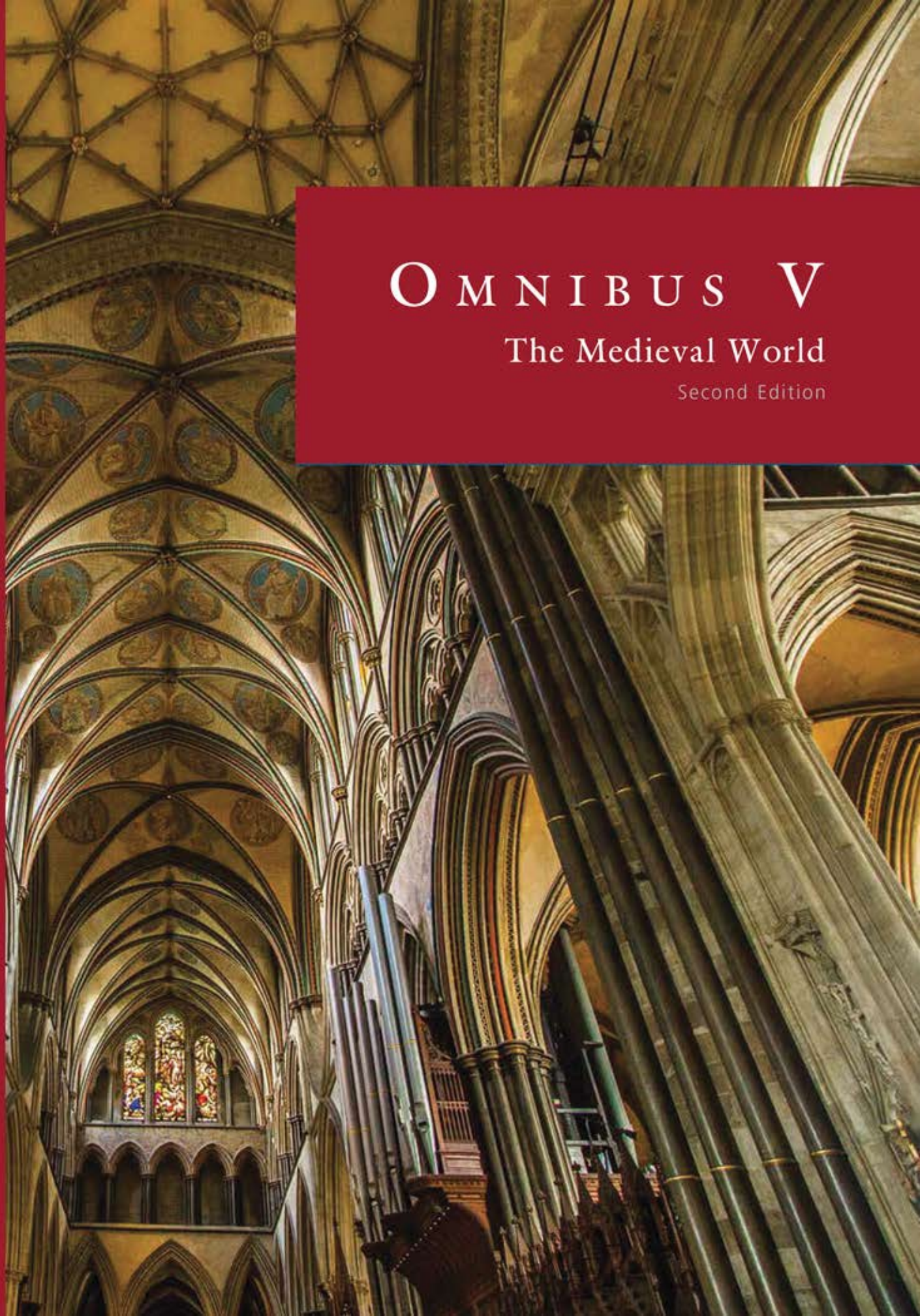

Omnibus V

The Medieval World

Second Edition

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