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# On a Fissure in the Allegorical World of Book I of *The Faerie Queene*

Kayoko Adachi

## I The Allegorical World of Book I

According to Northrop Frye, "A writer is being allegorical whenever it is clear that he is saying 'by this I *also* ... mean that.' If this seems to be done continuously, ... what he is writing 'is' an allegory" (90). Therefore, assuming that a title generally epitomizes the whole story, the title of Book I, "The Legende of the Knight of the Red Crosse, or of Holinesse," suggests that by "The Legende of the Knight of the Red Crosse" Spenser *also* means to write an allegorical story about holiness. The title assures that the Book is allegorical, besides the author's own commentary in *A Letter of the Authours*, that *The Faerie Queene* is "a continued Allegory, or darke conceit" (*Letter* 737).

My concern here is on the quality of Spenser's allegorical world of Book I itself. It is composed of and characterized by its many allegorical figures. It seems to me that they are able to be classified into two types. In the first type of allegory, the inscribed sign that it indicates and its embodiment coincide with each other, while in the second type of allegory, its embodiment differs from the idea which its inscribed sign appears to indicate.

The important allegorical figures in Book I, except the protagonist, seem to belong to the first type of allegory. Here, for a better argument, I would like to classify them into roughly two groups.

As for those in the first group, the inscribed sign or the outward appearance exactly coincides with the embodiment. Their names often fit in what they indicate and what they really are. Among many examples such as *Lucifera* and her seven counsellors, *Despair*, the inhabitants of the House of Holiness, the Dragon and so on, *Errour*, with her fatally misleading labyrinthine tail and with many “bookes and papers” (*FQ* I. i. 20, hereafter the book number will be omitted when quotation is from Book I) that she vomits, definitely represents “error,” especially “false doctrines of theology” (Hankins 120). In *Errour*, the idea of error is able to be understood quite perspicuously.

As for those in the second group, the inscribed sign is veiled, or disguised, so the outward appearance is obscure or seemingly truthful. However, the text frequently reveals what is concealed beneath the veil or the disguise, so that we feel as if they were transparent. Seeing through what they really are, we can understand that what they indicate by their concealed inscribed sign coincides with their embodiment.

The most typical example of the veiled is *Una*. Although *Una* hides herself “Vnder a vele, that wimpled was full low” (i. 4), her true figure which indicates what she really is is disclosed by the frequent textual references to her association with truth and the three times of removal of her veil that reveals her heavenly beauty and spiritual purity. Contrary to false *Una* forged by *Archimago*, who “Vnder blake stole hyding her bayted hooke” (i. 49), the inscribed sign of true *Una* seen through a transparent veil and her embodiment coincide perfectly with each other.

*Archimago* and *Duessa* are the examples of the disguised. *Archimago* disguises himself as a “godly father” (i. 33) and even as *St. George*, and *Duessa* as a beautiful and chaste lady

Fidessa, while he represents hypocrisy and she represents falsehood. Because of the gap between what they try to indicate and what they really are, they seem to belong to the second type of allegory at the first glance. However, their filthy true figures are easily betrayed in the text. In both of them, the inscribed sign seen through their useless disguise and the embodiment coincide with each other.

Thus far, though exhaustive examination is not capable here, the main allegorical figures in Book I seem to belong to the first type of allegory classified above, to the type that presents no momentous gap between the inscribed sign and the embodiment. They are of the same type.

Therefore it seems that the allegorical world of Book I is composed of the same type of allegorical figures. It may be a monolithic world woven with the figures of the same type of allegory.

Nevertheless, the Redcrosse knight is heterogeneous. As I will examine below, his embodiment does not express the idea that his inscribed sign tries to indicate. What he really is does not express what he tries to indicate as an allegorical figure, and this disjunction suggests that he belongs to the second type of allegory.

## II A Fissure in the Allegorical World of Book I

Since allegory is "a shell of fictitious ... narrative" which connotes indirectly "a kernel of vital meaning concealed beneath" it (Boccaccio, *De Genealogia Deorum Gentilium*, qtd. in MacQueen 47), it has a special aptitude for describing the indescribable. As Spenser says that "earthly tong / Cannot describe, nor wit of man can tell" (x. 55) the holiness of "the new Hierusalem" (x. 57), it is almost impossible to describe directly what holiness is. The idea of holiness was not univocal

even in the theology in Spenser's days (Gless 27), and the definition of which may be replaced almost endlessly, but never be led to the last, exact one. Then, a narrative in allegory is an apt device to represent it. Consequently, the Redcrosse knight, whose story is a narrative in allegory about holiness, may be postulated to be an allegorical personification of holiness, as Ruskin says in Appendix to *The Stones of Venice*, "The Redcrosse Knight is Holiness" (251).

