

## The Origins of Dualism in Anglican Christianity

In analyzing Anglican Christianity one discovers that it possesses a fairly peculiar set of characteristics stemming from its formation. While it technically stems from the Protestant tradition, it nevertheless holds on to a very large number of much older Catholic tenants. One of these tenants, a sense of dualistic separation between the divine and the worldly, dates back to the medieval churches of England, and arguably even earlier. St. Augustine of Hippo, who with his *City of God* created a text arguably as influential to the creation of modern Christianity as the Bible itself, primarily constructed these beliefs. In it he takes a Neoplatonic worldview and applies it to Christianity, separating heaven from earth akin to a “world of forms.” While we will explore and demonstrate this incredibly important piece of history, my ultimate concern lies beyond this. In studying Saxon poetry, one comes to ask himself if dualism arises in Anglican Christianity from St. Augustine alone, or if the pagan influences played a larger role in the establishment of a dualistic understanding than we might find ourselves thinking. While the dualism in modern Christianity certainly arises in part from Augustine, pagan influences also played no small role in the synthesis of the modern Christian worldview of impermanence and separation relative to the divine and pure.

Long before we begin to start analyzing Saxon poetry, I want to re-address the traditional view of the origins of dualism in the Christian faith. So, of course, we must start with Plato and his world of forms. Plunging straight into the rabbit hole, we find ourselves considering the rabbit’s cave, or more accurately, the famous, and rightfully so, allegory of the cave. Plato creates a simple yet evocative image – some force has chained a population in a cave, in which they merely view shadows cast upon the wall by a flame. However, naturally a man would much prefer to leave the cave and see the sun. The shadows represent our world, an imperfect shadow

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**Comment [JWG1]:** This is unclear...you mean (I think) that he uses the premise of Plato’s world of forms to draw distinctions between the divine and the temporal. But your meaning is not obvious.

**Comment [JWG2]:** This shift to Saxon poetry is kinda abrupt. I think you might have been better off to ask the question first (“is this sort of dualism only an Augustinian artifact, or can be blame the pagans, too?”) and then noted that if we look at poetry we find some surprising answers. That might have been a better way to get into your topic.

**Comment [JWG3]:** Better to phrase this as a positive rather than a negative – pagan influences played an important role (or something like that).

**Comment [JWG4]:** While I don’t mind the informal tone (we talked about this, as I recall) you want to avoid comments like this. You run the risk of a) sounding arrogant; or b) insulting your reader; or c) both.

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**Comment [JWG5]:** We talked about this line, but it still bothers me a bit. The man who *does* leave the cave comes back, spills the beans, and is slain for his efforts. I understand the point you want to make here, but this doesn’t quite feel right. Not least because, even knowing the truth of the situation, some people will prefer to live in a world centered on themselves and their actions (which is, after all, what the world of shadows gets you).

of the world of forms, represented by the outside. Plato describes it by saying “The sun here represents the form of the good, which **is** the cause of all things that **are** right and beautiful, and must **be** seen by anyone who **is** to **be** able to act intelligently”.<sup>1</sup> Consider what this suggests in a total view – there **is** the pure, the world of forms, the sunlight, in direct opposition to the impure, the world of shadows, the cave. Dualism philosophically embodies this dichotomy – the separation of understanding of the **world** into two parts. For Plato, the separation exists between the world of forms and the cave. But Plato does not stop here – **he** suggests that through understanding of the world of forms one may “**be** able to act intelligently.” This assertion holds great power – man begins in the cave and **must free themselves to understand the world.**

I should note, however, that those in the cave do not respond well to those who have left and come back, in attempts to educate those chained. “And if he went back down again,” writes Plato, “his sight would at first **be** poor in the darkness, and he would **be** despised for this.”<sup>2</sup> Plato aptly recognizes that those trapped in the world of forms despise those who attempt to drag them out. This makes sense – if you’re in the cave, all you’ve known **is** the shadow – what good can this new perspective bring? This speaks to two effects – that those in the knowing of the world of forms may **be** despised, and that the default state, the “ordinary man” as Plato calls them, **are** inherently cruel and uninformed.