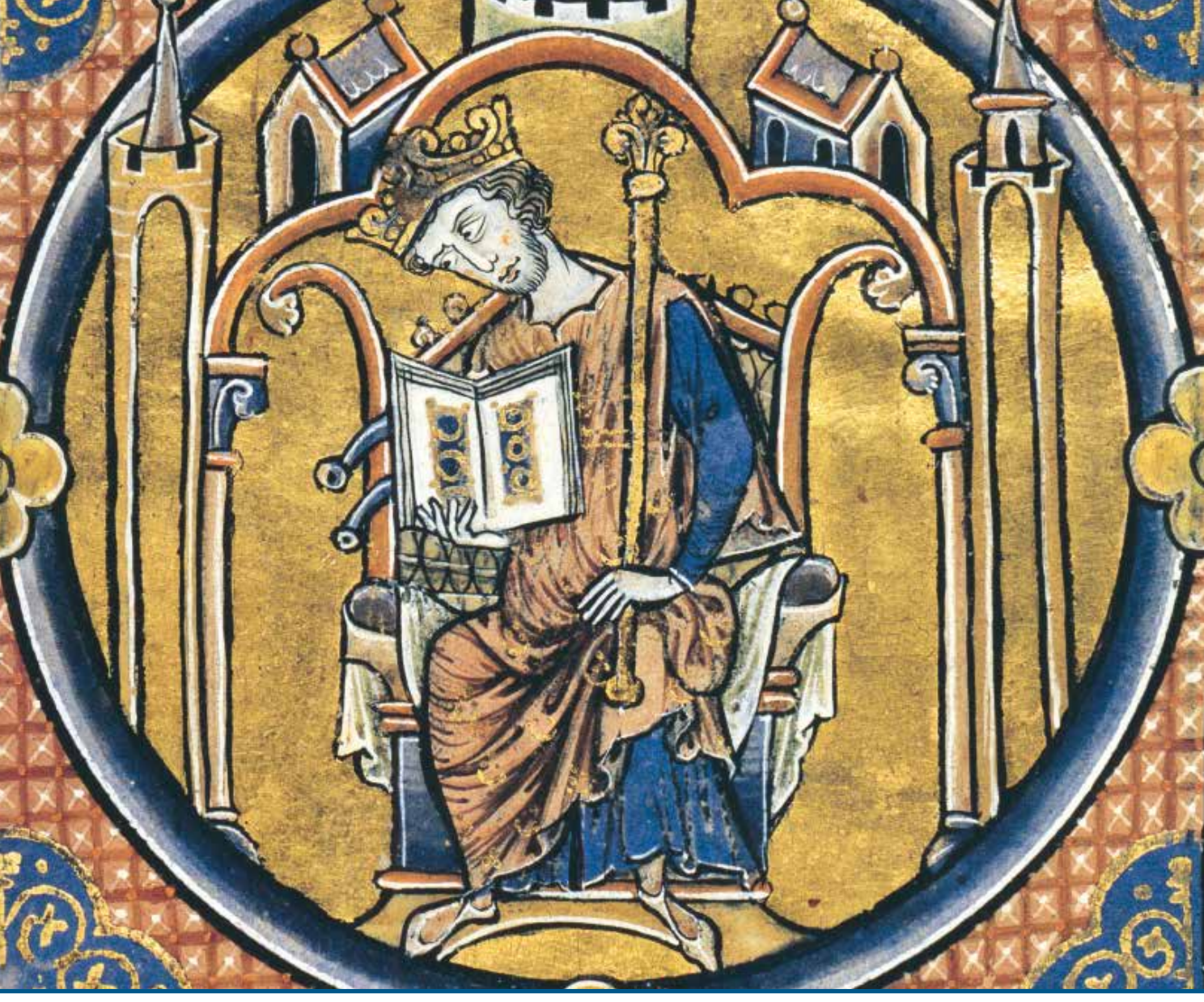


To my students: Those of the past, those of the present, and those who will read this book.
—Gene Edward Veith