In Canto x, Contemplation reveals the knight's future glory to become St. George: "... thou Saint George shalt called bee" (61). According to *The Oxford Dictionary of Saints*, the legend of St. George retained popularity in the 16th century (202). Padelford and O'Connor argue that Spenser borrows many hints from various versions of St. George's legend, in which the saint is described as "Christ's special knight of holiness" (386-8). Hence, in Book I, St. George is for sure the representation of holiness, "the sign of holiness," as well as "the signe of Victoree" (x.61) over sin and the evil. The Redcrosse knight with his "siluer shielde" (i. 1) and "a bloudie Crosse" (i. 2) on it appears to be St. George, for these attributive features provide the knight with the appearance of St. George generally accepted in Spenser's days. This similar appearance makes the knight seem like "the sign of holiness" from the beginning, so that he is called "the true Saint George" in the early Canto (ii. 12).

However, even at the very beginning of the Book, the gap between the two is obvious. Although the "old dints of deepe wounds" (i. 1) of the Redcrosse knight's armor imply that the wearer is a well-trained knight, "Yet armes till that time did he neuer wield" (Ibid.). He is, in Una's words, "a fresh vnproued knight" (vii. 47) both in his actual battle in the field and in his spiritual battle against sin and the evil.

Secondly, while St. George is “the personification of the ideal of Christian chivalry” (*Dictionary of Saints* 202), the Redcrosse knight takes up his adventure from selfish and earthly motives to get fame and the queen’s grace (i.3), rather than Christian or chivalrous motives to defeat the evil and deliver the maiden in distress.

Moreover, Errour’s retreat from “his glistring armor” (i.14) suggests that it is the light of the armor, not of the knight’s own virtue, that Errour fears, but the knight’s self-confident attack on it implies his failure to notice that it is the armor, or St. George’s appearance, that provides him with the light. He may overestimate himself as the “Right faithful true” (i.1), radiating the light of virtue.

When he is “wrapt in Errours endlesse traine” (i.18), Una cries, “... shew what ye bee, / Add faith vnto your force” (i.19). The first advice may mean that his embodiment under the saint’s appearance is not what it should be, that is, the knight of holiness, and the next advice suggests that the gap between what he looks like and what he truly should be is caused by his lack of faith. He is one of the many who tried to win glorious victory over the Dragon, but all “for want of faith, or guilt of sin, / The pitteous pray of his fierce crueltie haue bin” (vii.45).

Thus he is too proud and lacks faith. What he represents is not holiness but the state of the fallen man who keeps wandering, enslaved to sin of pride, and is easily to be the Dragon’s pray.

From the argument so far, I think that it is rather improper to consider the Redcrosse knight simply an allegorical personification of holiness from the beginning. The clear gap between his inscribed sign and his embodiment indicates that the knight belongs to the second type of allegory. Because of this,

the seemingly monolithic quality of the allegorical world of Book I is broken. The Redcrosse knight is, so to speak, a fissure in this world. Notwithstanding, I would like to argue that the fissure may be able to be seamed because the Redcrosse knight begins to convert to the first type of allegory after the end of Canto ix, and by this conversion the heterogeneity is possibly cancelled.

C. S. Lewis points out "two interlocked allegories" (334) in Book I. While human race represented by Una's parents is restored to Eden by holiness, "we trace the genesis of Holiness; that is human soul, guided by Truth, contends with various powers of darkness and finally attains sanctification..." (Ibid.). He seems to think that the Redcrosse knight represents human soul until it attains sanctification, and after that, holiness. Lewis may be conscious of the change in the Redcrosse knight's allegorical quality. In this thesis, I would like to examine when and how the conversion takes place, and for this purpose, I would like to trace the story of the Redcrosse knight's journey.

I think that there is a close relationship between the deviation of the way of the knight's journey and the type of allegory to which he belongs. The way seems to be more and more stray from the right one as the disjunction between the knight's inscribed sign and his embodiment increases, but when he begins to convert to the first type of allegory, the way becomes straighter and proceeds in the right direction.