Additionally, we can see that by some interpretations the world of forms **is** eternal. One can easily imagine putting out the fire of the cave, but putting out the sun of knowledge **is** inherently a far more daunting task. This dichotomy establishes the most distinct differences

Comment [JWG6]: Universe, maybe?

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Comment [JWG7]: Or is it that an understanding of the world frees us?

As an aside, you might be interested to read the poet’s introduction in Ferdowsi’s *Shah-Nama* (the 9<sup>th</sup> C. Persian *Book of Kings*). It’s pretty short, and lays out nicely this kind of dualistic approach to studying the world.

Comment [JWG8]: How do we see this?

<sup>1</sup> Nicholas P. White, *A Companion To Plato’s Republic* (Hackett Publishing Company, Inc., 1979), 183.

<sup>2</sup> Ibid.

between the two worlds – the enlightening, permanent and immutable world of forms versus the fake, fragile, and facile cave.

These ideas of division have a marked and lasting impact on Christianity as well, with ideas from Plato’s “Timaeus” appearing in Genesis. Consider the following passage:

“When the father-creator saw that his creation had been set in motion and was alive, a gift to please the immortal gods, he was pleased and in his joy he determined to make his creation resemble its model ever-living being.”<sup>3</sup>

This definitely resembles language used in Genesis lines 26-27, which read as follows:

“And God said, Let us make man in our image, after our likeness: and let them have dominion over the fish of the sea, and over the fowl of the air, and over the cattle, and over all the earth, and over every creeping thing that creepeth upon the earth. So God created man in his own image, in the image of God created he him; male and female created he them.”

There is substantial thematic linkage between these works. Most notably, in both, the creator creates our world in image of his own. And the language they use to describe each ties directly back to the world of forms. God models us after the world of forms. We are

**Comment [JWG9]:** The chronology on this is off...Genesis predates Plato by several hundred years (at best). There isn't any real reason to think that either tradition had much influence on the other (so Plato wasn't influenced by the writings of a weird desert cult of people, either). The value of Plato for Augustine (and other early Christians, was that his work filled in a lot of gaps that the Bible leaves – Genesis, really, is pretty sparse on details.

**Comment [JWG10]:** Well...men. Women are several steps further down the chain of reincarnation, according to Plato.

<sup>3</sup> Plato and Andrew Gregory, *Timaeus and Critias*, trans. Robin Waterfield, 1 edition (Oxford ; New York: Oxford University Press, 2009), 25.

therefore as shadows on the wall of the cave relative to our ideal (God) in the light outside the cave. These linkages between Platonism and Christianity do not end here, either.

The Stanford encyclopedia of Philosophy states that “One of the decisive developments in the western philosophical tradition **was** the eventually widespread merging of the Greek philosophical tradition and the Judeo-Christian religious and scriptural traditions.”<sup>4</sup> Uncoincidentally, they put forth this claim on the page for St. Augustine of Hippo, the chief architect of this merge. He dabbled in Manichaeism as a younger fellow, a philosophy **very** noteworthy for its dualistic perspective on the world.<sup>5</sup> While he eventually rejected these beliefs, he deliberately or otherwise (St. Augustine would surely prefer we think otherwise) brought Plato’s dialogues into his own dialogue, very clearly delineating the world into two parts. He most clearly does this in his *City of God*, where he divides the universe up into two halves: The City of God, and The City of Man. In the eleventh book of his incredibly influential *City of God*, Augustine paints a detailed picture for the reader of a divide between two worlds. Concerning the nature of man, he writes “And we indeed recognise in ourselves the image of God, that **is**, of the supreme Trinity, an image which, though it **be** not equal to God, or rather, though it **be** very far removed from Him,—being neither co-eternal, nor, to say all in a word, consubstantial with Him,—**is** yet nearer to Him in nature than any other of His works, and **is** destined to **be** yet restored, that it may bear a still closer resemblance.”<sup>6</sup> Augustine cites that God made us in his image, but **are** not “consubstantial with Him”. Augustine’s dualism shines through by way of this

**Comment [JWG11]:** “very” is a filler word, and you don’t usually need it. Here is a good rule-of-thumb test: if you replaced “very” in your sentence with the word “damn” does it convey the same weight and meaning? If it does, then keep your “very”, but otherwise it’s not esp. necessary.

