helps him turn that recognition into the reality of the "supreme joy."

Bernard's explanation of the structure of the Rose opens Canto 32. "All thou seest is ordained by eternal law, so that here the ring exactly fits the finger," he says in explanation of the hierarchy. Looking on Mary's face "which most resembles Christ," prepares Dante for the sight of the face of the resurrected Christ. To "penetrate" into the "effulgence" of God as far as he is capable, to unite with Him, Dante must seek grace from the Mother-Bride and follow Bernard's words with his love.

The last canto of the Comedy begins with Bernard's prayer to Mary for her mediation in granting the final union to Dante. Bernard calls her, "the noon-day torch of charity," despite her earlier identification with the shadow and with Mercy.⁵⁷ Because the Holy Ghost overshadowed her, joining flesh to Divinity through her body, she is usually identified with the flesh and mercy in response to weakness of the flesh. But in the final moment, which is being paralleled in poetry in this Canto, the flesh will be no longer weak, but "Strong for all that can delight it," in the words of Solomon. Thus, near the end, Mary becomes a blazing

torch of Charity, for all shadows are to be resolved in light in that Final Noon. Bernard prays to her to disperse every cloud, or shadow of Dante's "mortality, so that the supreme joy may be disclosed to him."

Dante sees all creation, "substances and accidents and their relations fused together," "bound by love in one volume." Not only does he sense love set in order ~~TN~~ him, but also love set in order outside of him; he is internally and externally united to divine order through ordered love. This is the final extension of Sheba's plea that the Lover "set charity in order in me."⁵⁸ This is the breakdown of any barrier between the self and the universe, united in the Order which immanates from the presence of God. Gazing at the "living light," Dante is granted participation in the Father's begetting of the Son and Holy Ghost, just as the souls in the Sphere of the Sun were. After seeing the image of a human face emerge, trying to understand, but failing, Dante is "smitten by a flash wherein came (my mind's) wish." Grace had given him wings; Dante touches and is touched by God. His "desire and will, like a wheel that spins with even motion, were revolved by Love that moves the sun and other stars." In a sort of reverse Incarnation, Dante's flesh has entered into the Spirit of God; this is the end for which the body is resurrected.

Dante, knowing God as He IS, becomes totally passive, without striving of intellect or desire. He is turned from without like a celestial body. In this experience all dualities break down; the pilgrim's spirit and flesh cannot be separated from each other,

from other matter, or from God: All is One. In terms of the marriage metaphor, this is consummation. Dante's soul and body, betrothed to God from birth, are here united completely with the Groom. Speaking of this, Paul writes in Romans 8:38-39, "Neither death, nor life, nor angles, nor principalities, nor powers, nor things present, nor things to come, nor height, nor depth, nor any other creature, shall be able to separate us from the love of God, which is in Christ Jesus our Lord."

SECTION IV

When, in Purgatorio 30, Dante satisfies his "ten years' thirst,"¹ by seeing Beatrice, he feels "old love's great power," emanating from her. While this is in keeping with the Garden setting of Eden, it is somewhat jarring in the theological context. How can the power of "old love," romantic love, still operate so close to Paradise? One critic, Charles Williams, in The Figure of Beatrice, maintains that Dante's "Paradise is, besides an image of the redeemed universe, the image of a redeemed love affair--that is, an ordinary love affair if it were to grow to full fruition."² Rather than make this strict identification of romantic and God-ordered love, most critics have affirmed that there is at least a connection between the two in the Comedy.³

This connection between love for a woman and love for God is important to this essay because it pertains to the relationship Dante established between the body and the soul in the Comedy. To understand the concept of resurrection, which is a prerequisite for "marriage" with God, we must examine the nature of physical desire in the Comedy. The relationship between physical and metaphysical desire is love, which acts as the tie that binds body and soul, man and God.⁴ It is important to examine the dual nature of love, since both the Song and the Comedy are about the victory of love and the role of the body in achieving that victory.

Physical desire is a natural impulse, which "is always without error, but the other(mental desire) may err through a

wrong object, or through excess or defect of vigour," we read in Purgatorio 17, line 93. The next canto explains the physics of love more fully: The body, becoming aware of beauty through the senses, enters into desire for the object through the imagination.⁵ The imagination "takes from outward reality an impression and unfolds it within you, so that it makes the mind turn to it; and if the mind, so turned, inclines to it, that inclination is love, that is nature, which is by pleasure bound on you afresh."⁶ Mental desire results when the mind inclines to pleasure, and this is a "spiritual movement and never rests till the thing loved makes it rejoice." This concept is restated in Paradiso 28, "The state of blessedness rests on the act of vision, not that of love, which follows after, and the measure of their vision is merit, which grace begets and right will." Since vision, and all perception, is dependent on the body, the body is affirmed in the Comedy as the root of all mortal love.

Therefore, Beatrice, in Purgatory 31, tells Dante that his "desires for (her) were leading (him) in love of the good beyond which there is nothing to be longed for..." Again, in the same Canto, line 50, she says that her "buried flesh should have directed" Dante away from lust as he experienced it in his dream of the Siren. Her physical being, her actual body, which inspired desire in Dante, is itself a repository of virtue. Its natural goodness could function freely because her mental desire was focused on God. Thus, desire for her body and its beauty led Dante to desire for God and the Beauty of Love. Since physical

leads to spiritual love, the body is essential. It may love and be loved in the "old way," as well as the new way when it is totally affirmed and transformed through resurrection.

