

FOOTNOTES: Section I

1. It was believed in the Middle Ages that Solomon wrote Proverbs, Ecclesiastes, Wisdom and the Song of Songs, although modern scholarship disproves authorship by any single hand. The Interpreter's Bible, edited by G.A. Buttrick in 1931, confirms this; it is a standard reference source for modern theologians.
2. Sinclair, J.D, Dante's Paradiso, New York, 1961, Canto 10, line 110. All future references to the Divine Comedy will come from the Sinclair translation.
3. Conway, M.D, Solomon and Solomonic Literature, Chicago, 1899, p. 30.
4. All references from the Bible will be from the King James Version, unless another version is specified. I Kings 11:1-9 gives a concise account of Solomon's disfavor and its foundation in fact.
5. I Kings 3:12 states this explicitly: "Behold, I have done according to thy words: lo, I have given thee a wise and understanding heart: so that there was none like thee, neither after thee shall any arise like unto thee."
6. Nicholl, D. (translator,) De Monarchia, New York, 1960, Book One, section 6.
7. Swing, T.K, The Fragile Leaves of the Sibyl, Maryland, 1962, p. 210.
8. The prophet Nathan received word from God that Solomon should rule after David instead of Adonijah. I Kings 1:23-30.
9. Fletcher, J.B, The Symbolism of the Divine Comedy, New York, 1921, p. 27.
10. De Monarchia, op. cit., p. 8.
11. Ibid., p. 20.
12. I Kings 4:24-25.
13. Conway, op. cit., p. 120.
14. The Peaceable Kingdom is described in Isaiah 9:6,

SECTION I FOOTNOTES (continued)

11:1-10,40,53,65:17-25 and Micah Chapter 4.

15. Origen, Song of Songs, (tr. R.P. Lawson,) London, 1957, p. 170. Origen identifies this passage with the description of the "wondrous woman" in Revelations 12 and with the "Lamb's wife" in chapter 19 of that book.
16. Bernard, Sermons on the Song of Songs, (tr. Anonymous,) London, 1952, p. 31.
17. The authorship and authenticity of the Book of Wisdom was long debated, but it is now included in the Douay Version of the Bible, a translation of the Vulgate.
18. Origen defines "Inspective Knowledge" as follows: "That by which we go beyond things seen and contemplate somewhat of things divine and heavenly, beholding them with the mind alone, for they are beyond the range of bodily sight; they are the Eternal Unseen." Origen, op. cit., p. 41.
19. Bernard, op. cit., p. 35 of the Introduction.
20. Romans 10:9.
21. I John 3:1-3.
22. Ephesians 5:8.
23. I Corinthians 15:38-44: "But God giveth a body as it hath pleased him, and to every seed his own body. All flesh is not the same flesh; but there is one kind of flesh of men, another flesh of beasts, another of fishes, another of birds. There are also celestial bodies, and bodies terrestrial, but the glory of the celestial is one and the glory of the terrestrial is another...So also is the resurrection of the dead. It is sown in corruption; it is raised in incorruption. It is sown in dishonour; it is raised in glory...It is sown a natural body, it is raised a spiritual body."
24. Marrou, The Resurrection: St. Augustine's Theology of Human Values, Philadelphia, 1966, p.42.
25. Isaiah 61:10 and 62:5 have also been read apocalyptically. Both of these passages use the marriage metaphor to describe the relationship between man and God.

