ROMANS THROUGH HISTORY AND CULTURES SERIES

MEDIEVAL READINGS OF ROMANS

Edited by

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— EIGHT —

The Rhetorical-Theological Presence of Romans in Dante: A Comparison of Methods in Philosophical Perspective

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The essays by Jean Doutre, Peter S. Hawkins, and Brenda Deen Schildgen on the medieval reception of Romans employ different and apparently incommensurable methods. Taken together, however, they show that history, semiotics, and philology can all converge in illuminating the way that theological ideas are inflected by time and tradition; they demonstrate in particular how the meaning of a discourse such as that of Paul's Letter to the Romans depends essentially on how it becomes incarnate in history from age to age. Stepping back from specific fields of scholarly specialization in order to view these convergences, a more philosophical method conceived broadly in terms of the history of ideas may also prove fruitful. It can help bring to light some crucial conceptual contours of the appropriation of Romans in the Middle Ages.

In "Female Monasticism in the Twelfth Century: Peter Abelard, Heloise, and Paul's Letter to the Romans," Brenda Schildgen reads a handful of letters exchanged between Abelard and Heloise, placing them in a general historical context and sifting them for their use of Paul and specifically of Romans. On the basis of this analysis Schildgen proposes some hypotheses regarding the significance of Romans in the twelfth century. It turns out that Heloise attributes a very specific meaning to the Letter as she uses it to construct an argument in favor of making adaptations in the Benedictine Rule that will render it more practicable for women living in religious community. As abbess of a female monastery, Heloise pleads for a new Rule that will relax the rigors of the Law in the interest of nurturing inwardness and faith. Rigid adherence to regulations is not the most important thing in Christian spiritual life in general, she points out, and Paul's

Letter to the Romans provides an emblematic, authoritative statement in support of this principle. Schildgen shows the extent to which Heloise's argument assimilates and even derives from Romans' own meditation on Law and its limitations. Abelard then takes up and expands on Heloise's citations and commentaries, evidently endorsing her argument as a valid application of the principles articulated in Paul's Letter. He accordingly responds with considerable comprehension to her claims concerning special female exigencies that require a different discipline from that laid down by the Rule for male communities.

Schildgen's paper in this way highlights the antinomian connotations of Romans. In this Letter, taken jointly with the Letter to the Galatians, Paul meditates on the Torah and comes to the conclusion that in God's providential plan the Law was given as a "schoolmaster" — παιδαγωγός (Gal 3:24) — meant to bring us to salvation. In itself, however, the Law can lead only to condemnation (4:15). Still, it does so precisely in order that grace may abound. A certain transcendence of Law and of every possibility of comprehension of God's saving act is the upshot of Paul's boldly original meditation, and this suspension of all legal calculation and coercion has remained the hallmark of the theology of Romans (and Galatians) ever since. It is the seed of the notion of salvation by faith alone, and not by works of the Law (however good and many they may be), which was eventually to sprout in the Reformed theology conceived by Luther.

Working from a methodological position that is apparently the polar opposite of a historical approach, Jean Doutre develops a semiotic interpretation in his paper "Romans as Read in the School and in the Cloister," which compares two important medieval commentaries on the Letter, one by Peter Abelard and the other by William of Saint Thierry. The semiotic method works on a principle of binary oppositions, in this case focusing particularly on the opposition between Abelard's theological versus William's mystical reading of Romans. Doutre's method discriminates between different significances of the same passages as found in these different authors, or sometimes even within the text of a single author. He thereby interrogates the significance attributed to certain passages in Romans when read in Scholastic and again in monastic ambiences. Such a structural method serves, in this way, to disclose significant patterns within the conceptual fabric of the historical cultures to which the texts analyzed belong. In the end, structuralist tools are applied in order to obtain a more precise knowledge of an aspect of the theological history of the twelfth century.

A more philological method is employed by Peter Hawkins as he explores the question of what specific significance Romans has for Dante. His answer requires considerable hermeneutical effort and wherewithal, for it is not very evident on the surface of Dante's texts that Romans has any particular importance in them at all. Most

notable is the lack of overt engagement with Paul, "conspicuously absent" from the *Commedia*'s cast of characters, alluded to but "missing in action," as Hawkins puts it. Hawkins's essay is a model of scholarship researching a specific question that is posed not by the text itself but by scholarly inquiries that traverse it. He produces a finely connected tissue of references and allusions to Paul and Pauline texts throughout Dante's writings. Even though Dante nowhere stages any direct encounter with Paul, nor anywhere makes Paul or his theology explicitly a theme, nevertheless Hawkins is able to elicit from Dante's spare references evidence of a perhaps unexpectedly intense engagement with Paul.