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<sup>4</sup> “Saint Augustine,” *Stanford Encyclopedia of Philosophy* (Stanford, November 12, 2010), <https://plato.stanford.edu/entries/augustine/>.

<sup>5</sup> Aurelius Augustine, *The Confessions of Saint Augustine*, trans. E. B. Pusey (Project Gutenberg, 2013), <https://www.gutenberg.org/files/3296/3296-h/3296-h.htm>.

<sup>6</sup> Aurelius Augustine, *The City of God: Volume I*, ed. Marcus Dodds (Project Gutenberg, 2014), 469, <http://www.gutenberg.org/files/45304/45304-h/45304-h.htm>.

distinction – man exists as a reflection of the divine, a permutation of the pure, but man himself is not pure. In other words, the City of Man parallels the cave, and the City of God correlates to that which lies beyond.

Additionally, Augustine draws on the notion that those in the cave despise the man returning to the cave from the light. The opening line of his *Confessions* reads “Great art Thou, O Lord, and greatly to be praised; great is Thy power, and Thy wisdom infinite. And Thee would man praise; man, but a particle of Thy creation; man, that bears about him his mortality, the witness of his sin, the witness that Thou resistest the proud: yet would man praise Thee; he, but a particle of Thy creation.”<sup>7</sup> Man is but a fraction of God’s glory deserving of praise. We are proud, and full of sin, just as the “ordinary man” in the cave. And, as his *Confessions* go on to show, we are drawn towards shunning wisdom. Augustine states that “Narrow is the mansion of my soul; enlarge Thou it...”<sup>8</sup> This narrowness to Augustus takes the form of sin and inherent inability to accept the Lord, and to Plato takes the form of an inherent desire to detest those who return from the sunlight. However, both suggest that the ordinary man is incapable of behaving purely.

Furthermore, Augustine does not fail to suggest, as Plato did with his allegory of the cave, that enlightenment can only come from study of the pure form. “For this space of nine years (from my nineteenth year to my eight-and-twentieth) we lived seduced and seducing, deceived and deceiving, in divers lusts; openly, by sciences which they call liberal; secretly, with a false-named religion; here proud, there superstitious, every where vain...” writes Augustine, “Yet I preferred (Lord, Thou knowest) honest scholars (as they are accounted), and these I,

<sup>7</sup> Augustine, *The Confessions of Saint Augustine*.

<sup>8</sup> Ibid.

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**Comment [JWG12]:** Well...it doesn't take the form of sin so much as sin is both the root and the inherent manifestation of that narrowness.

**Comment [JWG13]:** Not just behaving purely, but actually of being pure

**Comment [JWG14]:** Divers? What Victorian-era version are you using? Ok...I see. The Project Gutenberg texts are all out of copyright, so they have to predate 1927 (right now). In this case...1853.

There isn't anything wrong with using older translations like this, but antiquated language like “divers” will stand out to a reader as unusual. In a case like this it is probably worth finding the quote in a more recent translation, in updated English.

without artifice, taught artifices...”<sup>9</sup> His early teachings, straying from the strict world of God (already shown to be analogous to the world outside of the cave) he claims are an “artifice”. This parallels Plato’s artifices, the shadows, and Augustine saw himself in hindsight as little more than one of the instruments casting a shadow in the fire – indeed, he apologizes and confesses profusely to God throughout the entire text. This implication can be found as deep in the Christian faith as John 14, line 6, where Jesus states “I am the way, and the truth, and the life. No one comes to the Father except through me.” Here Jesus places himself as what Plato called the world of forms, and what Augustine called the City of God. In doing this, dualism is brought into the Christian faith, and one can claim that Christianity is Neoplatonic.

