

Radiant and Unfading

A Catholic Journey Through the Book of Wisdom

Session 12: The Folly of Idols

Wisdom 13-15 • about 100 minutes • Leader Edition

Part 1: Leader Preparation Guide

Session Overview

Discovery Aim: Participants discover that creation was always meant to be a signpost to its Creator, that idolatry is the tragedy of stopping at the sign, and that St. Paul's most famous argument about the knowledge of God is built on the same four-move argument as tonight's chapters.

Catholic Touchstone: The Church's teaching that God can be known from creation (CCC 31-32), her definition of idolatry as divinizing anything that is not God, power, pleasure, money, the state (CCC 2113), and her defense of sacred images (CCC 2132) all stand on the ground these chapters survey.

What You Need to Know

Three chapters tonight, but they move fast, and they contain the study's last great New Testament discovery. Chapter 13 opens with the book's calmest philosophical claim: from the greatness and beauty of created things comes a corresponding perception of their Creator (13:5). Creation is legible; the craftsman signs his work. The tragedy of paganism, the author says, is not that it loved the world too much but that it stopped too soon: people were unable from the good things that are seen to know him who exists, and worshiped fire, wind, stars, luminaries of heaven, delighting in their beauty and assuming them to be gods (13:1-3). Note his surprising gentleness first: these seekers are less to blame, for perhaps they go astray while seeking God and desiring to find him (13:6). And then his firmness: yet not even they are to be excused, for if they had power to know so much, how did they fail to find sooner the Lord of these things? (13:8-9). Hold both notes; your group will hear their echo within the hour.

Then the satire, and it is genuinely funny; read it so. A woodcutter takes a crooked, knotty leftover, useful for nothing, carves it in his spare time into a human image, nails it to the wall so it will not fall, and then prays to it, for health to a thing that is weak, for life to a thing that is dead, for a good journey to a thing that cannot take a step (13:11-19). Chapter 15 adds the potter whose heart is ashes, molding clay gods to fund his mortgage (15:7-13). Between them stands the ship passage of chapter 14: a sailor entrusts his life to a plank and prays to an idol frailer than the boat, but it is your providence, O Father, that steers its course (14:3), the rare and tender address of God as Father, and then the verse this study has been waiting for since Session 10: for blessed is the wood by which righteousness comes (14:7). In context it is Noah's ark timber, righteousness carried through the flood on wood; and the Church, reading with Easter eyes, hears the other Wood: on Good Friday she unveils the crucifix singing, behold the wood of the cross, on which hung the salvation of the world. Be precise with your group: the literal sense is the ark, the fuller sense the Fathers heard is the Cross, and the pattern that connects them, salvation arriving on humble timber, is the author's own (10:4, a paltry piece of wood). The wood motif planted two sessions ago resolves tonight.

Two more currents to prepare. First, the anatomy of idolatry in 14:12-31: it begins in understandable griefs and flatteries, a father makes an image of a child taken suddenly, subjects gild a distant ruler, and ends in moral collapse, the worship of idols not to be named is the beginning and cause and end of every evil (14:27), with a catalog of chaos whose family resemblance your group will shortly find in Romans 1. That is the discovery of

the night: Romans 1:19-25, where St. Paul argues that God's invisible nature is clearly perceived in the things that have been made, that idolaters are without excuse, that they exchanged the glory of the immortal God for images, and that the exchange cashed out in moral disintegration, reads like an apostle making Wisdom 13-14's argument: God knowable from creation, inexcusable refusal, glory exchanged for images, moral collapse (Rom 1:19-25 beside Wis 13:1-9 and 14:22-27). The parallel is a commonplace of scholarship across confessional lines; let the group find it and feel its weight for a certain upcoming session. Second, prepare tonight's steelman with relish, because it is the objection every Catholic eventually meets: what about YOUR statues? The answer, built on the bronze serpent's full biography and St. John Damascene, is one of the most practically useful your group will take from this study. And do not let the modern application escape: nobody in the room carves wood, and everybody in the room is catechized daily by screens, brands, bodies, and politics into liturgies of attention. Psalm 115 supplies the warning label: those who make them are like them; you become what you worship.