Hawkins proposes to work from the premise that Dante is direct and open in revealing his sources, but this should perhaps be qualified. Dante's poem does not necessarily reveal all its sources or candidly show how the author comes to his visions and convictions. The sources that *are* revealed are parts of carefully managed staging that disguise even as they disclose just what the author *wants* to reveal (or succeeds in revealing) about his sources, while concealing the rest. In fact, this is why Hawkins has his work cut out for him, even if he prefers not to see his project in terms of any sort of hermeneutics of suspicion.

Ironically, the result of Hawkins's study suggests to me that Dante's relation to the Letter to the Romans may turn out to be indirect, perhaps even dissimilated, and at any rate much more deep and significant than Dante lets on. Such manoeuvering is readily understandable in the case of Dante's use of Muslim sources like *Mohammed's Ladder* (*Libro della Scala*). But there is no such evident motivation for disguising debts to Paul and specifically to the Letter to the Romans. On the contrary, such biblical sources would only contribute to establishing Dante's own poem as canonical, as a bastion of Catholic orthodoxy in the mainstream of Christian tradition. Foregrounding affinities with a scriptural author like Paul would thus presumably be conducive to the whole ideological program of the poem. On the other hand, if the relationship with Romans were more a matter of literary form and rhetorical style, then Dante might conceivably, out of jealousy of his own poetic originality, be motivated to occult or at least downplay the influence of a potential rival. Then we would have a classic case of the anxiety of influence, in which the successor text attempts in an Oedipal drama to reverse its chronological relation of filiation with the overwhelmingly prestigious progenitor text, the canonical text of Scripture, in order to emerge as origin of itself. According to such a scenario, Hawkins's study of the use of Romans by Dante might be taken to reveal the epoch-making birth of a modern, I-centered authorial consciousness in the *Divine Comedy* in yet another particularly subtle and striking way.

In any case, I think it should be admitted that Paul's Letter to the Romans is not an overtly privileged source for Dante. It is not excluded from Dante's encyclopedic citations and allusions to Scripture, but neither is it accorded any particular relief. If one wishes to find a strong connection with Romans, it might best be sought not so much in the stock of specific references and allusions scattered among Dante's texts as in the pervading Pauline rhetorical forms and spirit that find their principle exemplars and touchstone in this epistle and which register centrally in Dante's writings as having affected him quite profoundly.

Hawkins has ferreted out almost every objectively verifiable intertext between Dante and Romans. He proves marvellously resourceful in discovering connections and veiled citations. Still, none of them is much more than glancing and allusive. It is not as if the Letter to the Romans is showcased or foregrounded anywhere in Dante's oeuvre, as is the case with so many other classical and biblical texts and authorities. Hawkins's work makes the two texts — Romans and the *Commedia* — seem closely, indeed intimately related, even without much direct and demonstrable influence; but he also suggests a less specific, yet potentially more far-reaching and pervasive kind of influence when he refers to Dante's passion for *Romanitas*. It would make a great deal of sense that Dante should have paid particular attention to this Letter and read it through the lens of some of his most passionate ideological convictions and biases that revolved around Rome as the *telos* of history and as prefiguring an eschatological empire. In my view, it is Dante's passion for *Romanitas* that accounts for the fact that the conjunction of Dante and Romans can become compelling and that, as we see through Hawkins's exegesis, this ostensibly marginal relationship becomes seductive and intriguing to contemplate.

For Dante, *Romanitas* means empire, and empire means centralized, unified authority. According to Dante's explicit argument in *Monarchia*, Book 2, and *Convivio* 4, 4--5, the historical, God-given mission of the Roman people was to establish such an empire. Because the final unification of all authority in the universe cannot but take place under God, it follows that *Romanitas* is an inherently theological concept for Dante, and there is every reason to expect that this would have had an impact on the way he read the Letter to the Romans. Tellingly, from the first canto of the *Commedia*, God is characterized as an emperor: Virgil says of himself that he is excluded from heaven by "that emperor who reigns up there" (quello imperador che là sù regna, [v.124]). This analogy of the perfect order of heaven with imperial rule on earth — an overarching structure of the poem as a whole — is implied again in *Inferno* 2 in lines describing Aeneas's election in the Empyrean, the imperial heaven (Dante's verse works phonetically to make these words seem cognate), to found Rome and its empire: "ch'e' fu de l'alma Roma e di suo impero / ne l'empireo ciel per padre eletto," (for he was