The most interesting aspect of St. Augustine’s introduction of dualism to the Christian faith comes about as he clearly understands the notion of impermanence. “It is vain to conceive of the past times of God’s rest, since there is no time before the world,” writes Augustine.<sup>10</sup> God exists before time according to Augustine, and therefore external from time. Therefore, one must conclude that God and his realm exist as permanent and unchanging – indeed, as the concept of termination exists beyond God’s existence. Plato’s world of forms, as established before, behaves similarly, and also exists without end. In Plato’s *Timaeus*, it is stated that “This image of eternity is what we have come to call ‘time’, since along with the creation of the universe [God] devised and created days, nights, months, and years, which did not exist before the creation of the universe. They are all parts of time, and ‘was’ and ‘will be’ are created aspects of time, which we thoughtlessly and mistakenly apply to that which is eternal.”<sup>11</sup> Here we see a clear sense that God exists outside of the passage of time, as our language for discussion time’s

**Comment [JWG15]:** There are two sets of parentheses in the quote just before this, so you probably don’t want to follow that up with (s) of your own.

**Comment [JWG16]:** As an aside...the world itself is an artifice of God (in both Biblical and Platonic versions (esp. Platonic...*Timaeus*’ creating deity is a craftsman who physically mixes up the stuff (the latin translation is usually *res*, or occasionally (and strangely) *silva*) of the universe before rolling it out, measuring and cutting it in order to build the world)). In describing his early life and actions as artifice, is Augustine suggesting that his early hedonism in effect made him a false god of his own self-centered existence? He’s describing replacing God with himself in some ways...the choice of the word “artifice” is an interesting one to think on.

**Comment [JWG17]:** So...Jesus is the guy who comes back to the cave to tell them the truth, and they kill him. I’d never really thought about that connection before, but it’s a fun one. As an aside (I can’t remember if we talked about this), John is a deeply gnostic text that is loaded down with themes of secret knowledge – esp. in the prologue.

**Comment [JWG18]:** Does time only come into being with the creation of the world? Or maybe with the creation of the stars, which Gen. tells us are specifically for the counting of years and seasons and hours?

<sup>9</sup> Ibid.

<sup>10</sup> Augustine, *The City of God: Volume I*, 442.

<sup>11</sup> Plato and Gregory, *Timaeus and Critias*, 25–26.

passage **is** a fabricated thing that does not apply to the “eternal”. Again, when Augustine implies that God exists outside of time, a clear parallel **is** drawn between the works of Plato and Augustine.

At this point, it should **be** thoroughly clear that Plato had an immeasurable impact on St. Augustine’s of Hippo’s work. The world of forms directly corresponds to God and heaven, and we with our original sin on this earth exist analogously to the cave, observing only shadows like wealth and lust. Augustine then suggests, as Plato does, that the path to enlightenment arises from breaking free from our chains in the cave and to make our way out into the sunlight. To Plato, this freedom comes in the form of rhetoric and philosophy, but to Augustine this comes from **study of the Christian faith**. But still, the similarities abound, as Augustine and Plato both see their “City of God” or “World of Forms” respectively as everlasting while the “City of Man” or “cave” has superficial existence doomed eventually to end.

