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forces at work in Berlin after World War One. Because of the war, political foundations, national boundaries and traditional conceptions of reality were all challenged and to an extent, destroyed. Nevertheless, both Germans and Europeans

Schoenberg replaces different keys from the tonal system with 12 tones (pitches) from the C major scale and assigns each pitch an integer designation.[57] In this new musical scale, the "12 tones are related only to one another (rather than the tonic)."[58] As a result, 12-tone music is not restricted in any way. Rather, Schoenberg created a new system that is fundamentally free. Although it is easy to make comparisons with tonal and atonal music—such as associating the basic set with a "tonal region" or motive and different transformations to "modulations"—one must remember that in 12-tone music there is no theme.[59] Notes in the 12-tone series are related to each other but, because the concept of a key has evaporated, there is no longer a concept of a "free note" or a non-chord tone (dissonance).[60] Thus, Schoenberg successfully emancipated dissonance from its traditional function in tonal music. Taken together, Schoenberg effectively created a new form of music.

Although Arnold Schoenberg pioneered the revolutionary 12-tone system of music, his student Anton Webern in his Opus 27 Piano Variations (1936) for example, develops the main components of the 12-tone system his teacher produced. In Webern's work, measures one through four make up the basic set in its prime (original) form in which all 12 tones are introduced. Immediately following the prime form, measures four through seven transpose the basic set by writing the musical pattern backwards (retrograde); this retrograde is repeated exactly in measures 15 – 18. In measures eight through fifteen, the basic set is split into smaller sets and becomes "fragments of the theme." These smaller sets, despite their inversions, maintain their original groupings that are presented in the prime form (mm1 – 4). For instance, there are four groups of fragments – (541), (e76), (302) – whose order may be varied but only within themselves. In this way, Webern creates unity in his seemingly haphazard piece by repeating and varying the four fragments embedded in the opening "theme." Thus, an analysis of Webern's Piano Variations not only reveals the characteristics of 12-tone music but also shows the particulars of a radically new system of music that was based on Schoenberg's prior work.

While Webern's Piano Variations can be used to illustrate the basic components of 12-tone music, Schoenberg's Opus 33a (1928) reveals the larger trends and elaborations that are possible in the new 12-tone system. As in Webern's work, Schoenberg's music is defined by the absence of a melodic line. The "theme" in Opus 33a is a pitch series that is further varied and elaborated throughout the rest of the piece. Unlike tonal music, Opus 33a does not have any distinct phrases but moves in relation to the number of variations upon the prime form. This technique is called developing variation. Similarly, there is no sense of harmonic direction. Typical of tonal music, one can hear a clear harmonic progression towards a final cadence. But because 12-tone music has liberated dissonance and abolished the tonal center, there

is no such thing as the need to resolve. As a result, 12-tone music seems chaotic and confusing to the listener, but upon a closer examination clearly shows an order hidden beneath the disorder. Lastly, 12-tone music is defined by its odd rhythms and frequent drastic changes in tempo. In Opus 33a, Schoenberg begins in 4/4 meter but on the last page, he switches between 5/4 and 6/8, only to end in 3/4. These shifts in tempo are mirrored by a change in dynamics; Schoenberg rapidly switches from pianissimo to forte at the end of the opus. Together the changes in tempo and sound create a more dramatic, expressionist piece of music. Thus, Schoenberg's Opus 33ais typical of 12-tone music and reflects the burning desire to create a new way to communicate musically.

The same way that Kandinsky's Composition IV illustrates the elements of atonal music, Within the Black Square mirrors the characteristics of the 12-tone system. Upon listening to 12-tone music, the pieces appear to have no direction. This ambiguity is reflected in the flat, empty spaces of Within the Black Square. In contrast, the painting includes clearly defined geometric shapes, which are similar to Schoenberg's 12 chromatic pitches with integer equivalents, organized into strict forms and fragments. Clearly, there is order beneath the disorder, one that may be more readily visible in the abstract paintings. While this new concept of art and music may be less expressive, the fact that both disciplines work to create a new image or sound completely out of nothing is what defines Modernist art and music. Finally, it may be said that abstract art, however profound, is not necessarily aesthetically pleasing. The same can be said about 12-tone and atonal music. When Schoenberg premiered his music in Vienna in 1900, "[his] songs met laughing and hissing."[61] But all together, the lack of a "pretty" melody and the absence of a traditional form mirror the social realities of Weimar Germany, which as a result of World War One, had to be reconstructed and rebuilt in modern guise. Reflecting this trend, Kandinsky and Schönberg "turned more and more towards an abstract style…."[62] In a fundamental sense then, abstract art and 12-tone music served to fill the cultural vacuum that was a direct result of World War One and its aftermath.