chosen to be father of that beloved Rome / and of its empire in the imperial heaven" [*Inf.* 2. 20–21]).[1] Before God, all are citizens of that Rome in which Christ also is a Roman, as Beatrice affirms in *Purgatorio* 32.102. Finally in the Empyrean Saint Bernard describes the celestial rose as "this just and merciful empire" with its "great patricians" ranged round the Virgin as "Agusta" (*Par.* 32.115–20).

Rome signifies for Dante an eternal empire. After all, Virgil himself (or Virgil's Jupiter) had prophesied "empire without end" (imperium sine fine [*Aeneid* 1.279]) for Rome. And even after the secular Roman state collapsed, the empire continued at least as a spiritual order through the institution of the Roman Catholic Church. But Dante believed that empire should also exist as a universal secular government for the world, and this was for him the Roman world order — what the Middle Ages attempted to reestablish in the form of the Holy Roman Empire. Within the context of this imperial ideology, Paul's Letter to the Romans could hardly help but take on emblematic significance for Dante. Apart from the keynote struck by its title, one feature of the Letter that would presumably have been of vital importance for Dante's imperial ideal was its justification of total confidence in the absolute authority of God over all the universe. The Letter is not overtly about Roman imperial authority, but its image of God as Lord of the universe, who exercises absolute power over every creature, is in fact the very image Dante projects through his vision of a celestial empire and its providential governance of the world and history ideally through the regency of Rome. This is at least one hypothesis concerning the basis on which the Letter to the Romans could have had crucial significance for Dante in reaching and articulating his poetic vision. Hawkins's study suggests that this is indeed the case, even though Dante's explicit reliance on the Letter is no more than occasional, and even then oblique.

We are therefore challenged by this topic to read some passages from the Letter to the Romans in order to sound and sift the spiritual and stylistic qualities of the text that Hawkins convincingly shows to have been a diffuse, and yet decisive, influence on Dante. The sense of abandon to the divine and of confidence in providence may be universal sentiments of Christian faith bound up with belief in God's almighty Power, but Dante's expressions of it do seem to resemble specifically Paul's in Romans. I believe it is at this level of the rhetorical sensibility coloring characteristic ideas that we see the true importance of Romans for the poet. A case in point is the doxology of Rom.11:33, whose presence Hawkins detects in *Monarchia* 2.8.10 and *Convivio* 4.5.9–10:

> O altitudo divitiarum sapientiae et scientiae Dei, quam incomprehensibilia sunt iudicia eius, et investigabiles sunt iudicia eius, et investigabiles viae eius! Quis enim cognovit sensum Domini? aut quis consiliarius eius fuit? aut quis prior dedit illi et retribuetur ei? Quoniam ex ipso et per ipsum et in ipso sunt omnia: ipsi gloria in saecula. Amen.[2]
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> O the depth of the riches both of the wisdom and the knowledge of God! how unsearchable are his judgements, and his ways past tracing out! For who hath known the mind of the lord? or who hath been his counsellor? or who hath first given to him, and it shall be recompensed unto him again? For of him, and through him, and unto him, are all things. To him be the glory for ever. Amen.

Are such typically Pauline tones and rhythms not to be found in Dante's utterances, especially in his exclamations in awe of divine power and providence beyond human comprehension? There are multiple passages in the *Commedia* that approximate this tone and intensity on subjects relating to empire or election. Hawkins mentions "O predestinazion" in *Paradiso* 20.130. Other examples come to mind, such as "O somma sapienza . . ." (O highest wisdom) in *Inferno* 19.10, as well as the reference to the "abisso /del tuo consiglio" (the abyss of your counsel) in *Purgatorio* 6.121. These rhetorical echoes are indicative of how more work might be done in capturing the resonances of Pauline speech in Dante's texts. Such research on rhetoric, however, must be guided by a sense of those theological and thematic affinities that would have first engaged Dante and drawn his memory to Romans. Hawkins has done the painstaking, careful, comprehensive analysis of positive, demonstrable citations from Romans. I propose that we now also attempt to step back in order to think more freely about how the extremely daring and provocative representation of divinity and of providential destiny in Romans would have moved and challenged Dante.