To my first grade teacher at Germantown Elementary, Miss Robinson, who first taught me how to read. My obligations to her do nothing but increase every day.
—Douglas Wilson

To Dante Alighieri, the Poet, and my Teacher.
—G. Tyler Fischer

Foreword

One of the most obvious questions that Christians might ask about a curriculum like this one is, "Why study this stuff?" The question can be asked for different reasons. Perhaps a concerned parent is attracted to the rigor of a "classical and Christian approach," and yet has thumbed through a couple of the texts and is taken aback by some of the material. "It was this kind of gunk," he thinks, "that chased us out of the government school." Or perhaps the question is asked by the student himself when he "hits the wall." The rigor that is built into this course of study is significant, and about a third of the way through the year, a student might be asking all sorts of pointed questions. "Why are you making me do this?" is likely to be one of them. The student may be asking because of his workload, but if he points to the nature of the material, the question still needs a good answer. It is a good question, and everyone who is involved in teaching this course needs to have the answer mastered.

G.K. Chesterton said somewhere that if a book does not have a wicked character in it, then it is a wicked book. One of the most pernicious errors that has gotten abroad in the Christian community is the error of *sentimentalism*—the view that evil is to be evaded, rather than the more robust Christian view that evil is to be conquered. The Christian believes that evil is there to be fought, the dragon is there to be slain. The sentimentalist believes that evil is to be resented.

My wife and I did not enroll our children in a classical Christian school so that they would never come into contact with sin. Rather, we wanted them there because we wanted to unite with like-minded Christian parents who had covenanted together to deal with the (inevitable) sin in a consistent, biblical manner. We fully expected our children to encounter sin in the classroom, on the playground and in the curriculum. We also expected that when they encountered it, they would see it dealt with in the way the Bible says sin should be dealt with.

A classical Christian school or a home school following the classical Christian curriculum must never be thought of as an asylum. Rather, this is a time of basic training; it is boot camp. Students are being taught to handle their weapons, and they are being taught this under godly, patient supervision. But in order to learn this sort of response, it is important that students learn it well. That is, setting up a "straw man" paganism that is easily demolished equips no one. All that would do is impart a false sense of security to the students—until they get to a secular college campus to encounter the real thing. Or, worse yet, if they continue the path into a soft, asylum-style Christian college and then find themselves addressing the marketplace completely unprepared.

If this basic training is our goal, and it is, then we should make clear what one potential abuse of the Omnibus curriculum might be. This curriculum was written and edited with the assumption that godly oversight and protection would accompany the student through his course of work. It was written with the conviction that children need teachers, flesh and blood teachers, who will work together with them. It was also written with the assumption that many of these teachers need the help and the resources that a program like this can supply. But we also believe that, if a seventh-grader is simply given this material and told to work through it himself, the chances are good that the student will miss the benefit that is available for those who are taught.

The Scriptures do not allow us to believe that a record of sinful behavior, or of sinful corruption, is inherently corrupting. If it were, then there are many stories and accounts in the Bible itself that would have to be excluded. But if we ever begin to think our children need to be protected "from the Bible," this should bring us up short. Perhaps we have picked up false notions of holiness somewhere. In short, there is no subject that this curriculum will raise in the minds of seventh-grade students that would not *also* be raised when that student reads through his Bible, cover to cover. It is true that this curriculum has accounts of various murders, or examples of prostitution, or of tyranny from powerful and cruel kings. But we can find all the same things in the book of Judges.

So the issue is not the *presence* of sin, but of the

response to that sin. What we have sought to do throughout—in the introductory worldview essays, the questions and exercises, and in the teachers' materials—is provide a guideline for responding to all the various worldviews that men outside of Christ come up with. This program, we believe, will equip the student to see through pretences and lies that other Christian children, who have perhaps been too sheltered, are not able to deal with.