"From the first day I saw her face in this life until this sight, the pursuit in my song has not been cut off," Dante tells us in Canto 30 of Paradiso. This reminds us of the statement made in Vita Nuova⁷ that, from the time of first seeing Beatrice, "I declare that love ruled my soul which was so quickly wedded to him, and began to assume mastery over me." This marriage metaphor tells of the mysterious way in which Beatrice led Dante's soul to Love. The soul is moved to God by desire, as is all creation; for He is "one God, sole and eternal, who, unmoved, moves all heaven with love and desire."⁸ Throughout Purgatory and Paradise, the souls desire their resurrected bodies and final union with God. Physical desire is not of course identical with this desire, but is the "bottom rung" of what has been called the "Ladder of Love."⁹ "The chief desire," Dante writes in Book 4 of the Convivio, "of everything and the first given it by Nature is to return to Him." This is borne out in Paradise 22, line 60, "Brother, thy high desire shall be fulfilled above in the last sphere, where is fulfillment of all others and myself. There all we long for is perfect, ripe and whole... our ladder goes up to it."

Among the most recurrent images in the Comedy is one of the bow, arrow and mark.¹⁰ This image is perfectly fitted to conveying the sense of the union of man and God. Man, aiming

for the bullseye, the center of the myriad concentric rings, makes sudden contact with God.¹¹ Likewise, man receives a wound of love from God, such as the one Peter Damian describes in Paradiso 21¹² or the one Bernard writes about in his On the Song of Songs: "The word of God is indeed a living and effective arrow sharper than any two-edged sword to pierce the hearts of man."¹³ Man must struggle up the ladder of Love, but he is also directed without his will or knowledge by God, as an arrow flies to the mark. The motive power of his flight is love and the mark is love. The arrow striking the mark, making the wound of love, has definite erotic connotations in Dante's time and, perhaps, Freudian ones in our own. This image reinforces the desire/desire identity, for all desire must be ordered to "decrease friction" of flight and speed arrival at the mark.

Bernard uses this image to discuss the Incarnation:

The chosen dart, the love of Christ, did not only pierce the heart of Mary, but pierced her through and through, leaving no corner of that Virgin bosom void of Love, strength or peace. And surely she was pierced like this; that the same love might reach even us, and we receive of that same fulness; so that she might be made mother of love to us, as God, who is love, is father. (On the Song of Songs, page 84.)

Mary, the Bride who is also the Mother, is the object of erotic imagery throughout the Comedy, and the object of desire. Mary is the Mother of God, for Dante, and Beatrice is the Mother of Love, although both are virgins.¹⁴ This paradox informs the

reader who notes the curious, innocent yet erotic imagery with which all the women are described in Paradiso. They are the object of Dante's dual-natured desire. Keeping in mind that the women function as mother-figures as well as bride-figures, one notes the abundance of tender, semi-erotic mother-child and nursing imagery that occurs in Paradiso. I believe this imagery to be essentially related to the nature of the final union.¹⁵

As we said at the end of the last section, all dualities break down in the Union of Dante and God; all spirit and matter becomes one. The source of dualities, according to Freud and his followers, is first of all birth, in which the child is separated from total unity with his womb environment. Second, weaning creates duality. After birth, it is only in nursing that the environment coincides with the infant's desires completely. Desire is at root a desire to return to the state where man's impulse toward pleasure is totally gratified by reality. According to Freud,¹⁶ desire is the essence of man and the fundamental quest of existence is to find a satisfying object for his love. Even if the world is against it, man still holds fast to the striving hope of positive fulfillment in love. Perhaps this is one of the reasons that the Comedy is such a powerful work; it characterizes man as "he who desires," man the lover seeking unity with the beloved.¹⁷ According to Dante, this sort of ideal unity is possible only with God, but men transfer their desire to human objects of their love until they learn its true

mark, Divine Love.

According to Dante and Christian tradition, Paradise is the place where reality and inner desire coincide exactly in their ordering towards love. "In His will is our peace," Piccarda tells the pilgrim in Paradiso 3. That Divine Will is embodied in each man as the Primal Impulse, which guides him to develop Free Will, order and discern good from bad loves, and achieve the freedom for which he was born. Through ordered love, the subject/object dichotomy in each man is broken down and he is returned to the oneness with the universe he longs for, or in Christian terms, he is resurrected.

In conclusion then, we see that, as resurrected man comes into "oneness with God, final union and assimilation of Reality, his feelings are symbolized by those of a bride."¹⁸ The Bride and Groom metaphor is more than a decorative poetic convention for Dante; it conveys the essential relationship of man and the One. "The love of the Bride," writes Bernard,¹⁹ "is itself her being and her hope; she is full of it and the Bridegroom is content with it. He requires nothing else from her, for she has nothing else to give. It is this which makes them Bridegroom and Bride; for it is the love peculiar to those whose bodies and minds are joined in wedlock." It is this kind of love, based perhaps on innate longing for unity experienced only as an infant, on longing for the innocent body, which pervades the Divine Comedy.

POSTSCRIPT

Today is the first day of the rest of
your life.

Abbie Hoffman

DESIRE

I am dead because I lack desire;
I lack desire because I think I possess;
I think I possess because I do not try to give.
In trying to give, you see that you have nothing;
Seeing you have nothing,
You try to give of yourself;
Trying to give of yourself, you see that
You are nothing;
Seeing you are nothing, you desire to become;
In desiring to become, you begin to live.

Vera Daumal

We need pray for no higher heaven than the pure
senses can furnish, a purely sensuous life. Our
present senses are but rudiments of what they are
destined to become.

Thoreau

Man appropriates himself as an all-sided being
in an all-sided way, hence a total man. This
appropriation lies in every one of his human
relationships to the world--seeing, hearing,
smell, taste, feeling, thought, perception,
experience, wishing, activity, loving, in short,
all organs of his individuality...The human physical
senses must be emancipated from the sense of
possession, and then the humanity of the senses and
human enjoyment of the senses will be achieved for
the first time.

Marx