Old Testament Roots and Fulfillment

Roots. The carpenter satire has an older sibling in Isaiah 44:9-20, where a man burns half a log for bread and worships the other half, and never says, is there not a lie in my right hand? Psalm 115:4-8 supplies the diagnosis, idols have mouths but speak not, and those who trust in them become like them, and Psalm 19:1 the positive doctrine: the heavens are telling the glory of God. The bronze serpent's full biography, commanded at Numbers 21:8-9, destroyed at 2 Kings 18:4 when it became an idol, is tonight's key steelman evidence. And 14:3's Father piloting the ship rests on providence texts from Genesis 50:20 onward.

Fulfillment. Romans 1:19-25 is the discovery, with Acts 17:23-30, Paul at Athens, working the same argument in person, gently first, then firmly, exactly the 13:6-9 sequence. Wisdom 15:3, to know you is complete righteousness, and to know your power is the root of immortality, finds its full voice at John 17:3: this is eternal life, that they know you the only true God, and Jesus Christ whom you have sent. Paul reaches for the same clay at Romans 9:21: the prophets' potter (Isa 29:16; 45:9; Jer 18) in apostolic hands, with Wisdom 15:7's idol-potter nearby in the tradition, doing different theological work. And the wood by which righteousness comes finds its Good Friday voice: Christ bore our sins in his body on the tree (1 Pet 2:24).

Voices of the Church

VOICES OF THE CHURCH

St. John Damascene • On the Divine Images, I.16 (8th century)

Defending sacred images against the emperors who smashed them, the last of the Greek Fathers drew the line with perfect clarity (On the Divine Images I.16, wording condensed): I do not worship matter; I worship the God of matter, who became matter for my sake, and deigned to dwell in matter, who worked out my salvation through matter. Never will I cease honoring the matter which wrought my salvation. The Incarnation, this study adds, changed imaging forever: the invisible God has shown his face, and depicting that face honors the fact.

VOICES OF THE CHURCH

St. Bonaventure • The Journey of the Mind to God, prologue and chapters 1-2 (13th century)

The Seraphic Doctor taught that the visible world is a ladder for ascending to God, creatures being vestiges, footprints, of the Creator (Itinerarium, prologue and chapters 1-2), and that the whole sensible world is like a book written by his hand (Breviloquium II.12). Bonaventure is Wisdom 13:5 turned into a method of

prayer: read the beauty, then climb it. The idolater's error, in this study's image, is not reading the book but worshipping the paper.

VOICES OF THE CHURCH

St. John Henry Newman • *Apologia Pro Vita Sua* (19th century)

Recalling his conversion at fifteen, Newman wrote of resting in the thought of two and two only absolute and luminously self-evident beings, myself and my Creator. His certainty came by an inward road, conscience above all, as he would later argue in the Grammar of Assent; tonight's chapter reads the Craftsman's signature from without, and the Church holds both roads open (CCC 31-35). His testimony illustrates how immediate and personal the knowledge of God can become, though, as the Church teaches, not everyone arrives at that awareness with the same clarity, and the reasons people fail to reach it vary from culpable refusal to honest ignorance, weakness, and confusion.

Catechism Connection

CATECHISM CONNECTION

CCC 31-32. Starting from movement and becoming, from order and beauty, one can come to a knowledge of God as the origin and end of the universe; the world is the first of the converging ways of knowing him.

CCC 2113. Idolatry is not limited to false pagan worship: man commits idolatry whenever he honors and reveres a creature in place of God, whether gods or demons, power, pleasure, race, ancestors, the state, or money.

CCC 2132. The honor rendered to sacred images is a respectful veneration, not the adoration due to God alone; the honor paid to an image passes to its prototype, and whoever venerates an image venerates the person portrayed in it.

Thread Watch

THREAD WATCH • LEADER ONLY

Watch the wood: RESOLVES TONIGHT. When the group reaches 14:7, blessed is the wood by which righteousness comes, walk them back to 10:4, Noah steered by a paltry piece of wood, and forward to Good Friday: behold the wood of the cross. Keep the exegesis honest, ark in the letter, Cross in the Church's ear, and let the pattern be the point: salvation keeps arriving on humble timber.

Thread 3, The Missing Book: the largest single deposit of the study. Tonight the group discovers that Romans 1, the engine room of Protestant theology, tracks Wisdom 13-14's four-move argument, a parallel acknowledged across confessional scholarship. Do not press it tonight; simply make sure the discovery lands cleanly and say once: remember this in two weeks. Session 14 is next-plus-one; the anticipation should now be audible in the room.