To begin with, the way of the wandering woods is like a "labyrinth" (i. 11). The Redcrosse knight, with his earthly motives, sin of pride, and lack of faith, is by no means St. George despite the similar appearance. The serpentine way indicates his falling into dangerous error of faith, and soon he is wrapt in Error's labyrinthine tail.

However, when he defeats Errour, he becomes "Well worthy ... of that Armorie" (i. 27), which means that his embodiment becomes closer to his outward appearance as St. George, so that he "Ne euer would to any by-way bend, / But still did follow one vnto the end" (i. 28), that leads him to get out of the woods. This suggests that the reduction of disjunction and a single, direct way are related with each other. He seems to begin to convert from the second type of allegory to the first type, but the gap enlarges as the story proceeds. For, before long he deserts Una, the only true guide to the adventure, without whom he is never able to find the way thither, but deviates from the right way.

Even though he is deceived by Archimago's magic trap to believe in the false Una's unchastity, and pricked with wrath and disdain (ii. 8), he deserts Una because of his own "gealous fire" (ii. 5). Leaving Una behind, the knight is "Still flying from his thoughts and gealous feare" and "wandered far away" (ii. 12). Here the knight is called "The true Saint George" (Ibid.). This is very ironical, for the difference between St. George, the true saint and this so-called true St. George is more conspicuous as ever.

With Duessa as his new guide, he arrived at the House of Pride. In a sharp contrast to the straight and narrow way to the House of Holiness (x. 5), the way to the House of Pride is "a broad high way" (iv. 2). The house is built "on a sandie hill" (iv. 5). The broad way and the sandy foundation are clearly the signs of collapse by Biblical connotation (Matt. 7. 13, 26-7). Later, the matron of the House of Holiness, Cælia, mentions that people are apt to take the broad way which allures them to "go astray," and hurry to their "own decay" (x. 10) as the decaying captives in the House of Pride. Pride is very closely associated with deviation and decay.



At first the knight seems to dislike Lucifera, for he considers her “too exceeding proud” (iv. 15). However, his displeasure is “in knightly vew” and because she does not pay due respect to him, the “strange knight” (Ibid.). He despises her pompous parade, for he thinks it to be “far vnfit for warlike swaine” (iv. 37). These lines suggest his self-esteem as a knight, more precisely, as a knightly, virtuous person.

However, after the joust, he is taken by Lucifera’s side as her favorite, and “Home is he brought” (v. 16-7). The House of Pride has become his home. His self-esteem seems to have grown to pride. There, Lucifera’s leaches “softly can embalme on euery side” (Ibid.) of the knight’s wound. According to OED, the word “embalme” means to salve or anoint with aromatic spices, oil, etc., but it suggests another meaning, namely, to impregnate a dead body with spices to preserve it from decay. Embalment suggests that he is decaying because of his pride.

He has a narrow escape from falling into the sad dungeon and total decay there, and parts from Duessa, but she soon finds him taking a rest by a fountain “Disarmed all of yron-coted Plate” (vii. 2). After he “bathe in pleasaunce” (vii. 4) with Duessa, which may imply his fornication with her, Orgoglio appears suddenly, but he can hardly wear his armor. Lack of the armor is fatal because his armor has special meanings. Spenser explains that it is “the armor of a Christian man specified by Saint Paul . . .” (*Letter* 738), who says, “Put on the whole armour of God, that ye may be able to stand against the wiles of the deull” (Eph. 6. 11). This armor means one’s faith in God. It functions as one’s defense against sin. So the armor is “soueraine hope” (i. 2) for the wearer, and the evil characters, such as Errour, fear or hate it.

The armor may have another important meaning. In

Christian doctrine, justification of a sinner with insufficient faith by God's grace is often told in the metaphor of clothing. The scripture teaches, "... put yee on the Lord Iesus Christ" (Rom. 13. 14), which means that one must be incorporated by divine grace into the body of Christ, and be justified, so that one shall be saved from God's wrath. As for God's armor, St. Augustine, for example, says that "we are clothed with the righteousness ... as it were with a breastplate" ("On Man's Perfection in Righteousness" 168), and that the righteousness is "not that whereby He is Himself righteous, but that with which He endows man when He justifies the ungodly" ("On the Spirit and the Letter" 89). Here the word "endows" may mean "to put on garments" in possible confusion with "endue" as OED sanctions, so that this word is translated with the same metaphor also in Japanese version.<sup>1</sup> The Christian armor is, as Gless says, "a military version of this theologically significant metaphor of clothing," which is supposed to be dominant in the Reformed Protestant in Spenser's England (*Spenser Encyclopedia* 62).