Of course, there is a limit to this, as we have sought to recognize. There *are* certain forms of worldliness and corruption that would overwhelm a student's ability to handle it, no matter how carefully a parent or teacher was instructing them. And while children differ in what they can handle, in our experience with many students of this age, we believe that the content of this curriculum is well within the capacity of Christian children of this age group. But again, this assumes godly oversight and instruction. The challenge here is twofold. The rigor of the curriculum can seem daunting, but we have sought to provide direction and balance with regard to the demands of the material. The second concern is the question of false worldviews, paganism and just plain old-fashioned sin, which we have addressed above.

As our students work their way through this material, and in the years of the Omnibus program that will follow, we want them to walk away with a profound sense of the *antithesis*. What we mean by this is that right after Adam and Eve fell in the Garden, God gave His first messianic promise (Gen. 3:15). But along with this promise, He also said that there would be constant antipathy between the seed of the woman and the seed of the serpent. This is what we mean by the antithesis, and we want our students to come to share in that godly antipathy. The fear of the Lord is to hate evil (Ps. 97:10; Prov. 8:13). In every generation, in all movements (whether of armies or philosophies), in all schools of literature, the men and women involved are either obeying God or disobeying Him. They are either trusting Him or they are not trusting Him. All students are learning to love God, or they are not learning to love God.

But when they love and trust Him, they must do so in the face of conflict. Jesus was the ultimate Seed of the woman, and yet when He came down and lived among us, He faced constant opposition from "broods of vipers." It is not possible to live in this world faithfully without coming into conflict with those who have no desire to live faithfully. The task of every Christian parent bringing children up to maturity in such a world is to do it in *a way that equips.* False protection, precisely because it does not equip, leaves a child defenseless when the inevitable day comes when that artificial shelter is removed. True protection equips. We do not want to build a fortress for our students to hide in; we want to give them a shield to carry—along with a sword.

Students who have faithfully worked through this course of study will not be suckers for a romanticized view of ancient paganism offered up by Hollywood. They have read Suetonius, and they have worked through a Christian response to true paganism. They are grateful that Christ came into this dark world, and they know *why* they are grateful.

—Douglas Wilson

Preface

With the publication of this volume, you Omnibus students are moving into the backstretch of your studies. This year, and then the next, and you are done. Or are you?

There are two different ways to think about this classical Christian education you are receiving—one I call the shoebox approach and the other the conditioning approach. We hope that you are taking the latter and not the former.

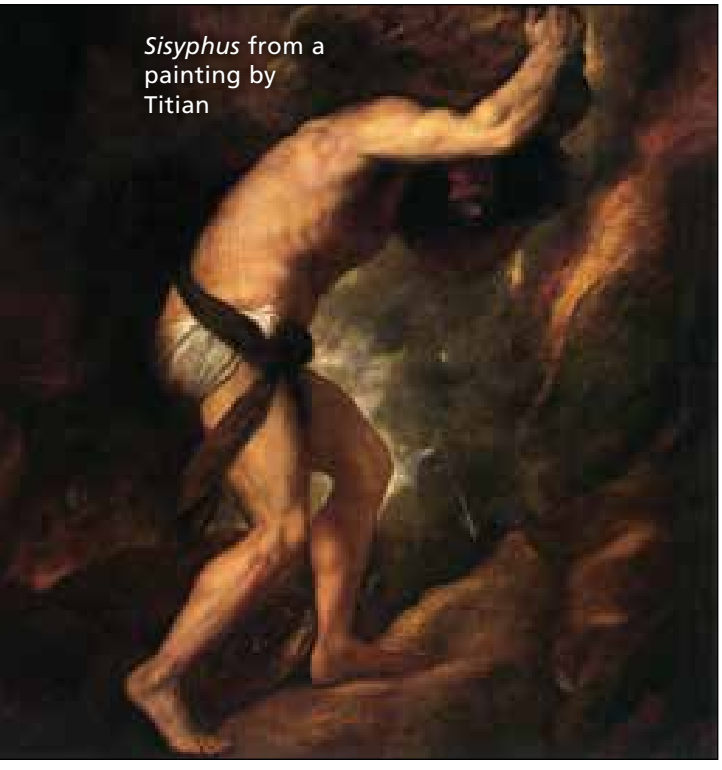
Some think of memory, or knowledge, or the results of working through a particular curriculum like this one, as something akin to the contents of a shoebox. You store stuff in there, but it is only so big, and so you have to be careful. The more room this information takes up, the less room there is for other stuff you may need to learn later on in life. And since the later-on-in-life stuff is the really useful stuff, you need to be careful that you don't jam your shoebox full of extraneous information about the *Song of Roland*, the *Iliad*, and so on. If the memory of your computer is finite, then why fill it up with software programs that you will never need after you graduate? The logic is compelling, but it depends entirely on the metaphor. If your mind is like a shoebox, and that is the only thing you get to take with you, then you should indeed pack carefully.