FOOTNOTES: Section II

1. Holy Bible, Douay Version, Maryland, 1914, p. 691.
2. Dante's awareness of the tradition concerning the Song will be demonstrated in Section III's discussion of the Comedy's use of bride and groom imagery. For anyone wishing specific evidence, however, here are two quotes: 1) From his "Letter to the Italian Cardinals" on page 173 of Latham, op cit, "Exhort them to with one accord fight for the Bride of Christ, and for the throne of the Bride, which is Rome." 2) From the Fourth Treatise, Chapter 28 of the Convivio on page 375 of Nicholl, op.cit., "the soul is moved and desireth to depart from this life as the spouse of God."
3. Bernard, On the Song of Songs, op. cit., p. 26 of the Introduction.
4. Gardner, E.G., Dante and the Mystics, London, 1913, p. 112.
5. John 2:1-12 gives an account of this miracle done at Mary's request. Dante uses this incident as an example of charity to counter envy in Purgatorio 13, line 30. He refers to it again in Purgatorio 22, line 145.
6. The description of the Church in Ephesians 5:25-27 as "not having spot or wrinkle" is similiar to the description of the Bride in Chapter 4:7 of the Song. She is "all fair, my love, and there is not a spot in thee."
7. In Paradise 25, line 95, Dante, speaking of hope's promise, the resurrection, refers to this image of white robes in Revelations.
8. Note the similarity of this passage and the opening of Canto 24 of Paradise.
9. These invitations occur in Song of Songs Chapter 1:2, 4, 7, Chapter 2:14, Chapter 3:1-3, 4:16, 5:6, 7:11-12, 8:14 and 4:8.
10. Origen, op. cit., p. 340. He uses Hebrews 5:14 to prove the existence of these mystical senses.
11. Staff of Columbia College C.C. course, Introduction to Contemporary Civilization in the West, New York, 1957, p. 274. This is an excerpt from Bonaventura's "God's Footprints in Creation."

SECTION II FOOTNOTES (continued)

12. Bernard, op. cit., p. 36.
13. Beatrice refers to this passage in Paradise 23, line 75, when she indicates the apostles who have spread God's word, saying, "There are the lillies for whose fragrance the good way was taken."
14. In Purgatorio 31, line 125, the pilgrim tells us that his "soul tasted of food which satisfies with itself for itself makes appetite." Also, In Paradise 10, Dante "tastes" of God when he contemplates the order of the universe.
15. Bernard, The Steps of Humility, Indiana, 1963, p. 129.
16. See Hebrews 2:10 and I Corinthians 11:23-32.
17. Origen, op. cit., p. 56.
18. In connection with this, Mechthild of Hackeborn, a mystic who some believe may be the model for Matilda in Eden, reports a vision of her soul's future life in its risen body: "After this, she saw the royal table before the throne to which all who were receiving the Body of the Lord approached; to whom the Son of the Virgin, serving the most delicate dish of his own Blessed Body, offered to each the living and most perfect Bread; and so the Beloved and his lovers who were one rested in one marriage bed. The cup was given them to drink of the sweetest wine, to wit, the Blood of the Immaculate Lamb...in which their sweetly inebriated hearts were washed of all stains. And there, they blissfully united to God. Then God said to her:(the soul) Now do I give myself to thee, soul with all the Good that I am and that I can give. Thou in me and I in thee. (see the Song Chapter 6:2 and 7:10) Never shalt thou be separated in body or soul from me." In this passage, one can see how tasting God leads to Union with him. Throughout the Comedy, Dante expresses his desire for God in terms of hunger and thirst .
19. Gardner, E.G., op. cit., p. 56.
20. Paradise 33, line 145.
21. Bernard, On the Song of Songs, op. cit., p. 80.
22. Paradise 14, line 58.
23. Sinclair, J.D., Paradiso, New York, 1961, p.28. (Commentary on Canto 1 of Paradiso.)

SECTION II FOOTNOTES (continued)

24. Convivio, op. cit., p. 345. (Book 4, Ch. 23, line 146)
25. Bernard also associates noon with peak spiritual experiences, as is seen in Sermon 33 in On the Song of Songs. Richard of St. Victor and St. John of the Cross share this reverence for noon, according to E.G. Gardner in Dante and the Mystics, op. cit., page 302. The concept of noon as the time man meets God "face to face" is far older than Origen, however. It is a recurrent theme in the Old Testament, especially in the Psalms. Since Psalms are cited as a source from which "truth rains down" in Paradise 24, line 135, and since Dante uses psalmist imagery, the inquiring reader might refer to the following passages in the Book which associate Judgment and Noon, Mercy and Shadow. Psalms 143:2, 59:1, 91:1 and 32. There are many more passages in Psalms which also reinforce the identification.
26. Purgatory 28, line 31. The language here is reminiscent of that used in Psalms 121:5-6.
27. Purgatory 29, line 32.
28. Origen, op. cit., p. 58.