As Spenser tells, before the Redcrosse knight wears the armor, he was "a tall clownishe younge man" who is hardly fit for Una's adventure (*Letter* 738). However, the armor is freely given to him by Una. It clothes his sinful nothingness with holiness and righteousness, so that he seems to be the "Right, faithful, true" (i. 2), and "the goodliest man in al" (*Letter* Ibid.) despite his insufficient faith. Thus the armor may mean justification of the knight by God's free grace. The armor is also called "the armour of light" (Rom. 13. 12). Hence it provides him with the light of virtue, and frightens Error.

The armor clothes what the Redcrosse knight really is. By this armor he looks like, and more importantly, is able to be regarded as the knight of holiness. The covering provides him

with the inscribed sign as St. George. Therefore taking it off means not only that he is defenseless against Duessa's seduction, but also that his sinfulness is sheerly exposed. Enthralled in Orgoglio's dungeon, he is definitely decaying, for "all his vitall powres / Decayd ..." (viii.41). Without that clothing, his embodiment, or what he really is, is totally exposed, and the gap between him and St. George is utmost.

Rescued from the dungeon, the knight resumes his armor, for he starts "for to fight / With Vnaes foe" (ix.20). It means restoration of the inscribed sign as St. George, but his embodiment still differs largely from it, for as Una worries, he is still damaged by "the decayed plight" (Ibid.) caused by his pride. His pride is indicated in the dialogue between him and Treuisan. Taking no heed of Treuisan's warning against Despair's trap, the Redcrosse knight vows proudly, "Certes ... hence shall I neuer rest, / Till I that treachours art haue heard and tride" (ix.32).

The controversy between the knight and Despair specifies the knight's fault. After enumerating the knight's sins, Despair insists that the knight's deviation is fatal, for, "once hath missed the right way, ... the further he doth stray" (ix.43).

Despair also takes advantage of the knight's superficial faith in God's grace. It is quite certain that the knight has brought the Bible with him until he gives it to Arthur in exchange of gifts. Although the knight's gift is only called "A book, wherein his Saueours testament / Was writ with golden letters rich and braue; / A worke of wondrous grace, and able soules to saue" (ix.19), considering that Authur's gift, the healing liquor, is assumed to be the holy oil of unction (Weatherby 20) or "the blood of Christ which clenseth us from all sinne" (1 John 1.7) and that each gift may be "an equally important Christian symbol, an equivalent means of grace and salvation"

(Weatherby 18), it is surely the New Testament, the book of grace.

The contrast between the knight's Bible and Fidelia's Bible is very significant here. Fidelia always brings with her "A booke, that was both signed and seald with blood" (x.13). Her Book is obviously the New Testament which is sealed with Christ's "blood of the new Testament, which is shed for many for the remission of sinnes" (Matt.26.28), the same "pretious bloud ... of that vnspotted lam" (x.57).

Quite undoubtedly both Bibles share completely the same "heauenly documents ... / Of God, of grace, of iustice, of free will" (x.13). The difference is that while her Bible is written and sealed with Christ's blood, his is written in ornamental golden letters, so the two display a contrast between "blood" and "letters." The "blood" is safely reworded as "spirit," for Christ's blood is associated with the Holy Spirit.

Here I think that it is possible to find the important theme of St. Paul's theology: "... the letter killeth, but the spirit giues life" (2 Cor.3.6).<sup>2</sup> Until he is taught the true meaning of God's grace by Fidelia and "grew ... / To such perfection of all heauenly grace" (x.21), the knight sees only the letters of his Bible, so his faith in God's grace is only literal and superficial, but not spiritual. Because of this, he cannot refute Despair, who emphasizes God's just punishment on the knight's sins, but uses the word "grace" not in the sense of God's grace but only in the meaning of mere "favour": "Is not great grace to helpe him ouer past [the river of death] . . . ?" (ix.39)

### III The Conversion of the Redcrosse Knight

At the crucial moment that the Redcrosse knight tries to kill himself, Una intervenes. She reproaches him, "Is this the battell, which thou vauntst to fight ...?" and calls him a

"fraile, feeble, fleshly wight" (ix. 53), by which she means that he is not what he should be as she did in her earlier cry, "Shew what ye bee." Then by her affirmation, "Where iustice growes, there grows eke greater grace" (ix. 53), Una refutes Despair's logic, and declares that sinners are able to be regenerated and to return to the right way by God's free grace.