Now we ask ourselves if Augustine’s work has any marked influence on the medieval works of English theologians. **Of course**, it has almost as large an effect as even the Bible, but we shall find a few specific instances nonetheless. Consider **William of Malmesbury**, and his text *Gesta Regum Anglorum*, which translates to “The History of the Kings of England”. The story of King Ine, and his wife Aethelburh clearly suggests that William of Malmesbury had clear understanding of the Augustinian faith. Aethelburh strongly encourages the King to become a monk, so one day, when they depart from the castle, she has it destroyed. Upon their return, they find that it **was** “now deserted and turned upside down.” In response to this, Aethelburh says “Consider, I beg you, how miserably the flesh will decay, that now **is** fed on luxuries. **Will not we who guzzle too freely rot the more wretchedly?** Mighty men shall **be** mightily tormented, and a sore trial shall come upon the mighty.” Here **we** Malmesbury presents a clear and obvious

**Comment [JWG19]:** No. Man (or woman) is absolutely incapable, on his/her own account, of coming out of the cave. We are too inescapably compromised by our engrained sinfulness. That’s why Jesus is important...not for what he taught, but for the Grace released by his death. Without that, all the study in the world is in vain. It’s a small (possibly even semantic) point here, but it’s important.

**Comment [JWG20]:** Again...avoid this construction.

**Comment [JWG21]:** I’m not sure that William really qualifies as a theologian...he’s generally thought of as a historian (a designation he would approve of, I think). You can make the case for him being a theologian, but you have to lay the groundwork.

**Comment [JWG22]:** That’s just a great line, and nicely translated.

**Comment [JWG23]:** ?

Augustinian understanding of impermanence in “The City of Man”. We, here on earth, exist only to “rot” and “decay” as the castle had. Worldly things fail to achieve permanence when compared to God, and if we stray to come into the sunlight, “The City of God”, we will find ourselves “mightily tormented”, as Augustine describes it, or to Plato’s eyes before the Saint, unenlightened. At any rate, Malmesbury shows us a clear sense of Augustinian dualism (and consequently Platonic dualism) in this passage, and can extrapolate that at least Malmesbury draws on St. Augustine for his presentation of Platonic dualism in medieval Anglican faith.

However, this story by Malmesbury seems to draw on another source for inspiration.

When Aethelburh sees that her husband laments at the loss of her castle, She, being pleased her plan has succeeded, says the following:

And where now, my lord and husband, **are** the revels of yesterday? Where the tapestries drunk with Phoenician juices? Where the pert parasites running hither and thither? Where the elaborate vessels weighing down the very tables with their ponderous meal? Where the delicacies hunted down on land and sea to pander to greed?<sup>12</sup>

This list shows a clear sense of impermanence harkening to Augustine’s, yes, but it also contains an incredible degree of similarity to a work of Anglo Saxon poetry, “The Wanderer”. “Where has the horse gone? Where **is** the man?” writes the author, “Where **is** the giver of treasure?

<sup>12</sup> William of Malmesbury, *Gesta Regum Anglorum*, ed. R. M. Thomson and M. Winterbottom, trans. R.A.B. Mynors, vol. I (Clarendon Press, 1998), 53.

**Comment [JWG24]:** I like the approach you are taking here of laying out the Æthelburh story out first as a good example of Augustinian dualism, before then suggesting that it might have another source.

Where **are** the seats at the feast? Where **are** the joys of the hall?”<sup>13</sup> Structurally one cannot help but to notice a clear connection between these lists – not only does each make use of repetition of the preposition “where”, but each laments loss. In the context of “The Wanderer”, a man laments the loss of his Lord, and cries out for the loss of the things that the lord provided. William of Malmesbury does something very similar. The queen speaks the mind of the King, who laments the loss of his castle which had provided earthly pleasures for him. Additionally, each lamentation has the same solution. King Ine goes to become a monk, choosing to seek enlightenment as Augustine would prescribe, in study of the City of God. The Saxon poem suggests that the Wanderer should do the same, as “It will **be** well for him who seeks the favor, the comfort from our father in heaven, where a **fortress** stands for us all.”<sup>14</sup> While the Saxon poetry came to light well after the introduction of the Christian faith to the island, the themes of the poem presented and the origin of the poem itself **certainly predate this event**. For this reason, I have no qualms suggesting that the understanding of dualism in the poetry predates the poem’s contact with Christianity. Ultimately, I feel that Malmesbury’s sense of Platonic dualism, and more importantly, his sense of the impermanence of “The City of Man”, doesn’t come from Augustine alone. His clear connection to the poem of “The Wanderer” suggests that this sense of dualism also has some of its origin Saxon works.