To sum up, it is clear that art and music are artistic media that more than reflect each other's styles. Both mirrors the societies in which they are embedded in as well. By revealing the close relationship between art and music, Kandinsky and Schoenberg's works themselves become more profound. Kandinsky's Composition IV becomes more than a mess of lines and colors on a canvas and Within the Black Square is not just a collection of shapes. Similarly, Schoenberg's Pierrot Lunaire is not a bizarre

analysis of Expressionism and Modernism, as exemplified in Kandinsky and Schoenberg's works, reveals the creative turbulence that characterized Vienna and Berlin across a forty-year period.

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The late American writer Kim Hubbard once said, “There is no disguise which can hide love for long where it exists, or simulate it where it is not.” Judging the ends of their

Throughout the story, a number of characters wear disguises; the most notable among them being Callimaco — who assumes a disguise both “as himself as well as a disguise ofhimself”[6] — and Timoteo, who is the only other character to disguise himself as another person. In the end, Timoteo, along with her mother, Sostrata, successfully convince Lucrezia to take part in the plot. Nicia, Ligurio, and Timoteo (all in disguise, but with Timoteo disguised as Callimaco) kidnap Callimaco, disguised as a random lute player, and take him to Lucrezia’s bedroom (presumably after Nicia had already been there) so that Callimaco may make love to Lucrezia and allow Nicia to live. The play ends with a celebration and some comments on the part of Nicia which may leave the reader wondering what he really knows about the previous night’s goings-on.
Shakespeare’s Twelfth Night, however, cannot be described so simply, so only the parts that are relevant to this piece will be discussed at length, with other portions of the plot inserted as illuminating details. In the second scene of the play, Viola is shipwrecked and separated from her twin brother, Sebastian. She takes to Illyria disguised, in man’s attire, as Cesario, so she can become a page and, later, a close confidant of Orsino, Duke of Illyria. The majority of Viola’s duties for Orsino involve attempting to woo Oliva, a countess and member of the Twelfth Night ‘high court’ for him; however, Oliva wants nothing to do with Orsino and, instead, falls in love with Cesario, who is Viola is disguise. At the mid-point of the play, Sebastian arrives in Illyria and there is much confusion between him and the other characters because they mistake him for Cesario. Confrontations result from this mistaken-identity case between the plays characters and both Viola and Sebastian, separately, of course. At plays end, however, both Sebastian and Viola appear together and Viola reveals her true, female identity. After Viola’s revelation, Orsino pledges his love for Viola and Oliva the same to Sebastian. The main character that appears in disguise is, as has already been discussed, Viola, but Feste, the jester for Oliva’s late father, also appears disguised as a religious figure in a trick on one of the play’s characters.
Shakespeare and Machiavelli’s usage of disguise is similar, most simply, in that both men used very complicated and confusing devices in their respective works. In Shakespeare’s case, when played on stage during Shakespeare’s time, a man would have played the part of Viola, the English stage excluded women during his time. Then, when Viola disguises herself as Cesario, the man playing Viola would have to, in turn, disguises himself as a man, which he already is; hence, a complicated man-playing-a-woman-playing-a-man scenario.
Machiavelli, for his part, also employed a hard-to-follow disguise motif. When Nicia is initially brought by Ligurio to meet Callimaco, Callimaco pretends to be a doctor — by

Machiavelli and Shakespeare's usage of disguise are further similar in that both men use disguise to hide what they feel are religion's true intentions. Mandragola's religious figure, Timoteo, is painted by Machiavelli as someone who cares only for money and would do anything to earn it. J.R. Hale writes, in the introduction to his translation of The Mandrake Root in Eight Great Comedies, that Machiavelli "does not scorn religion; in a way he does worse . . . He cheapens it so that it becomes a useful tool for the man who wishes to control."[11]

Oliva (Feste calls Oliva lady, modonna, or madam, which are all roughly the female equivalent to the word sir).