As Heale mentions, "Book I reverberates with the spiritual drama St Paul describes [(Eph. 4. 23-3)]" (20), the theme of regeneration of a corrupting man is very important in considering the conversion of the Redcrosse knight from the second type of allegory to the first type.

At Una's calling, "Arise, Sir knight arise" (ix. 53), he follows her immediately: "So vp he rose, and thence amounted streight" (ix. 54). It should be noted that the knight's obedience is absolute here, without any indignation or displeasure. At this moment, he turns from Despair to Una, in other words, from pride to humility, from decaying fallen man to renewed man in God's holiness. Similarly, it is this moment when his conversion from the second type of allegory to the first type begins. He is led to the House of Holiness by Una without any digression or delay, and as the Argument of Canto x indicates, he goes through the process of purification, walking "the way to heauenly blesse." He is led through several stages, which seem to coincide roughly with the seven stages of ascent expounded in St. Augustine's writings.

One should ascend the seven stages, namely, "fear of God," "piety," "knowledge," "fortitude," "counsel of compassion," "purification of heart" or "the eye itself which can see God," and "wisdom" ("On Christian Doctrine" II. 7, *Sermon on the Mount* I. 4).

The knight takes the first step when, by the permission of the porter, Humiltá, who represents humility, he humbly enters

the House "in stouping low" (x. 5), which indicates his fear of God.

In the House, a Groome called Obedience "gan despoile / Of puissant armes" (x. 17) of the knight. Taking the armor off here in this holy house may mean that the knight puts off God's garment of righteousness and humbly exposes his sinful self to God, rather than that he loses defense against sin. As Abraham saying that he is "but dust and ashes" (Gen. 18. 27), he confesses his total nothingness and puts himself piously in God's grace. This suggests that he attains the second stage.

Then in the "schoolehouse" (x. 18) of Fidelia, who represents faith, he is given the knowledge of the New Testament, especially of God's grace. As examined above, in his understanding of God's grace, the knight converts from "letter" to "spirit" here.

After that, he deplores his earlier "wicked wayes, / And ... his sinnes ... / That he desirde to end his wretched dayes" (x. 21). This new despair is natural because "the knowledge ... makes a man not boastful, but sorrowful" ("On Christian Doctrine" 538). Then, Cælia's leach called Patience extirpates the knight's "Inward corruption, and infected sin" (x. 25), and another figure Amendment plucks out his rotten flesh (x. 26). Further treatment by Penance, Remorse, and Repentance washes away "The filthy blots of sinne" (x. 27), and shortly the knight's decay is removed, and he recovers from despair. This treatment may not seem to coincide with St. Augustine's fourth stage, "fortitude," but it may be fairly regarded as the knight's total repudiation of earthly desire with unswerving spirit, "extricating himself from every form of fatal joy in transitory things" ("On Christian Doctrine" 538, slightly changed), for the knight endures this hard treatment completely, and rends his flesh like a lion (x. 28). The lion is apt to indicate

fortitude owing to its valorousness, and flesh certainly implies earthly desire and sin.

Next, the knight is brought to Charissa, who represents charity, and she instructs him "Of loue, and righteousnesse, and well to donne" (x. 33). Then he takes "the ready path" (Ibid.), direct but hard, to the heaven, guided by an old matron called Mercy, lest he should go astray "from the right" way (x. 35). They stop at "an holy Hospitall" (x. 36) where the seven traditional corporal works of mercy<sup>3</sup> are practiced. There, Mercy instructs him to practice the works of mercy in love of neighbours. Soon he becomes "perfect" (x. 45) in this fifth stage.

Then Mercy guides him to the mountain of Contemplation. This is the sixth stage, purification of eye to see God. Hence it is natural that a lot of words related to sight are used here. Contemplation's earthly eyes are blind, but his spright is "As Eagles eye, that can behold the Sunne," with which "God he often saw from heauens hight" (x. 47). The hermit purges the knight, so that he can "see the way" (Ibid.) to the heaven. Finally he sees the new Hierusalem that is never able to be seen by earthly eyes.