But suppose your mind is more like a muscle, and that learning and reading and studying are like a conditioning class. The more you run, the *more* you are able to run the next day. With a shoebox, the more you do today, the less you can do tomorrow. With conditioning, the more you do today, the more you can do tomorrow. Suppose the growth of the mind is dynamic, not static. This changes everything. When you read something, are you packing a box, or are you running wind sprints?

This question should help students who have fallen into the trap of thinking that perhaps classical education is a regrettable necessity, but that they want to work through it gingerly, keep it to a reasonable minimum, and above all, they don't want to *repeat* anything. I have seen students who received (what they thought was) a classical education, and who checked the books they had read off their list. Been there, done that, got the *Aeneid* T-shirt. Why should I read something in college if I read it in high school? But this dislike of repetition reveals that a shoebox paradigm is operative. With that small shoebox, repetitions and redundancies are your enemy. But in a conditioning class, repetitions are your friend. And that is why you should open this volume, drop down, and give us another twenty.

A classic is the kind of book which repays rereading. You come back to it and, like Lucy with Aslan, you find that it is bigger. But this is because you have grown. This is because the conditioning has enabled you to do far more than you thought you would be able to.

God has created the universe in such a way that it grows. Think about this for a moment. Even after the resurrection, we will always be finite. But even though we will always be finite, we will also always be growing in our love for God and in our knowledge of His triune glory. We will always be growing, and we will be learning on an everlasting curve. On top of that, this learning will be a delight and joy, not a chore. We will not be like Sisyphus in Hades, pushing his rock up the hill. But



Sisyphus from a painting by Titian

here is the glory—it *will* be uphill.

There will never come a time when we bump up against the ceiling of knowledge, where we will then remain stuck for the remainder of eternity. No. God is always gloriously infinite, and we will always be in the process of becoming more and more like Him. But if this is what is going to happen in the resurrection, if this is our destiny, then we ought to look around ourselves now and practice the cultivation of this great privilege in our day-to-day activities. As students, your day-to-day activities include your studies, your books, and your assignments. In order to see your vocation rightly, you need to have the right paradigm for it.

When you learn something, really *learn* something, nothing is being taken from you except for ignorance. You are being given something, and that gift includes greater potential to receive even greater gifts tomorrow. You are being conditioned, and by this point in your studies, you are in pretty good shape—if you have been thinking about it rightly. Accept the conditioning, prepare for the back stretch of this race. After all, we will all of us be running forever—further up, and further in.

—Douglas Wilson
2010

Preface to Omnibus V: The Medieval World

The previous Omnibus volume was about the ancient world, when Christianity was either unknown or a minority opinion. The Omnibus volume after this one will cover the modern world, when Christianity is either unknown or a minority opinion. Even as the biblical worldview allows us to embrace what is good in all of those periods, both of those volumes show the Christian faith in a state of combat with the dominant cultures. In contrast, this volume shows us Western culture at a time when Christianity, literally, ruled.

The authors, the artists, and the musicians found their highest inspiration in the Christian message. The Church was their most supportive patron. The same was true of philosophers, scientists, and engineers. The greatest minds—and this was an era of very great minds—acknowledged the truth of Christianity. So did the political rulers. So did virtually all of the common people. Western civilization had, in effect, a Christian culture. This is the age of Christendom.