Thread 1, afterglow. 14:3's address, but it is your providence, O Father, that steers its course, is among the tenderest Father-language in the Old Testament. The group knows the Son now; let them hear the Father tonight.

Session Goals

1. Establish 13:5 as the charter of natural theology: beauty is a signpost, and the tragedy is stopping at the sign.
2. Let the satire be funny, and then let Psalm 115's warning land: you become what you worship.
3. Resolve the wood motif at 14:7 with honest exegesis: ark in the letter, Cross in the Church's ear.
4. Lead the group to discover Romans 1:19-25 as Wisdom 13-14 in an apostle's hands, and bank it for Session 14.
5. Answer the statues steelman with the bronze serpent's biography and St. John Damascene, and name the room's real idols.

Time Note (about 100 minutes)

Welcome and opening prayer, 8 minutes. Win questions, 10. Build on 13:1-9, 15. Build on the satires, 13:10-19 with 15:7-19, 16. Build on 14:1-11, the ship and the wood, 12. Build on 14:12-31 with the Romans 1 discovery, 15. Steelman moment, 12. Build on 15:1-6, 7. Send and Live It, 3. Closing prayer, 1.

If you are running long, cut in this order: first drop the second Dig Deeper (on Athens), then tighten the carpenter and potter discussion to its two strongest beats; keep every reading aloud. Do not cut the wood resolution, the Romans 1 discovery, or the steelman.

Part 2: Discussion Guide

Opening Prayer

Leader prays aloud, all respond Amen.

Author of beauty, you signed your work: the heavens are telling your glory, and from the greatness and beauty of created things we can perceive you. Tonight, show us where we have been stopping at the signs, and worshiping them. Break our idols gently, Father who pilots the ship, and give us back the worship they were siphoning. Through Christ our Lord. Amen.

Win: Opening Questions

1. Be honest: what did you worship at sixteen? What actually organized your time, money, and imagination back then, and what has replaced it?
2. Where does beauty most reliably ambush you, music, mountains, a night sky, a face, and where does it seem to be pointing?

Transition: Tonight the author takes on the religion of his neighbors, one of the most sophisticated pagan cultures on earth, and he does it in three registers: a philosopher's argument, a comedian's satire, and an honest account of what idolatry does to people. And hiding in the middle of it is a verse we first met two weeks ago, and the last great New Testament discovery of our fourteen weeks.

Build: Wisdom 13:1-9, The Signpost

Have someone read 13:1-9 aloud.

3. Verse 5: from the greatness and beauty of created things comes a corresponding perception of their Creator. What is this claiming that beauty IS? And what, according to verses 1 to 3, was the pagans' actual mistake, hating the world, or something else?

ANSWER • SHARE AFTER THE DISCUSSION

Beauty is a signpost, legible evidence, the craftsman's signature on the work; the Church teaches exactly this (CCC 31-32). And the pagan mistake was not loving the world too much but stopping too soon: they delighted in fire, wind, and stars, real glories, and assumed the signs were the destination. Idolatry is arrested pilgrimage. Notice this rules out two errors at once: the materialist who says beauty points nowhere, and the world-hater who says beauty is a trap. Beauty is a road, and roads are for traveling.

4. Verses 6 to 9 hold two notes at once: these people are little to be blamed, for perhaps they go astray while seeking God, and yet again, not even they are to be excused. How can both be true? Where do you hear this same both-and in how the Church talks about sincere seekers today?

ANSWER • SHARE AFTER THE DISCUSSION

Gentleness for the seeking, firmness for the stopping. The astronomers who worshiped stars were genuinely reaching for God. They still bear responsibility for not following their own evidence one step further: if they had power to know so much, how did they fail to find the Lord of these things? The Church keeps this exact balance: truth and grace are genuinely at work outside her visible bounds, and the signs still oblige the traveler to keep walking. And keep the balance where the Church keeps it: the summons is real and objective, but the verdict on any particular soul belongs to God alone, who alone sees how much a person was actually given. Guilt can be lessened or removed altogether by ignorance that is genuinely no

fault of one's own (CCC 37; 847-848). The text indicts the stopping; it does not make us the judge. St. Paul will strike both notes at Athens, and, in tonight's discovery, sharpen the second one considerably.