The portrait of a God whose wrath is "revealed from heaven against all ungodliness and unrighteousness of men, who hold down the truth in unrighteousness" (Rom. 1:18), a God who can nevertheless be relied on to save us by faith alone, irrespective of the works of the Law, was undoubtedly compelling to Dante. This divine Power alone is above the Law and makes all other humanly calculable powers arbitrary and irrelevant. It trumps all arbitrariness by its own absoluteness, making its will alone right, standing as unique authority and therefore as beyond all possibility of questioning. Yet it is at the same time totally opposed to any general justification such as "might makes right" that tyrants might adopt: All human claims are completely relativized by a God who is himself Justice and Truth, beside whom there is no other. This is a theological idea that

Dante transposes from the Bible into his poem. And some of the most decisive biblical representations of this image of God are to be found in Romans.

We will consider toward the end of this discussion the election, against the law of primogeniture, of the younger brother Jacob over Esau. In Dante, an analogous demonstration of divine authority trumping the usual, presumable law of the order of salvation can be found in the conspicuous exception of Cato, a pagan suicide and enemy of Caesar, paradoxically included among the saved. Placed as guardian of the mountain of Purgatory, a law-keeper parallel to Moses in the Old Testament, Cato becomes an emblem of the suspension of the authority of the law by divine fiat. A God who can suspend the law has placed him there, even though Cato himself ironically adheres to the law in his conscious intent. This concept of God as above the law and of his sublime power to make the law is fundamental to Dante's imagination of divine authority as imperial. He imagines divinity as imperially sublime in the sense of an incommensurable, transcendent power and authority that belong to God, and to God alone. This image of God is nowhere made more vivid and convincing than in the resonant rhetoric of Romans. The association is far from arbitrary, since Cato's reference to the "law that was made" (*Purg.*1.88–89) when he was freed and came forth from Limbo and Dante's reference in the following canto to the "nuova legge" (new law [*Purg.* 2.106]) in the realm of the saved echo Paul's own affirmation of law in a new spirit of grace and forgiveness: "For the law of the Spirit of life in Christ Jesus hath made me free from the law of sin and of death" (Rom. 8.2).

Paul's rhetoric, moreover, is epoch-making in that it heralds a new kind of universalism, one that bursts open categorical logic and its binary inclusions and exclusions. This is closely related to the way Paul's discourse is opened towards the indefinable and Other by its sense of an absolutely incommensurable divinity erupting from heaven into human affairs, disrupting them in such a way that they are left without adequate recourse anywhere on earth ("For the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men . . . ," 1:18). Human concepts and language lack the capacity to assimilate this absolute otherness within their own structures of meaning: The wisdom of this world is made foolishness by the foolishness of God that, paradoxically, is wiser than men (1 Corinthians 1). God's absolute transcendence overturns and levels all humanly constructed distinctions and hierarchies and thereby creates the premises for a revolutionary new universalism. We find this, for example, in Paul's negative and typically apophatic forms of rhetoric like the "neither . . . nor" constructions of Galatians 3:28: "There is neither Jew nor Greek, there is neither slave nor free, there is neither male nor female, for ye are all one in Christ Jesus." In this new universe, which has become the world of revolutionary, egalitarian, and democratic society, the universal consists not in the inclusion of everything within a single concept, but rather in breaking the concept and its unity so as to reach out in every direction and across every boundary toward every other creed, color, and gender, toward every other and toward the absolutely Other.

In a transhistorical perspective, it is revealing to consider why Romans has had such a pervasive influence in twentieth-century theology, particularly since the publication by Karl Barth of his commentary on the *Römerbrief* in 1919. It is especially the notion of grace as free and unaccountable, as paradoxical and as exceeding every sufficient reason that might be brought forth, that catapults this Pauline text into the center of the Christian vision. By contrast, medieval Christianity is fundamentally hierarchical and often very schematic and fixed upon defining a rational order of rules that infallibly determine God's governance of the universe. Medieval Catholicism is concerned more with mediations than with the unmediated action of God's saving grace in individuals' lives.