This miniature depicts the Italian-born French poet and scholar Christine de Pisan (c. 1365–1429) at work at her desk, writing advice to a young knight. She wrote poetry and prose on education, religion, philosophy, and history.

And yet, as you will see, even Christendom (to put it mildly) had its problems. The Church might have ruled, but it drifted seriously away from the Bible and from the gospel. Immorality of every kind continued in this Christian culture. Governments were authoritarian. Society was stratified into a class system that one could hardly ever escape. If your family was at the bottom, you stayed there, often suffering with crushing poverty.

This volume, however, covers not just the Middle Ages. It also covers the Renaissance, when the culture started to change in the direction of human freedom, and the Reformation, when the Bible and the gospel were placed back into the center of the Christian life. Both of these movements would lead to enormous social changes. But they, too, were products of Christendom.

Some Christians today deny the possibility of a Christendom. And if it is possible, they deny that it is a good thing. Some Christians think that the Church's problems began when Constantine legalized Christianity. It is certainly true that, strictly speaking, only individuals can have saving faith in Christ, not cultures as a whole. It is also true that Christianity can get watered down when it becomes too culture-friendly. Conversely, Christianity is surely at its purest and most vibrant when its followers endure persecution.

Christianity is not a cultural religion like Islam, and it must not become one. When Christianity is reduced to a cultural religion, as has sometimes happened, it becomes, like Islam, a system of laws rather than a Christianity that is for individuals "of all nations, tribes, peoples, and tongues" (Revelation 7:9). It creates citizens for the Kingdom of Heaven, and, as our King Himself put it, "my kingdom is not of this world" (John 18:36).

And yet, individuals have a corporate dimension as well. Christians are joined to other Christians in the Church, which is the Body of Christ. And individuals have God-given vocations in the family, the workplace, the Church, and the culture. Christians are to live out their faith in their different callings, which turns them into salt and light for the world. Thus Christianity does and should have a cultural impact. Christendom is possible, though it will not be the sort of utopia that the secularists crave. Rather, it will remain a realm of spiritual warfare.

"But how are the Middle Ages all that Christian?" some of you may ask. "The Reformation is fine, but the Middle Ages are all so . . . so Catholic." Certainly, studying the Middle Ages will make you understand why the Church needed a Reformation. Many who then considered themselves to be Christians were all tied up in works righteousness, oblivious to the gospel of free forgiveness in Jesus Christ. The Church itself at that time devoted a good deal of its energy to the papacy, monasticism, the sale of indulgences, and veneration of the saints.

And yet, when you read medieval authors, you will find many testimonies of true faith and love of Christ as Lord and Savior. We must expect that, since Christ promised that "the gates of Hades shall not prevail against" His Church (Matthew 16:18). God continued to call people to faith, even at the lowest points of the visible Church. God calls people through His Word. During the Middle Ages, when Bibles had to be copied out by hand in expensive though beautiful illuminated manuscripts, many churches—let alone individual Christians—did not even own a Bible. No wonder that the Church drifted away from its teachings. The new technology of the printing press would take care of that problem, which, in turn, made the Reformation possible. But God's Word could still be heard.

In the liturgy of the Church—in the rites of Baptism and Holy Communion, in the Scripture readings, in the chanting of the Psalms, and in the ancient hymns—the gospel was being proclaimed. Luther said that when the Church would sing *The Agnus Dei,* about "Christ, the Lamb of God who takes away the sins of the world," it was proclaiming the gospel, and that Word was enough to create faith in the hearts of listeners.

Thus you will read some touching and moving confessions of faith in these readings. You will also come across Christians who saw right through the errors of the medieval Church. Dante excoriates the corrupt popes, placing them in Hell, with St. Peter denouncing them from Heaven. Chaucer lampoons the indulgence salesman and the worldly monk, while praising the faithful country parson who preached and lived the gospel of Christ.