Feste addresses Orsino with sir in nearly every line. In 2.4, for example, Feste says to Orsino: “No pains, sir. I take pleasure in singing, sir.”[13] Feste speaks to Oliva in much the same way, simply replacing sir with a respectful female counterpart. Other characters of lower social standing, on the other hand, do not receive the same verbal treatment from Feste. Outside of Cesario and Orsino, Feste refers only to two other characters as sir: one of them, Malvolio, happened to be in Oliva’s presence; thus Feste calling him sir, is likely out of respect for Oliva. In the other case, the character had sir in his formal name.

The way Feste speaks to Cesario in 3.1, however, coupled with the way he speaks to Sebastian in 4.1, offer compelling evidence that Feste knows Cesario’s true identity. As Michael Pennington observed in Twelfth Night: A User’s Guide

VIOLA [giving money]. I understand you, sir, ‘tis well begged.[16]

In the line just prior to the above passage, Viola gave Feste money as a sort of bribe to convince him not to reveal her identity; as Pennington observed, Oliva “resorts to giving [Feste] money, the one thing that always distracts him, and Pavlov-like, he sets about doubling it.”[17] After receiving the first payment, Feste makes a comment to Viola about her next “commodity of hair” and Viola finds herself worried once again that Feste might give her away. Feste does not, however, because Viola pays him off again, which leaves Feste contented because he is, as A.C. Bradley put it in an essay in Twelfth Night: Critical Essays, a “shameless beggar.”[18]

It can be similarly argued that Nicia knows the true identity of Timoteo, disguised as Callimaco and, in turn, Callimaco, as the lute player. In order for Nicia to fall for the poor disguise Callimaco implemented as the lute player — distorting his facial features without assistance of a mask — Nicia would have to be a true fool; all of the characters in Mandragola do indeed seem to take that much as a fact. In the introduction to The Comedy and Tragedy of Machiavelli: Essays on the Literary Works, however, Vickie B. Sullivan poses the question, albeit indirectly: just how dumb is Nicia, anyway?[19] In the

Nicia is seemingly unnecessarily scrupulous of the other characters in disguise, which may leave the reader wondering what he does or does not know. Furthermore, when Nicia decides to investigate the matter further, he looks only at Timoteo, who is disguised as Callimaco — he does not closely examine any other character. If Nicia is truly as foolish as he is taken to be, surely he would have been more trusting. Instead, when Ligurio tells him that Callimaco is indeed Callimaco, Nicia needs to see for himself, almost as if he was expecting Callimaco not to be there.

As Mansfield suggests, it could be possible that Nicia knows he his being cuckolded, but plays the fool in order to achieve his end of having a child. “Instead of being forced to trust his tormentors . . . [Nicia] could be pretending to be forced,” Mansfield writes, “all the time laughing up his sleeve and counting on the character of Ligurio and Brother Timothy to make good on his trust.”[23] In his translation of the play, James B. Atkinson, one of the editors of The Comedies of Machiavelli, has Nicia providing Callimaco, at the end of the play, “with a house key, so that he ‘can get back in’ whenever he feels like it.”[24] His translation is slightly different than the one the writer is using, but he further illuminates the point that Nicia was knowingly cuckolded. Callimaco did not enter Nicia’s house at any point in the play other than the time when he bedded Lucrezia, yet Nicia is telling Callimaco to come “back in” his house. Nicia and Feste’s reactions to disguise are /CS1 cs70.88 1888 18 is using, but can getTie

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[9] Machiavelli, “The Mandrake Root,” 4.4.476. Reference is to act, scene, and page number.

[10] Machiavelli, “The Mandrake Root,” 4.4.476.
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In order to explicate the nuances of patristic theology in this area, it is necessary to give a brief account of the man to whom Jerome and Augustine responded. Pelagius was born in Britain around 350. Due to a lack of documentation, the details of his life remain enigmatic.[4]Before 385, it is believed he arrived in Rome on a pilgrimage, and he settled there permanently. In Rome, Pelagius became an ascetic and began to preach the importance of asceticism while composing several theological treatises in favor of such a lifestyle. By the early fifth century, although radical in his religious devotion, Pelagius gained status as a well-respected theologian, with Augustine praising him on several accounts.[5]