Authors other than Malmesbury from **medieval** England draw on Augustinian dualism in their writings. The Venerable Bede’s Ecclesiastical History of the English People also seems to write with a deep understanding of this philosophy. Consider possibly his most famous passage,

<sup>13</sup> “The Wanderer | Anglo-Saxon Narrative Poetry Project | Rutgers University,” ll. 92-93, accessed November 26, 2016, <https://anglosaxonpoetry.camden.rutgers.edu/the-wanderer/>. This section of the poem has influenced other works as well, such as J.R.R. Tolkien’s Lord of the Rings. An interesting point of contrast is that, in the original poem, a man laments the loss of his Lord, while Tolkien gives the allegorical passage to King Theodeon.

<sup>14</sup> *Ibid.*, ll. 114-115.

**Comment [JWG25]:** That both “The Wanderer” and William employ the idea/image of a fortress is an interesting point, and suggests further that William may have been relying on the poem. The OE is *þar us eal seo fæstnung stondeð* – there for us all stands his security / fortress. *fæstnung* means security or protective oath or shelter, but is closely related to *fæsten*, which means fortress.

**Comment [JWG26]:** Possibly/probably...can you tell me why you say this, though?

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the analogy of the sparrow, where a priest compares our life on earth to that of a sparrow flying in and out of a room.

**Comment [JWG27]:** It's not a priest who says this to him (or at least, not explicitly), but one of his chief advisors. That it is probably not spoken by a priest is suggestive in itself.

“You are sitting feasting with your ealdormen and thegns in winter time; the fire is burning on the hearth in the middle of the hall, and all inside is warm, while outside the wintry storms of rain and snow are raging; and a sparrow flies swiftly through the hall. It enters in at one door and quickly flies out through the other. For the few moments it is inside, the storm and wintry tempest cannot touch it, but after the briefest moment of calm, it flits from your sight, out of the wintry storm and into it again.”<sup>15</sup>

This passage has two clear aspects I want to discuss. The first, of course, is the dualistic perspective. The storm directly contrasts the hall, and correspond to the “City of God” and “City of Man” respectively. Secondly, Bede writes this seemingly with a great sense of impermanence. He seems to be drawing on his Augustine when he notes that our time on Earth will, at some point, come to an end, as the sparrow’s time in the hall is but a “few moments”. Earthly pleasures pass in time, just as the sparrow must eventually quickly leave the hall.

However, there Bede does something incredibly peculiar about the analogy of the sparrow that almost contradicts St. Augustine – the hall certainly sounds more pleasant than the storm, and so “The City of Man” must be more pleasant than “The City of God”. Well, of course

**Comment [JWG28]:** no

<sup>15</sup> Bede, *The Ecclesiastical History of the English People; The Greater Chronicle; Bede's Letter to Egbert*, ed. Judith McClure and Roger Collins, 1 edition (Oxford: Oxford University Press, 2009), 95. This passage is one of my favourites, and served as inspiration for the essay.

Augustine would **be** appalled at such a suggestion, and for that reason I do not think that Bede makes the suggestion in exactly this way. However, it does suggest that Bede draws his sense of dualism and impermanence from a source other than Neoplatonic Augustinianism. Consider the Saxon poem “The Seafarer”, in which a man **is** tormented to go to sea and seek earthly gains. “Dusky shadows darken. It snowed from the north, binding the earth in ice. Hail fell to the ground, coldest of grains. Therefore they come crashing now, the thoughts of my heart whether I should test out the profound streams, the bouncing of salty waves.”<sup>16</sup> The first interpretation that comes to mind places the storm as a response to the author’s desires. However, then one could say the storm serves as a response from God as to the impious practices of the sailor. With this in mind, perhaps Bede draws from this understanding of God as a storm in the eyes of those seeking earthly pleasures when he compares “The City of God” to a storm in his analogy. If we interpret the works as such, we can furthermore conclude that Bede’s writings have influence in Saxon interpretations of dualism.