In the bond that connects all Christians to each other, these medieval Christians—in their weakness and mistakes and also in their genius and their astonishing accomplishments—are our forebears. Reformation Christians today can claim their legacy, even as they reject their errors. Protestants who confess in the Apostle's Creed that they believe in "the holy catholic church" are claiming membership in the universal Christian Church throughout the ages. They are not "Roman Catholics," but sometimes today they call themselves "protesting Catholics" or "evangelical Catholics."

At any rate, even when a medieval churchman does *not* have a saving faith in Christ, he very likely *does* have a Christian worldview. His assumptions about existence, morality, God, and human nature will tend to correspond with the Christian revelation, even though he himself is not a Christian. This is possible in Christendom.

After you work your way through this volume of Omnibus, you will know enough not to confuse the Middle Ages with the "Dark Ages." That period is the time between the fall of Rome to the barbarians and the re-establishing of Western civilization. That happened when the barbarians were converted to Christianity. The "Middle Ages"—so called because they are between the ancient and the modern world—were what brought us out of the Dark Ages.

You will also know enough not to fall for the libel that people in the Middle Ages believed the earth was flat. You will understand the medieval belief that the earth is a sphere from Dante's *Inferno,* in which the pilgrim and Virgil climb down through the center of the earth, whereupon they have to turn around and climb upwards.

At the end of his career, C.S. Lewis was named Professor of Medieval and Renaissance Literature, a position made just for him at Cambridge University. Part of his scholarly contribution was to argue that these two periods actually belong together, which is how they are treated in Omnibus. At Lewis's inaugural lecture for this appointment, "De Descriptione Temporum," he argued that if the Dark Ages were technically defined as the loss of classical learning, then we are actually going t`hrough another set of Dark Ages *today.*

Christianity converted the barbarians back then, keeping learning alive through the Church and jumpstarting civilization once again. This may be the Church's task again today. But how can Christianity convert today's barbarians? What impact can a biblical worldview have on a pagan mindset? What does a Christian cultural influence even look like? This Omnibus volume and its readings should give you some good ideas.

—Gene Edward Veith

Publisher's Preface

Have you ever stopped to think what the President of the United States in the year 2040 is doing right now? What about the next Martin Luther or John Calvin? I'll tell you what I hope they are doing. I hope they just finished reading this sentence!

There is no doubt in my mind that classical Christian education and the rigorous study of the greatest works of Western Civilization is a tool to create leaders like no other—godly leaders who understand that this is God's world, Christ inherited it, and we are to take dominion of it to His glory.

Many have begun down the path of studying this material and have not persevered—in their minds it was too hard, too salacious for Christian ears, too unrealistic, too much to grasp, the books were too old or some other "too." Be assured, like the Scriptures say in the Parable of the Sower, the work you do will *bear fruit a hundredfold* if you stick with it. In the lives of our own children we have already seen tremendous benefit and really have just barely scratched the surface.

Our goal with this text is to make the work easier for you. This text should make approaching Omnibus, and other material not previously encountered, come alive in a way that instills confidence, and it should convey a sense that young students (and teachers) can handle it.

We have done all we could to make this text a standalone guide for reading, studying and understanding these great books. One reference book in particular will prove beneficial as a resource for this year as well as the following years. *Western Civilization* by Jackson Spielvogel. If you have previously used our *Veritas Press History and Bible Curriculum,* you will want to keep the flashcards from them handy, too.

May you be blessed as you dig in and study the hand of God at work in the past and prepare for His use of you in the future.

—Marlin Detweiler

ADVISORY TO TEACHERS AND PARENTS

In the course of history there has been much fluctuation on what has been deemed age appropriate for young students. And for those of us alive today, there remains great variation as to what is considered age appropriate. The material we have created and the books we have assigned address numerous subjects and ideas that deal with topics (including sex, violence, religious persuasion and a whole host of other ideas) that have been the subject of much discussion of whether they are age appropriate. The judgment we applied in this text has been the same as we apply to our own children.