Pelagius had an unwavering body of supporters who were determined to spread Pelagian ideas (via his letters) as far as Sicily, Britain, and Rhodes.[6] Pelagianism, primarily viewed as an ascetic movement by its contemporaries, had appealed to the masses that had witnessed the brutal purges, political assassinations, and barbarian invasions of the fourth and fifth centuries. Amidst this confusion, Pelagius offered Christians “absolute certainty through absolute obedience.”[7]

composition of his most well-known epistles: On Nature and On Free Will. It is generally agreed that Jerome and Augustine composed their polemics denouncing Pelagius as these works were being disseminated (415-417). The austere attacks of Jerome and Augustine, it can be argued, led to the eventual demise of Pelagius and his followers. He was condemned by three future popes (Innocent, Zosimus, and Celestine) and excommunicated at the Council of Ephesus (431).[12]

Responsible for the downfall of a "heretical" sect that had garnered considerable size by the time of Pelagius' excommunication, Jerome's Against the Pelagians (c. 416) and Augustine's On Nature and Grace (c. 416) and On the Proceedings of Pelagius (c. 416) deserve scholarly attention. An assessment of these works allows us to understand better the motives behind their composition and the theological prose employed by each author in the Church's defense. There have been a small number of publications that examine the three polemics, all of which paint a similar picture. Unfortunately, these examinations are minor components of larger compositions and provide unsatisfactory analyses.[13]

In works that examine Jerome's reaction to Pelagius, scholars tend to agree that, in refuting Pelagius, Jerome was most concerned with his past coming back to haunt him. Pelagius' concept of life without sin, for Jerome, immediately called to mind the Stoic doctrine of apatheia, or freedom from passion or disturbance, a notion attributed to the "heretic" Origen.[14] In the early fifth century, Rufinus of Aquileia, a contemporary of Jerome and an adherent of Origen perfectionism made multiple claims that Jerome had ties with Origenism.[15] Over a decade later and under the assumption the Origen accusations had been put to bed, Jerome found his reputation at stake once again. On Nature did not necessarily invoke theological acrimony in Jerome but it did engender a lot of anxiety.[16] In Against the Pelagians, scholars find the crux of Jerome's theological assault in his repudiation of the "possibility of a sinless life." For Jerome, "sinlessness is impossible so long as man is in his present bodily state, since a sinless man would be one who directs his thoughts uninterrupted to virtue but man is always subject to hunger, thirst, and cold."[17] Secondary literature generally concurs that Jerome saw Pelagius as the "continuer of perfectionism," and as past history dictated, Jerome dedicated Against the Pelagians to refuting the notions of sinlessness and perfectionism.[18]

While scholarship regarding Jerome's position on Pelagianism[C6] is markedly thin, secondary material devoted to Augustine's reaction to the Pelagian controversy is in abundance. Robert Evans astutely observes that whenever we hear the name of

Pelagius' theology. Augustine, by contrast, in his austere attack, represents for scholars the North African view that Pelagianism tested their rigid orthodoxy.[25]

In examining scholarship that analyzes Jerome and Augustine's response to the Pelagian controversy, there are several features that appear problematic. First, the narratives of these studies often contradict one another due to the chronology of the texts in question. There have been numerous dates, for example, attributed to Jerome's Against the Pelagians.[26]These various dates make one question if Against the Pelagians was written before or after the Synod of Diospolis; did Pelagius' acquittal prompt Jerome, like Augustine, to produce this polemic?[27] Secondly, and more importantly, these examinations lack adequate comparative analyses between Jerome and Augustine that accurately reveal the "stark differences" in their reactions to the Pelagian controversy. Additionally, studies of Pelagius are far more concerned with Augustine's reaction than Jerome's to the Pelagian controversy as a result of his conflicting views on grace and baptism. Upon review of the three primary texts, however, it appears unbefitting to continue to accept this conclusion. In removing this overarching theme and casting a lens on the rhetoric of the polemics, there are, in fact, many similarities that bridge the chasm between Jerome and Augustine. What surfaces in this analysis is Jerome's incorporation of factors previously deemed exclusively Augustinian; Jerome refuted Pelagianism not only in terms of the impossibility of "human sinlessness," but also on the grounds of grace and original sin. And consonantly, Augustine displayed concerns with the possibility of Pelagianism that calls to mind the methodology of Jerome.