FOOTNOTES: Section III

1. Purgatorio, Canto 29, line 60.
2. Paradiso, Canto 30, line 123.
3. This term refers to the Church after Resurrection. As has been already explained, its members relate to one another as members of one body. It is different from the Church Triumphant because the Church Triumphant exists only prior to the last Judgment; it fights and wins the Battle of Armageddon.
4. Matthew 21:9.
5. Purgatorio, Canto 30, lines 38-41.
6. Song of Songs 4:9.
7. The verse of the Song which has traditionally been interpreted as associating the Bride with the Church Militant is Chapter 6:9, "Who is she that cometh forth as the morning rising, fair as the moon and bright as the sun, terrible as an army set in array.?"
8. Dante refers to these two goals of man in Monarchia, Book 3, xvi. (Nicholl, D, op. cit., p. 92.) Thomas Green, in an article entitled, "The Drama of Self-hood in the Comedy," (In T.G. Bergin's From Time to Eternity, New Haven, Conn., 1967, p. 124.) identifies this doctrine of two goals with that of St. Bernard which maintained that man was capable of Goodness and Greatness (rectitudo and magnitudo). After the fall, man lost his goodness, but not his greatness. Goodness relates to the body and greatness to the spirit of man.
9. Baldwin, G.E., The New Beatrice, New York, 1922, p. 45. Baldwin states that the two rivers restore "moral cleanness." I disagree; the rivers produce a pre-moral condition like that of Adam and Eve before they discovered Good and Evil.
10. Purgatorio, Canto 33, line 140.
11. Williams, C., The Figure of Beatrice, New York, 1961, p. 195.
12. Bernard. On the Love of God, New York, 1923, Capital II, section 30.

SECTION III FOOTNOTES (continued)

13. Bernard, On the Song of Songs, op. cit., p. 31.
14. Paradise 2, lines 30-40 describes the passing of Dante's body through the substance of the moon: "If I was a body, and here we cannot conceive how one bulk admitted another, which must be if body enters body, it should the more kindle our desire to see His Being, in whom is seen how our nature was joined to God." In Incarnation, spirit was joined to flesh and in the Final Union, flesh will be joined to Spirit. These two miracles are foreshadowed in the Comedy by Dante's passing through the mass of the moon. God, who created the laws of nature can lift them as He desires.
15. This theory originated, as far as I know, in L.A. Fisher's The Mystic Vision in the Grail Legend and in the Divine Comedy, New York, 1917. It is corroborated by Karl Vossler, A.H. Gilbert and J. D. Sinclair.
16. Fisher, L.A., op. cit., p. 10.
17. See I Corinthians 10:16-17 and Hebrews 2:13-14.
18. The prayer written by St. Thomas for Corpus Christi day calls the Host "veiled" and prays that all may "behold (Him) with unveiled face throughout Eternity." Beatrice wears a veil in Purgatory, but takes it off in Paradise. Also, Thomas says that the purpose of his pilgrimage has been given him by the Host, toward whom the pilgrimage leads. Needless to say, Beatrice represents the purpose of Dante's journey; she has given him purpose and it is her function to lead him to the living God. The prayer quoted above appears on page 45 of L.A. Fisher's book.
19. Fisher, L.A., op. cit., p. 106-107.
20. Ibid., p. 22.
21. In Paradise 10, line 35, Dante describes how he and Beatrice travel from Venus to the Sun: "...Beatrice thus leads from good to better so instantly that her action has no measurement in time." Her virtue, reflected in her smile, is like a powerful magnet, drawing Dante and her back to God.
22. Baldwin, op. cit., p. 73.

SECTION III FOOTNOTES (continued)

23. Paradiso 31, line 86.
24. Paradise, Canto 5's discussion of the importance of vows recalls ^{Beatrice's} her function as a bride figure.
25. Bernard identifies the Sun with Wisdom in On the Song of Songs, op. cit., page 77.
26. Paradiso 10, line 50.
27. Paradiso 10, line 55-65.
28. Paradiso 5, line 120.
29. Purgatorio 32, line 11.
30. Fletcher, J.B., The Symbolism of the Divine Comedy, New York, 1921. p. 63.
31. J.B. Fletcher calls Beatrice the "Intellect of Love," op. cit., p. 140. G.E. Baldwin calls her "divine counsel, which reconciles God's to man's wisdom," op. cit., p. 42. E.G. Gardner, op. cit., p. 15, says that Beatrice represents "Wisdom divinely revealed to man, in the Divine Comedy." Most critics agree on this last statement, including K. Vossler, J. Sinclair and A.H. Gilbert.
32. Solomon, Wisdom of Solomon, tr. E. Gregg, Cambridge Mass, 1922, p. 35 of Introduction.
33. According to a statement in class by Joan Ferrante, this is only one possible interpretation of the "wheels."
34. Gardner, op. cit., p. 239.
35. Paradiso, Canto 12, line 5.
36. Paradiso, Canto 12, lines 18-28.
37. This "ultimate marriage" is evoked in the Canto by the inclusion of Joachim, who fortold of the apocalypse.
38. Paradiso, Canto 13, line 27.
39. Paradiso, Canto 14, lines 43-60.

