

cato

by K Vincent

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Dante's divine comedy

The theory of limbo seems to be easy to understand compared to the issue of hell which appears to be a complex narrative. However, Cato purgatory and the implication of a **saves** pagan for Virgil is the guardian of souls to enjoy the idea of inventing his purgatory as a mountain she then narrates his new version of the birth of hell. Dante places Cato on the deserted shore of Mount Purgatory because he seems to be more informed about what happens in **the** Purgatory. Cato was a great man who commanded respect, and he observed that he was a sign of integrity. Also, Dante places him there so that the ac be assured of security, and so that Cato would guide him. **Importance** of Dante putting Cato is a sign of showing the critical role played by Cato in this context. Cato's position is guiding the people in the limbo of acting as a guardian of **the** hell. His character is meant to guard and only hurt the disobedient sinners who are not willing to repent their sins (Cervo 2).

Additionally, he ensures that sinners who have repented their sins pay focus on witch-hunting their sins. The significance of Dante's journey to the hereafter is that the journey through hell will make him more robust, and harder on the sinners

Dante writes in the Cantos dedicated to the first terrace of purgatory he introduces tension between humility and pride into the narrative of his journey through hell purgatory and the

paradise. For instance, Dante and Virgil start ascending this terrace while souls that are full of pride purge their sins. Dante comes across a scripture that calls for humility. For example, the Annunciation is considered to be a sign of humility in this context. Virgin Mary is said to be exercising humility by humbly responding to the Angel Gabriel (Cervo 4). This happens as they to ascend the terrace. After their introduction to humility, Dante and Virgil meet souls that are full of pride. Several souls are proud presented in this issue, and this makes Dante emerge with open and awareness on how pride is considered to be a severe flaw on its own. In the second terrace, they observe how envy is a sign that shows how people are jealous over others property or things. On entering the yard, Dante and Virgil start hearing voices that preach about the opposite of envy generosity. This is derived from the biblical story of Mary mother of Jesus at the wedding in Cana, where she requests her son to do a miracle of turning water into wine. The envious souls are described to be frightening, something that instills Dante with some sense of morals. Finally, the third terrace consist of wrath and meekness is given to Dante as the vision in his mind. The souls of the wrathful in this terrace walk in the smoke which is a good sign of effects of anger.

Marco Lombard's discussion on the creation of the soul and the issue of free will is of great significance. He describes the world as blind, and his discourse seeks to explain the role played by the stars. He makes a promise of explaining what befalls him after he meets Dante and shares with him, his exceptional status. He clearly illustrates the importance of free will versus the critical discourse on the determination. Marco then characterizes himself as someone who is blessed to set eyes on the sacred court(Cervo 4). Marco's discussion makes Dante critic the question on the religion in a theoretical manner and confronts them openly

Virgil's discussion of the love in purgatory comprises of so many implications. Virgil's line of reasoning is said to have functioned well. For instance, his argument makes him end up to give

the sense of what is practiced I hell. He states that in hell there are three types of sins. This is clearly shown through philosopher Aristotle who is one of the great philosophers. The Aristotle explanation about the purgatory matches Virgil's love explanation. This is evident in Canto XVII where all terraces of the purgatory are discussed showing how activities are run in the hell revolving around the perverted principle the principle of ill-measured love. All these principles are extended to the human reason. However, Virgil falls in a ditch when he tries to explain how the love of God can also account for free will. In his discussion, he adds that the gods and the fate appear to be in authority of controlling everything in limbo and states that the poets lack a traditional sense of free will. Therefore, Virgil's discussion of in hell shows how the souls of the sinner, for instance, the souls of pride are accorded an opportunity to change their crooked ways.

Female characters have been engaged in this divine comedy. These are characters like Beatrice who acts as the catalyst of the whole sacred comedy. Beatrice in this context stands out for the Divine Love (Cervo 8). She encourages Dante to carry out his journey to hell. Beatrice is revealed to be Dante's savior. Dante gets out of the dark woods through Beatrice. She plays a significant role in Dante's life. She equals a historical and vital person. Dante fell irrevocably in love with Beatrice. Although Beatrice has a restricted role to play in inferno she becomes more fore standing in the hereafter. Dante in his comedy shows the contrast between the feminine hell and Beatrice, the principal female character. Nevertheless, Beatrice is said to be calm and significantly used as a symbol of love in this divine comedy.

Beatrice being the main female character in this divine comedy, Dante's presentation of this character in the purgatory differ from the picture of her that he draws in Vita Nova. The life of this female character in this comedy is a mystery. Beatrice not only acts as a source of inspiration in Dante's work but also appears in his two most excellent work; La Vita Nuova and The Divine

Comedy. The image presented by Dante in the purgatory differ from the one shown in Vita Nova because the art on Vita Nova was acted after the death of the character, Beatrice. She is the sign of theology in the comedy.

Cacciaguida, Dante's great-great-grandfather describe the history of Florence. From him, we get to know what happens in Florence or how life is at this place. He was born in the town of Florence. Dante meets him in the limbo, and he is the only ancestor he comes across while at the hell this is found in Canti XV-XVII (Cervo 10). Cacciaguida paints a picture to his descendants showing how Florence used to be during his time. Dante's great-great-grandfather focused on stating Dante's future that is; his exile in Florence and the solitude of his years. This is the nostalgic portrait of the city model for future political growth in Dante's political view since Dante later meets with Cacciaguida in the purgatory who acted as his father figure regarding art. The nostalgia is evident in the verses that he uses in buttressing crucial moments through the fictional truth.

Work cited

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