- Grace and Original Sin -

In Augustine's Grace and Proceedings of Pelagius, his theology of grace and free will met Pelagius head on. Augustine's concept of salvation certainly acknowledged the concept of free will, but a free will that was fastened to faith in grace. In formulating his own treatise, Augustine simply added this word onto Pelagius' original title, hence, On Nature and Grace. It is this faith that allows us to identify the good "we ought to do," he contended. He opened Grace claiming that the righteousness of God is "the aid afforded by the grace of Christ."[28]Likewise in Proceedings of Pelagius, Augustine wrote "that without God's grace no man can live rightly…they may be purged from their sins through our Lord Jesus Christ."[29] Human nature, or free will, is constantly ailing, and, throughout both polemics, Augustine invoked the grace of Christ with the image of a physician who prescribed his grace to bring about convalescence and salvation.[30] Augustine scarcely addressed the logistics of how one could live a life

without sin; he even admitted it might be “an open question among true and pious Christians” because the grounds, or causes, for its existence were fabricated by Pelagius.[31]

To warrant his reprisal against the grounds of a sinless life and his affirmation of the subsistence of Christ’s grace, Augustine summoned the work of Jerome on one occasion. In this (brief) chapter, he quoted Jerome: “The pure man is seen by his purity

acknowledge the permanent priority of Christ's grace.[37] Early in Book I, Jerome indicted Pelagius' denial of "the grace which you banish from the parts of life" and underscored "the assistance of God in each action."[38] This theme continues in Books II and III. In the third chapter of Book III, Jerome, like Augustine, attacked the grounds of Pelagianism when he wrote that sinlessness is not the issue at stake, but "the grace of God."[39] In reminding Pelagius what was discussed, for he was "lost in forgetfulness," Jerome took this opportunity to review his understanding that "grace wherewith He bestowed upon us free choice, assists and supports us in our individual actions."[40] In fact, near the conclusion of Against the Pelagians, Jerome invoked the symbol of the

This explanation supported Augustine's cause in denying the grounds of a sin-free life. It is because of Adam's transgression that we are born with original sin and automatically disposed to sin. "Man's nature indeed," wrote Augustine, "was created at first faultless and without any sin; but that nature of man in which every one is born from Adam, now wants the Physician."[46] Augustine soon after warned Pelagius of the grave nature of his blasphemy. If human sins did not derive from Adam upon birth, questioned Augustine, then Pelagius rendered the crucifixion of "Christ of none effect."[47]This inheritance revealed, thus, the necessity of baptism in attaining salvation. Related to this observation, Augustine devoted numerous chapters to promulgating the importance of infant baptism. Pelagius' notion that unbaptized infants are innocent, thus free of sin and promised the kingdom of heaven, kindled vehement opposition in Augustine's Grace and Proceedings of Pelagius. Ignorance is not an excuse fe o4bl0haBT 0.56 54d-4(s)]TJ 00(m)-3(A)11(d)10(aw 1.6004 470.8 3 scn)6(h)10 470.88 18(

[Jerome] a man who is never hungry, thirsty, or cold who knows nothing of pain, or fever, or the torture of strangury."[67] In concluding his analysis on the possibility of sinlessness, Augustine again cited the example of human and bestial intractability: "There are wretched shadows in the human soul, which knows how to tame a lion, but not how to live."[68]

Interspersed in these chapters Augustine alluded to the power of grace "In order that we might be induced to request the help of [it] for the taming of the tongue."[69] However, Augustine's use of grace in this capacity did not question the grounds of living a sinless life; it merely acted as advice to lead a more virtuous, sin-free life.

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free will and its ability to prevent sin and cited Origen and Jerome as supporting

amicable, and by the time of their last correspondence

and “eloquent” attributes of the author’s trans-Mediterranean, anti-Pelagian supporter.[95] As Carolinne White discerns, correspondence between Jerome and

Brown, Peter. Augustine of Hippo: A Biography. Los Angeles, CA: University of California Press, 2000.
_____. The Rise of Western Christendom: Triumph and Adversity, AD 200-1000.Cambridge, MA: Blackwell, 1996.
Collinge, William J., ed. and trans. Saint Augustine: Four Anti-Pelagian Writings.

NY: Harper & Row, 1975), 309-323; Peter Brown, Augustine of Hippo: A Biography (Los Angeles, CA: University of California Press, 2000), 380-381.