Build: Wisdom 13:10-19 and 15:7-19, The Satire

Have a good reader perform 13:10-19, and it should be performed; the author wrote comedy. Then have someone read the potter, 15:7-13, and the satire's last panel, 15:14-19, where Egypt worships even the most hateful animals. Then have someone read Psalm 115:4-8 aloud; the warning Question 5 asks about is in verse 8.

5. Walk through the carpenter's evening: leftover wood, crooked and knotty, carved in spare time, nailed to the wall so it will not fall over, and then petitioned for health, life, and safe travels. Where exactly does the comedy turn into tragedy? And what is Psalm 115's warning about what happens next to the worshiper? After the potter, read the final section: 15:14-19 turns to Egypt, most foolish of all, worshipping even the animals that are most hateful, creatures that escaped both the praise of God and his blessing (15:18-19). The whole satire has been building toward this, and the final two sessions, the plagues, answer it. What changes when mockery of idols turns out to be aimed at a real nation's real gods?

ANSWER • SHARE AFTER THE DISCUSSION

The comedy turns at the prayers: asking life of the dead thing, strength of the weak thing, a good journey of the thing that cannot step, and, in the potter's case, a heart of ashes making gods to pay the bills. The tragedy is Psalm 115:8: those who make them are like them; so are all who trust in them. You become what you worship: worship the dead thing and deaden; worship the anxious market and grow anxious; worship the mirror and grow as fragile as glass. Worship the living God and live. The satire's target is not ancient stupidity; it is the universal human genius for manufacturing our own masters.

Build: Wisdom 14:1-11, The Ship and the Wood

6. Read 14:1-11. A sailor prays to an idol frailer than his own ship, but it is your providence, O Father, that steers its course. And then verse 7: for blessed is the wood by which righteousness comes. Where has this study seen salvation ride on wood before, and what does the Church sing on Good Friday about wood? Verses 8 to 11 immediately guard the blessing: blessed is the wood by which righteousness comes, but the idol made with hands is accursed, and its maker with it (14:8), and there will be a visitation even upon the idols themselves (14:11). The same material carries a blessing or a curse depending on what it is for. Why does the sage refuse to let matter be neutral?

ANSWER • SHARE AFTER THE DISCUSSION

In Session 10, Noah was steered through the flood by a paltry piece of wood (10:4); in the letter of the text, 14:7 blesses the ark's timber, righteousness carried through judgment on planks. And the Church, reading with Easter eyes, hears the other Wood; on Good Friday she unveils the crucifix singing, behold the wood of the cross, on which hung the salvation of the world, and St. Peter writes that Christ bore our sins in his body on the tree (1 Pet 2:24). Both senses stand, and the pattern is the point, because it is the author's own: God's salvations keep arriving on embarrassingly humble timber, a scrap ark, a manger, a cross. The image we first met two weeks ago comes to rest here. Notice, too, that verse 3 addresses God as Father. The pagan prays to wood; the sage prays to a Father whose providence steers the ship's course (14:3).

Leader: Keep both senses honest: ark in the letter, Cross in the Church's ear.

Build: Wisdom 14:12-31, How Idolatry Ends, and the Discovery

7. Read 14:12-31, the whole anatomy: idolatry begins in understandable griefs and flatteries and ends as the beginning and cause and end of every evil, trailed by a catalog of moral chaos. Live discovery, the last great one of our study: an apostle makes this entire argument, creation makes God knowable, idolaters are without excuse, they exchanged the glory of God for images, and the exchange collapsed into the same catalog of chaos, in the opening chapter of his most important letter. Find it.

ANSWER • SHARE AFTER THE DISCUSSION

Romans 1:19-25. Lay the texts side by side. God's invisible nature clearly perceived in the things that have been made (Rom 1:20) beside Wisdom 13:5. So they are without excuse (Rom 1:20) beside not even they are to be excused (Wis 13:8). They exchanged the glory of the immortal God for images resembling mortal man or birds or animals (Rom 1:23) beside chapters 13-15 entire. And the moral catalog of Romans 1:24-32 beside Wisdom 14:22-31, down to shared items. Scholars across every confessional line acknowledge the parallel: St. Paul's most famous argument reads like an apostle making Wisdom 13-14's argument. The Reformation's favorite epistle opens with an argument this book had already made, and in two weeks we will weigh what that means, dependence or shared tradition.