One can have no doubt that Augustinian Neoplatonic beliefs had an almost immeasurable impact on the Christian theology. However, the possibility exists that Anglican theology has other sources for their sense of dualism. Poems like “The Wanderer” and “The Seafarer”, while written after the Romans brought Christianity of the Island, show a clear understanding of Platonic dualism. And, because the poems themselves long predate the introduction of Christianity, we can assume this dualistic theme also predates the introduction of Christianity. Furthermore, the Wanderer’s comparison of “The City of God” to a storm suggests a more unique interpretation of this dualism than simply drawing from St. Augustine would. With clear

**Comment [JWG29]:** Maybe. I’m not convinced by this reading...in part because it feels pretty rushed. Perhaps if you had the time to fill it in, you could convince me.

I’ll offer an alternative reading though... that all 3 pieces you’re looking at here (William, the Wanderer, and Bede) are all using the fortress or hall as a metaphor for the illusory certainty of the sense-perceptible world. The hall, with its fires and thegns, feels secure and safe. But the king’s advisor is simply describing the fortress of earthly delights before Æthelburh’s swineherd gets done wrecking the place. Destructive and unknowable forces lurk just at the edges of safety, and the uncertainty of the afterlife (and the before life) is a storm that must be navigated.

Perhaps the distinguishing feature of Anglo-Saxon dualism, setting it apart from the Augustinian / Platonic strain, is a focus on the chaotic and stormy nature of the permanent world, as opposed to the static world of forms? The Wanderer and the Seafarer both take place in boats – movable and subject to the whims of the storm – but Augustine’s preferred metaphor is a city: immovable (unless he’s envisioning the mobile cities that follow NASCAR races) and generally impervious to storms. And it’s to the city that Æthelburh sends her husband. Perhaps this suggests an Anglo-Saxon influence to Bede that is actually diminished in William?

Anyway...food(s) for thought(s).

<sup>16</sup> “The Seafarer | Anglo-Saxon Narrative Poetry Project | Rutgers University,” ll. 31-35, accessed November 26, 2016, <https://anglosaxonpoetry.camden.rutgers.edu/the-seafarer/>.

influences from the Saxon poetry popping up throughout medieval writing, it seems highly likely that the long understood medieval sense of a dualistic nature between heaven and an impermanent earth have influence in an older pagan interpretations of dualism.

I am not going to add a ton of end commentary here, as we've discussed the essay several times and I've put a fair amount into the marginal notes. By and large I enjoyed this essay. You've got an interesting idea, you've done some good research and a good piece of thinking about what you read. Well done. The structure is good, although I think that you probably spend too much time at the start discussion the specifics of Platonic and Augustinian thought. You probably could have given a bit more summary and used citations to point your readers to sources making the same argument. This would have left you with more time in the second half of the essay for analysis. I found myself wanting more – esp. in terms of "The Seafarer", which felt like it got somewhat shortchanged.

You are still relying a bit too heavily on the verb "to be." I have highlighted them for you, and for your future use I am including in my email the coding for a Word macro to highlight them all at once for you. Other than that, and the occasional lapse into too-informal territory, this is well written. Well done.

I've very much enjoyed having you in class this fall. If I can be of any help in the future, please don't hesitate to let me know.

#### **Works Cited**

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**Comment [JWG30]:** Instead of hitting "enter" until the work cited is on the next page, instead use the Page Break feature. In Word you can find it under Insert→Break→Page Break. It will set your work cited on a new page and the break will be unaffected by any later additions or subtractions in the body of the text.

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