SECTION III FOOTNOTES (continued)

40. Paradiso, Canto 14, line 57.
41. Paradiso, Canto 14, line 76.
42. See Luke 20: 34. Also, Fletcher, op. cit., p. 14, posits that the third circle is composed of angels, who will do the will of the Holy Ghost in the Last Days, including resurrecting mankind.
43. See Matthew 11:19.
44. Song of Songs 4:12, 4:16, 5:1, 6:1-2 and 6:10 characterize Sheba as being like a garden.
45. Paradiso 24, lines 1-10.
46. He also had "tasted" of God in Origen's terms, through his mystical senses.
47. See Song of Songs 4:15.
48. Swing, T.K., op. cit., p. 68.
49. Song of Songs 2:10, 4:1.
50. Paradiso 25, line 42.
51. Ibid., line 89.
52. Ibid., line 110.
53. Sinclair, J.D., Paradiso, op. cit., p. 380. (Commentary on Canto 26.)
54. Paradiso 26, line 55.
55. Paradiso 30, line 122.
56. Sinclair, J.D., Paradiso, op. cit., p. 457. (Commentary on Canto 30.)
57. Fletcher, J.B., op. cit., p. 115.
58. Song of Songs 2:4.

FOOTNOTES: Section IV

1. Purgatorio 32, line 2.
2. Williams, C., op. cit., p. 192.
3. Critics which agree on this point are as follows: J.D. Sinclair, E.G. Gardner, De-Sanctis, Foster, J. Mazzeo, T.K. Swing and G.E. Baldwin.
4. Bernard, Steps of Humility, op. cit., p. 10.
5. Swing, T.K., op. cit., p. 62. Swing maintains that Dante considers the imagination an animal function.
6. Purgatorio 18, line 23.
7. La Vita Nuova, (tr. M.Musa) Indiana, 1965, p. 4.
8. Paradiso 24, line 131.
9. Bernard, Steps of Humility, op. cit., p. 175.
10. Four prominent examples of this image's use are: Paradiso I, line 20; 8, line 105; 26, line 25; and 31, line 30.
11. Williams, C., op. cit., p. 11.
12. In Paradise 21, line 80, St. Peter Damian speaks of his participation in the "nuptial feast:" "A divine light is focused upon me, piercing through this in which I am embosomed, whose virtue, joined with my own vision, raises me so far above myself that I see the Supreme Essence from which it is drawn."
13. Bernard, On the Song of Songs, op. cit., p. 84. In this passage, Bernard echoes the language of Hebrews 4:12, Isaiah 49:2, and Psalms 18:14.
14. Williams, C., op. cit., p. 29.
15. Mother-Child and Nursing imagery occurs in the following places in the Comedy. The last eleven cantos of Paradiso, it should be noted, contain most of these images: Inferno 13, line 47. Purgatorio 27, line 45 and 30, line 45. Paradiso 22, line 1; 23, lines 1, 60 and 120; 30, lines 85 and 140; 33, lines 1 and 107.

SECTION IV FOOTNOTES: (continued)

- 15--continued. "All love relationships follow the model of the relationship of the child to the mother's breast; the desire to suck is the first desire. At the breast freedom from dualism exists, because love and survival, pleasure and reality, are one," writes Norman O. Brown on the subject. Brown, N.O., Life Against Death, New York, 1959, p. 51.
16. Brown, N.O., Ibid., p. 7.
17. Vossler, K., Medieval Cultural Tradition in Dante's Comedy, London, 1922, p. 349. Vossler disagrees with this statement. He sees the quest as one after intellectual understanding. "In Paradise,.. will, sentiment and love pass into an observant quest for knowledge, strengthening and deepening it."
18. Mazzeo, J., Structure and Thought in Paradise, Ithaca, N.Y., 1958, p. 34.
19. Bernard, On the Song of Songs, op. cit., p. 258.