Thus the Redcrosse knight has gone through the six stages. Now he is purified, and close to become St. George, the knight of holiness. The hermit reveals his future glory here, but now he humbly considers himself "Vnworthy wretch . . . of so great grace" (x. 62). It is notable that he uses the word "grace" correctly in the sense of God's grace here and in Stanza 64, in clear distinction from "fauours" (x. 67) to thank the hermit for his help.

Certainly he is very near the goal. If he takes the straight way to the heavenly city, his embodiment as the Redcrosse knight will be perfectly spiritualized as St. George. At that

time, he will be no longer a man, but a saint who attains holiness. Then, the disjunction between his inscribed sign and his embodiment will be dissolved. His complete conversion from the second type of allegory to the first type is brought by just one more step forward.

Still, the hermit does not permit that one step. He counsells the knight to accomplish his earthly mission first. Thus his final ascent to the seventh stage and his complete conversion to the first type of allegory are delayed. Consequently, the complete seaming of the fissure in the allegorical world of Book I is also delayed.

This is because he still retains his earthly self. On the first day of the battle against the Dragon, the fire scorches the knight through the armor, so that he thinks "his armes to leaue, and helmet to vnlace" (xi.26). He is so dismayed that he desires death (xi.28), but heavenly grace never deserts him. He is saved by "The well of life" (xi.29) that washes away his "guilt of sinfull crimes" and renews his "aged long decay" (xi.29, 30). He is not "a warrior saint, perfect enough to reenact Christ's victory over sin and death" (Williams 30) yet, but is still a man who is liable to decay, easily subject to sin and despair.

On the second day, he is "mindful of his honour deare" (xi.39) through the battle. He does not seem to appreciate God's guide, that leads him to retreat into the curing balm, but he is "with dread of shame sore terrifide" (xi.45-6) to make a retreat. This implies his residual pride making him a decaying "senselesse corse appointed for the graue" (xi.48).

The battle exposes that he is still a feeble man unable to overcome sin but for God's grace, which is given freely even while he is not conscious of it. On the third morning, he finally defeats the Dragon.



After this victory, Una's father, the king, offers her to the knight, and "His owne two hands the holy knots did knit" (xii. 37). Thus the knight is fixed to Una in "knitting of loues band" (xii. 40), and his story also seems to be concluded, though, with his departure, it continues. We can see him three more times in the subsequent two Books. At the beginning of Book II, he meets Sir Guyon and the palmer. When the palmer praises his great achievement, he answers very humbly that to be praised is God who made his hand "the organ of his might" (II. i. 33). This answer suggests that he keeps himself away from pride. In Canto i of Book III, he is fighting against the six knights of a wanton chatelaine who forces him to betray his lady. In his explanation of the cause of the battle, he says, "For I loue one, the truest one on ground, / ... she th'Errant Damzell hight" (III. i. 24), that is, Una. After that he "forth on his iourney did proceede" (III. iv. 4).

Thus he is proceeding the right way of his journey, being firmly tied to his only love. Una is not present as his guide, but she is his centre, though concealed, guiding him ever. Probably he will never go astray from the right way. He will surely arrive at the new Hierusalem, the goal, someday, and become St. George. At that time, he will be absolutely spiritualized as the pure representation of holiness. Then, his conversion to the first type of allegory is completed. The fissure in the allegorical world of Book I is to be seamed, and its uniform quality will be redeemed.

Still, the goal is only revealed in Contemplation's prophecy, and the "blessed end" (x. 61) may be endlessly delayed by "labours long, and sad delay" (x. 59). The narrator's prayer in the still argued, but presumptively the final stanza of the whole poem, "O that great Sabbaoth God, graunt me that Sabaoths sight" (VII. viii. 2), may be his longing for the

complete seaming of the fissure and recovery of uniformity of the allegorical world of his poem by the graceful help of the transcendent power of God, knowing that the mortal, including his work, is unable to complete itself by its own hand.

### NOTES

1. Trans. Haruo, Kaneko. Tokyo: Kyobun-kan, 1979. 31-2.
2. As for commentary on the scripture, see St. Augustine, "The Treatise on the Spirit and the Letter."
3. As for the seven corporal works of mercy and their Biblical bases, see Brooks-Davies, pp. 98-9.

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