Leader: Say one sentence and move on.

A Question Worth Facing

Present this at full strength before answering. Expect smiles; everyone has met this one.

A Protestant friend, enjoying the satire immensely, closes the trap: "I love these chapters, and now I get to ask: have you looked around your own church lately? Statues of Mary, statues of saints, candles burning in front of them, people kneeling before carved images and asking for help, health, safe travels. Wisdom 13 to 15 is describing a Catholic parish. The Reformers stripped the images reading the same satire tradition this book carries, the Second Commandment, Isaiah 44, Psalm 115, books we both accept; and your own book here only says it louder. How is what you do on Tuesday different from what this book mocks?"

Respond from the text: Welcome the question; it deserves the study's best manners and its sharpest evidence, which is the history of a single object. God himself commanded images: cherubim of hammered gold over the ark (Ex 25:18-20), carved cherubim, palms, and flowers filling Solomon's temple (1 Kings 6:29-35), and, decisively, the bronze serpent: make a fiery serpent, and set it on a pole, and everyone who is bitten, when he sees it, shall live (Num 21:8-9). So Scripture cannot condemn religious images as such without condemning its own Author. What Scripture condemns is worship of the artifact, and the serpent's own history draws the line: centuries later, when Israel began burning incense to it, the illicit cult 2 Kings 18:4 records, King Hezekiah smashed it, and Scripture praises him. Commanded when it pointed to God; destroyed when it replaced him. The line runs through the heart's direction, not the statue's existence, and this book agrees: Wisdom 16:7 says of that serpent, he who turned toward it was saved, not by what he saw, but by you, the Savior of all. That is precisely the Catholic doctrine of veneration: the honor paid to an image passes to its prototype (CCC 2132, quoting St. Basil); a kiss on a soldier's photograph, to use this study's image, goes to the soldier, not the paper. No Catholic is taught that plaster hears prayers, and a Catholic who used an image superstitiously would be committing the very error the chapter mocks (CCC 2111). The deeper question under the statues is not plaster but the saints themselves, whether asking their help is right at all; that stands on the communion of saints (CCC 956-957) and on Session 3's ground, the living dead in God's hand. Tonight's chapter settles the narrower charge: Catholic images are signposts, never termini (CCC 2132). And the Incarnation raised the stakes: He is the

image of the invisible God (Col 1:15); in him, St. John Damascene argued, the unseen God has shown a face that can be depicted. And so he answered the icon-smashers: I do not worship matter; I worship the God of matter, who became matter for my sake. Then end where the text would: the statues are the easy question. Wisdom 13-15 read in this city indicts screens, brands, bodies, portfolios, and politics, the idols we actually tithe our attention to, and the Reformers and the Fathers would agree about every one of them. Let us keep the examination of conscience where the incense is actually burning.

Build: Wisdom 15:1-6, The Homecoming Verse

Have someone read 15:1-6 aloud.

- 8. After three chapters of satire, 15:1-6 turns home: but you, our God, are kind and true, patient... for to know you is complete righteousness, and to know your power is the root of immortality. Where does Jesus say something remarkably close to this on the night before he died?** Verses 4 to 6 add the contrast: Israel was not misled by the evil intent of human art, the figure stained with varied colors whose appearance arouses yearning in fools. The homecoming is not naive about the pull of images; it claims a stronger pull. Where do painted appearances still arouse the yearning, and what does verse 3's to know you is complete righteousness set against them?

ANSWER • SHARE AFTER THE DISCUSSION

John 17:3: this is eternal life, that they know you the only true God, and Jesus Christ whom you have sent. The whole polemic against idols was never about winning an argument; it was about clearing the road home. Knowing God, not knowing about him, the knowing of friendship (7:14), of abiding (3:9), of the bride (8:2), is itself righteousness and the root of immortality. Every idol was a counterfeit of this one relationship. And note the quiet confidence of 15:2: even if we sin, we are yours. The satirist ends as a son, and the confidence is a son's, not a license: the verse goes on, knowing your power, we will not sin, and mortal sin still breaks the friendship it presumes on (CCC 1861).

DIG DEEPER

Grief, the idol foundry. Wisdom 14:15 traces one origin of idolatry to a father, consumed with grief for a child suddenly taken, who made an image of the dead and gradually the family's tenderness hardened into cult. The insight is compassionate and surgical, and note what the text does not do: it does not blame the father for grieving. It watches grief, untethered from hope, harden into a cult; idols are often good loves that could not be surrendered when loss took them. The examination it suggests: what am I refusing to release, and has my refusal built a shrine?