Yet Dante often chafes against such rigidity. There is, accordingly, also much proto-Protestantism in Dante. In the *Paradiso*, he has us marvel over God's saving acts contrary to all systematic principles, for example, in the lives of Trajan and, most emblematically, in the pagan figure, Ripheus, from Virgil's *Aeneid*. Might Dante not have had a special interest in and fascination with Romans for reasons not unrelated to the idea of salvation by faith alone that Luther made so famous by his reading of Romans conjoined with the closely related epistle to the Galatians? There is abundant evidence that Dante judges humans on the basis of their works (and in fact Rom. 2:6 also affirms that God "will render to every man according to his works"); yet he is well aware that human effort without grace comes to naught and that in the last analysis all that is good, even a human being's own good will, is to be ascribed solely to the grace of God. This is why, in the heaven of Jupiter, the heaven of the just souls (*Paradiso* 20), he celebrates the Roman Trajan and the Trojan Ripheus as conspicuous counterexamples to the accepted rules about salvation that would exclude virtuous pagans and condemn them to Limbo: He thereby affirms God's unconditional sovereignty over every type of rule of law.

Even so, the Letter to the Romans' antinomianism *per se* was probably not so congenial for Dante as it was for the twelfth century renaissance that provides the setting for the other two discussions of medieval reception of Romans, those by Schildgen and Doutre. By Dante's times early in the fourteenth century the medieval order was breaking apart and the world appeared to him to be all too lawless. He was likely, therefore, to welcome any way to restrain the rampant *arbitrium* of princes and prelates; in fact, Dante appealed insistently and fervently to the Holy Roman Emperor to

descend from Germany in order to bridle the outlaws that were ravaging Italy, the garden of the Empire (see *Purg.* 6. 97–138: "O Alberto Tedesco . . . ").

What was most apt to captivate Dante in the Letter to the Romans was not its polemic against seeking salvation by attempting to fulfill the Law perfectly but rather its confident affirmations of God's absolutely supreme rule of the universe, along with the problems of theodicy that devolve from this absolutely centralized authority. Indeed, central to Romans is Paul's wrestling with sin and evil, and the mystery of why God permits them to exist at all. In particular, Paul wants to face up to certain pronouncements in the Old Testament such as the affirmation that God hardened Pharaoh's heart. Paul does not shrink from ascribing full causal responsibility to God for everything in Creation; he even argues that evil redounds to God's glory: "The creation was subjected to vanity not of its own will but by reason of him who subjected it" (8:20). Paul's Letter proposes an explanation of those reasons. In Rom.11: 8–10, Paul cites a battery of passages from the Old Testament about snares and stumbling blocks to demonstrate that God intends (or at least allows) even disobedience in order that it may redound to his greater glory. Just before the doxological outburst quoted earlier that marks the emotional peak of a rhetorical crescendo, Paul sums up his account of salvation history: "For God hath shut up all unto disobedience, that he might have mercy on all" (11:32). Everything that is, good or evil as it may appear to us, in the final analysis exalts God's glory.

Here we see Paul groping to explain, or at least to render in some way acceptable, the concept of God as Lord of *all*, besides whom there is no other power, even in a world infested by sin and evil. Precisely these problems of theodicy also exercise Dante. Paul's reasoning is instinctive, inspired, at times lyrical. His religious genius expresses itself in revelation that outstrips its own syllogisms and that leaps to intuitive truth, suggesting much more than is actually worked out logically in detail. He follows an inspired path from his source texts to his sublime conclusions. To this extent, his style is eminently poetic and would surely have appealed to Dante. In these ways, the Letter to the Romans provides powerful precedents and irresistible models for the kind of writing Dante produced in the *Divine Comedy*. Although this is only a shadowy sketch of a philological argument, to perceive the continuity of style of religious thought and rhetorical expression between the Letter to the Romans and Dante's poem brings to light some major connecting threads in Western intellectual and theological tradition.

My role as respondent has been to speculate a little so that ideas can freely circulate and, hopefully, generate debate. Even erroneous ideas can be productive, since they call for correction. But in order to stay closely in touch with the positive investigation of the text, I wish to return in conclusion to the elegant exposition of Hawkins.