BIBLIOGRAPHY

Works by Dante:

- Convivio, tr. P.H. Wicksteed. London: J.M. Dent & Sons, 1940.
Dante's Eleven Letters, tr. C.S. Latham. Boston and New York: Houghton Mifflin Co, 1892.
Divine Comedy, tr. M.B. Anderson. New York: Heritage Press, 1944.
Inferno, tr. J. Ciardi. New York: New American Library, 1954.
Inferno, tr. J.D. Sinclair. New York: Oxford Press, 1961.
La Vita Nuova, tr. Mark Musa. Bloomington Indiana: Indiana University Press, 1965.
■ Monarchia, tr. D. Nicholl. New York: Noonday Press, 1960.
Paradiso, tr. J.D. Sinclair, New York: Oxford Press, 1961.
Purgatorio, tr. J.D. Sinclair, New York: Oxford Press, 1961.
The Portable Dante, tr. D.L. Binyon. New York: Viking Press, 1959.

Primary Texts Influencing Dante:

- Holy Bible, Douay Version, tr. Anonymous. Baltimore, Maryland: John Murphy Publishing Co, 1914.
Holy Bible, King James' Version. Cleveland: Meridian Books, 1967.
Introduction to Contemporary Civilization in the West, ed. C.C. Staff of Columbia College. New York: Columbia University Press, 1957.
On the Love of God, Bernard, (tr. E. Gardner,) New York: Dutton, 1923.
On the Song of Songs, Bernard, (tr. Anonymous,) London: A.R. Mowbray Co, 1952.
Song of Songs, Origen, (tr. R.P. Lawson,) London: Longmans, Green and Co, 1957.
Song of Songs, tr. Schonfield. New York: New American Library, 1959.
Steps of Humility, Bernard, (tr. G. Burch.) Indiana: Notre Dame Press, 1963.
Wisdom of Solomon, tr. E. Gregg. Cambridge, Mass: Harvard University Press, 1922.

BIBLIOGRAPHY--cont.

Criticism:

- Dante and His Comedy, A.H. Gilbert. New York: New York University Press, 1963.
- Dante and the Mystics, E.G. Gardner. London: D.M. Dent and Sons, 1913.
- DeSanctis on Dante, tr. J. Rossi and A. Galpin. Madison, Wisconsin: University of Wisconsin Press, 1957.
- From Time to Eternity, T.G. Bergin. New Haven, Conn: Yale University Press, 1967.
- Life Against Death, Norman O. Brown. New York: Random House, 1959.
- Medieval Cultural Tradition in Dante's Comedy, J. Mazzeo. Ithaca, N.Y: Cornell University Press, 1960.
- Medieval Culture-An Introduction to Dante, K. Vossler. London: Constable and Co, 1922.
- Solomon and Solomonic Literature, M.D. Conway. Chicago: Opencourt Publishing Co, 1899.
- Structure and Thought in Paradise, J. Mazzeo. Ithaca, N.Y: Cornell University Press, 1958.
- Symbolism in Medieval Thought and its Consummation in the Divine Comedy, H.F. Dunbar. New Haven, Conn: Yale University Press, 1929.
- The Anatomy of Criticism, N. Frye. New York: Atheneum Press, 1966.
- The Figure of Beatrice, C. Williams. New York: Noonday Press, 1961.
- The Fragile Leaves of the Sibyl, T.K. Swing. Westminster, Md: Newman Press, 1962.
- The Interpreter's Bible, ed. G.A. Buttrick. New York: Abington Press, 1931.
- The Ladies of Dante's Lyrics, C.H. Grandgent. Cambridge, Mass: Harvard University Press, 1917.
- The Mystic Vision in the Grail Legend and in the Divine Comedy, L.A. Fisher. New York: Columbia University Press, 1917.
- The New Beatrice, G.E. Baldwin. New York: Columbia University Press, 1922.
- The Resurrection: St. Augustine's Theology of Human Values, H.I. Marrou. Philadelphia: Villanova Press, 1966.
- The Symbolism of the Divine Comedy, J.B. Fletcher. New York: Columbia University Press, 1921.