DIG DEEPER

Paul at Athens. Watch Acts 17:23-30 replay tonight's chapter in a live venue: Paul walks a city full of idols, compliments the seeking (I found an altar to an unknown god; what you worship as unknown, I proclaim), quotes their own poets, in him we live and move and have our being. Then he turns the corner exactly at Wisdom 13:8: the times of ignorance God overlooked, but now he commands all men everywhere to repent. Gentle with the seeking, firm at the stopping point. It is the evangelization method of this book, and it still works on this city.

Send: Closing Questions

9. Look honestly at where your time, money, and attention actually go in a normal week. What do those choices reveal about what matters most to you? Name one idol out loud if you dare.
10. Psalm 115 says we become like what we worship. Looking at the person you are becoming, what does that suggest you have been worshiping, and what would a week of deliberately worshiping the living God look like?

Live It This Week

- **Read ahead, slowly.** Read Wisdom 16 with a pencil. Mark everything that has to do with food, and everything that has to do with morning.
- **Take an honest look at your attention. One evening this week,** list where your last seven days of attention actually went, screen time report included. Ask of the top three: signpost or shrine? Retire one shrine for the rest of the week.
- **Climb one beauty.** Once this week, when beauty ambushes you, a sky, a song, a face, deliberately finish the trip: name the Craftsman out loud and thank him. Practice not stopping at the sign.
- **Pray before an image, correctly.** Spend five minutes before a crucifix, then five before an image of a saint, and notice the mechanics: before the crucifix you adore Christ himself through the image; before the saint you honor a friend of God and ask her prayers; in neither case is the honor for the wood or the paint. Do both on purpose and you will never confuse them again.

Closing Prayer

Father whose providence pilots the ship, author of beauty who signed your work: forgive us the shrines we built at the signposts, the good loves we refused to release, the glowing idols we tithe our attention to. Blessed is the wood by which righteousness comes; by the wood of the cross, bring us the rest of the way home. For to know you is complete righteousness, and to know your power is the root of immortality. Amen.

Memory Verse

“For from the greatness and beauty of created things comes a corresponding perception of their Creator.” (**Wisdom 13:5**)

Part 3: Leader Reference Card

Every passage used or referenced in Session 12, grouped by role.

Primary Text

- Wisdom 13:1-15:19 (read complete, in movements: 13:1-9, 13:10-19 with 15:7-19, 14:1-11, 14:12-31, 15:1-6)

Discovery Passage (found live by the group)

- Romans 1:19-25 (the session's key discovery; the moral catalog continues to 1:32)

Supporting References (leader's pocket)

- Psalm 19:1 (the heavens are telling); Psalm 115:4-8 (you become what you worship)
- Isaiah 44:9-20 (the older carpenter satire)
- Wisdom 10:4 (the wood motif's planting, resolved at 14:7)
- 1 Peter 2:24 (bore our sins in his body on the tree)
- Exodus 25:18-20; 1 Kings 6:29-35 (God-commanded images)
- Numbers 21:8-9 with 2 Kings 18:4 (the bronze serpent's full biography; steelman)
- Colossians 1:15 (the image of the invisible God)
- Acts 17:23-30 (Paul at Athens; Dig Deeper 2)

Wisdom 16:7 (the serpent's saving turn; steelman)

Genesis 50:20 (providence; the Father steering)

Wisdom 15:2 (even if we sin, we are yours)

Wisdom 7:14; 3:9; 8:2 (the knowing of friendship, abiding, and the bride; Q8 answer)

- John 17:3 (this is eternal life); Romans 9:21 (the potter, in Paul's hands)

Catechism

- CCC 31-32 (knowing God from creation)
- CCC 2113 (idolatry: power, pleasure, race, the state, money)
- CCC 2132 (veneration of images; honor passes to the prototype)

Voices of the Church

- St. John Damascene, On the Divine Images, I.16
- St. Bonaventure, The Journey of the Mind to God (Itinerarium, prol. and cc. 1-2; Breviloquium II.12)
- St. John Henry Newman, Apologia Pro Vita Sua

Memory Verse

- Wisdom 13:5