As the final demonstration of his essay, Hawkins discovers in *Paradiso* 32 a citation of Rom. 9:11–14 that concerns God's election of Jacob over his brother Esau, thereby disposing that the elder serve the younger. According to Paul and also to Dante's reference to the twins, God arbitrarily preferred one over the other without respect to their own merits in order to show that he freely gives by election what is not earned by works. The passage from Romans reads: "for the children being not yet born, neither having done anything good or bad, that the purpose of God according to election might stand, not of works, but of him that calleth, it was said unto her, 'The elder shall serve the younger.'" However, in Dante's reference, the two children are distinguished not as elder and younger but only by the color of their hair ("secondo il color d'i capelli," 32. 70). This use of hair color to differentiate the twins and the grace that shines on them arbitrarily, or by God's will alone, is suggested by Genesis, where Esau is a ruddy man. According to Genesis 25:25, he comes out red from the womb: "And the first came out red, all over like an hairy garment; and they called his name Esau." This aspect of the story does not come from Paul, who differentiates the two only as the elder and the younger. In fact, by focusing exclusively on age Paul embellishes, or at least accentuates, Genesis so as to make it a story about reversal of hierarchy, rather than just about the amazing gratuitousness of grace that human effort and deserving cannot coerce. This is a feature, however, that Dante does not transmit.

Moreover, Dante's reference to the commotion of the twins' contentiousness within Rebecca ("ne la madre ebber l'ira commota," 69) is an extension of the twins' rivalry from the womb in Genesis. What Genesis interprets as strife between the brothers, remarking that "the children struggled together within her" (25:22), Romans ascribes as "hate" (and love) not to Jacob and Esau but to God — "Jacob have I loved, but Esau I hated" — following the prophet Malachi ("And I hated Esau," 1:3) in his gloss on Genesis. Paul helps to call attention to the passage in Genesis; he also reads it as an allegory of the election to grace that demonstrates God's unconditional power in granting grace that can freely operate even independently of human merit. But again this shows that Paul's text is a mediation rather than the direct object of exegesis in Dante's interpretive enterprise.

Dante's own engagement with Romans is *inter alia* a free engagement at the level of theological ideas. This is more difficult to trace than positive textual reverberations, however the philosophical import of these ideas undergirds the significance of the textual resonances, which are in turn cues to the ideas, for Dante and for us alike. Each of the methods employed above — historical, structural, philological, and philosophical or history-of-ideas — has intrinsic limitations. However, these can be compensated for when the methods are allowed to lead to and from one another. Taken together the

papers lead me to the following conclusion: Dante's *oeuvre* sifted philologically suggests a type of appropriation of Romans in the Middle Ages that is more rhetorical than either strictly mystical or theological in the Scholastic sense. At the same time, this rhetorical reading of Romans by Dante strongly reaffirms — and yet also qualifies — the central significance of the Letter's antinomianism as its distinctive theological outlook. The vision of a universality transcending every humanly defined law but thereby affirming the rule of an incalculable divine Law in the universe as a whole proves, in the case of Dante, to be key to Romans' quite powerful influence in medieval tradition.

Notes

[1] Dante is quoted from Dante Alighieri, *La Divina Commedia secondo l'antica vulgata*, ed. G. Petrocchi. Translations are mine.

[2] The *Vulgate* is quoted from *Bibliorum Sacrorum iuxta Vulgatam Clementinam Nova Editio*, 1959. English translations of the Bible are generally from the Revised Version based on the Authorized King James translation of 1611.

— NINE —

Romans in the Middle Ages: Some Responses to the Essays of H. Lawrence Bond, Ian Christopher Levy, and Thomas R. Ryan.

James D. G. Dunn

1. H. Lawrence Bond, "Another Look at Abelard's Commentary on Romans 3:26"

H. Lawrence Bond makes a good case for regarding Abelard's interpretation of Rom.3:26 as mot merely exemplary, but as essentially *transformative*.

> "Our justification and reconciliation consist in this: God has bound us more to God through love by the unique grace held out to us through Christ's Passion."
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> "The purpose of the *instituere* is to effect life-change by a reconstruction of the human interior."
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> The *exemplum* of Christ's earthly life is "no mere model" but "communicates both an instance and a pattern . . . an efficacious pattern or model to experience in one's heart as well as to emulate in one's life."
>
> "There is victory over Satan, and there is transformation and freedom of soul."
>
> The "primary effect of atonement is humanward and not an antecedent transaction, purchase, or propitiation in the direction of God or Satan."
>
> Redemption is "that highest love present in us through Christ's Passion that frees us from bondage to sin and obtains for us the true liberty of the children of God."
>
> "The atonement for Abelard is God's love by Christ in us, which binds us to God and in turn effects justification ands sanctification."