[3] Augustinian scholar William Collinge uses the term “grounds” to show how Augustine refutes the foundation, or basis, of Pelagianism through the grace of Christ. See William J. Collinge, ed. and trans. Saint Augustine: Four Anti-Pelagian Writings, Fathers of the Church 86 (Washington, D.C.: The Catholic University of America Press, 1992), 19-20.

[4] For detailed biographies of Pelagius and his theology see Robert F. Evans, Pelagius: Inquiries and Reappraisals (New York, NY: The Seabury Press, 1968); B.R. Rees, Pelagius: A Reluctant Heretic (Woodbridge, UK: The Boydell Press, 1988).

[5] Evans, Pelagius, 73.

[6] Brown, Augustine, 346.

[7] Ibid., 347.

[8] For a detailed account of Pelagius’ theology and letters, see B.R. Rees, The Letters of Pelagius and his Followers (Woodbridge, UK: The Boydell Press, 1991), 29-35. Rees sees this transition in the early years of the 410s.

[9] Collinge, Augustine, 8.

[10] Ibid., 10.

[11] Rees, Reluctant Heretic, 2.

[12] f n e n s i b i l f e e s ,

[16] See Collinge, Augustine, 16-17; Evans, Pelagius, 6-25 concerning the conflict between Jerome and Pelagius.
[17] Evans, Pelagius, 23.
[18] Jerome's analysis of grace in Against the Pelagians is concluded as "superficial and inconclusive." See Kelly, Jerome, 319.

[30] In Grace, Augustine refers to Christ the Physician in chapters 1, 6, 21, 23, 25, 29, 31, 39, 46, 57, 59, 63, 64, 65, and 76. The image of the physician is mentioned in Chapter 3 in On the Proceedings of Pelagius.
[31] See Augustine, Grace, Chapter 70.
[32] Ibid., Chapter 78.
[33] Ibid.
[34] Evans notes that in refuting Pelagius' belief that Pope Xystus was the author of the Sextine Enchiridion, Augustine undoubtedly read Jerome, for it is on the same basis that he makes the same assertion. Pelagius, 46-53. Also, see below for a detailed analysis regarding Augustine-Jerome correspondence.
[35] In Against the Pelagians, Jerome and Pelagius assumed the names Atticus and Critobulus, respectively. For the quotation, see Jerome, Against the Pelagians, Book I, Chapter 9, retrieved from http://www.new -advent.org/ fathers/3011.htm (accessed 02 November – 10 December, 2007). This translation is taken, and revised, from the Fathers of the Church series (volume 53). See Hritzu, Jerome, 223-378.
[36] Ibid., Book III, Chapter 4.
[37] Ibid., Book I, Prologue.
[38] Ibid., Book I, Chapter 5.
[39] Ibid., Book III, Chapter 3.
[40] Ibid., Book III, Chapter 6.
[41] Ibid., Book III, Chapter 11.
[42] Both Jerome and Augustine made reference to the Gospel according to Matthew in offering the image of the physician. See Augustine, Grace, Chapter 1; Jerome, Against the Pelagians, Book III, Chapter 11.
[43] Augustine, Proceedings of Pelagius, Chapter 23.
[44] Ibid. Collinge observes that as a member of the council at the Synod of Diospolis, John of Jerusalem may have played a role in Pelagius' acquittal as he was known to have had a sympathetic posture towards Pelagianism. Augustine revealed his strong reactions to the Synod as a result of Pelagius' exoneration in addition to Pelagius' role in publicizing his own acquittal throughout the Mediterranean. See Collinge, Augustine, 95-96.
[45] See Hritzu,

[49] Jerome, Against the Pelagians, Book II. Augustine does not ascribe chapters to the beginning of Book II.
[50] Ibid., Book III, Chapter 18.
[51] Ibid. Jerome wrote “baptism…set free from the chain of his own…sin by the blood of Christ.”
[52] Ibid.
[53] Ibid., Book III, Chapter 19. Here, Jerome consulted the two treatises “on infant

In fact, Jerome acted as one of its chief protagonists beyond the end of the fourth
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[73] Ibid.
[74] Ibid., 312-315. Kelly offers insightful analysis on each letter written to Demetrias.
[75] Kelly, Jerome, 314-315.
[76] Jerome, Against the Pelagians, Prologue.
[77]

[92] White, Correspondence, 227.
[93] As a result of vocally denouncing Pelagius, Jerome’s monastery was sacked by avid Pelagians in 416. See Hritzu, Jerome, 228-229.
[94]