In the creation of this program we have assumed that it will be used by students in seventh grade and above. Furthermore, we have assumed that there is no part of the Bible deemed inappropriate to discuss with a seventh-grade student. Therefore, the material assumes that the student knows what sex is, that he understands the existence of violence, that he understands there are theological and doctrinal differences to be addressed and that he has the maturity to discern right and wrong.

The worldview we hold and from which we write is distinctly protestant and best summarized in the *Westminster Confession of Faith.* The Bible is our only ultimate and infallible rule of faith and practice.

We encourage you to become familiar with the material that your students will be covering in this program in order to avoid problems where you might differ with us on these matters.

Introduction


Gregory the Great

Welcome back to the medieval world and to Omnibus V. The medieval world is a one full of unspeakable beauty and unutterable horrors. Parts of the Middle Ages were messy, but I am increasingly thankful for this glorious age when the gospel grew and flourished. It grew and eventually flourished in places that were once very dark. This time saw the steeples of cathedrals rising up into the heavens and Christianity (once a tiny sect within Judaism) growing up and filling an entire continent. During this time, the Christian faith filled and captivated many great minds—from Augustine, to Charlemagne, to Anselm, to Aquinas, to Dante, to Luther, and Calvin (for these reformers were certainly sons of the Middle Ages even as they corrected some of its abuses and wrong teaching). Sometimes the medieval world might seem strange to us.

Little has changed in the class formats from Omnibus IV, but there have been some noticeable changes in the content. In Omnibus V, we read selections of more books than we have before. The reason for this is twofold. First, some medieval writers are more patient than we are. I would encourage you to read all of Thomas's *Summa Theologica*, but if we were to attempt to do this in Omnibus V, we would, no doubt, need to change the title of this book to *Summabus* instead of Omnibus. The same is true for *City of God.* Whole semesters or entire years could be devoted to these works. We decided to give a broader reading rather than spending all our time in one place, but you need to know that we were torn at points while making these decisions. Second, the greater number of shorter readings and selections points to the fact that the Middle Ages are a broad time period. So much good was said and done during this time that including it all in one volume was really challenging.

As you wade into this challenging year, there are two reminders that I am obliged to make. First, remember the purpose of Omnibus. Our desire in creating these texts is not the accumulation of knowledge in the minds of students. Having a warehouse full of stuff might be good, but it is only good if that warehouse bursting with guns, or widgets, or cotton candy is used for righteous ends. The end of this study is far more about the building up of love and wisdom than it is about the acquisition of knowledge. Your goal as a teacher and as a student should be to find good things, good ideas, and good people that you can love in these pages and in the pages of the works that we explore together. Remember, some people might tell you that the authors of most of these books are dead, but many of them—particularly as we

are reading books penned by our Christian forefathers in the Middle Ages—are written by people who today (like Abraham, Isaac, and Jacob) are alive still in the presence of God. They are enjoying their reward and some day you might have the privilege of meeting them. Start learning to love them now, because you are going to love them more fully in the future.

Second, I want to repeat a caution: only read what you can read and love. Anytime I am speaking about Omnibus, people ask me: "Do you really read all of these books at your school?" Some years we do, but more often than not we skip some books, do optional sessions on others, add a few small additional readings, and shorten some of the selections made in the Omnibus books. Do not use this or any other Omnibus book as a talisman that works in an *ex opera operato* manner, believing that love of the books will magically happen if you force march a student or class through all of the works each year. Remember, again, the end is love. Omnibus has been successfully completed if and only if the students themselves want to read more after their study is complete. It is most successful when they are ready and willing (and hungry) to go back and re-read many of these works for pleasure. Read then, as much as you can, but only as you can inspire love of the material in the heart of the student. If you find a topic or a work that stirs up particular interest, settle in on it for a time and extend your study there.

This "rule of love" leads me to encourage you, as teachers and students, to be on a search for some lifelong loves in Omnibus V. My desire for you is that you would learn to love two books. One should be the same for all of us—i.e., God's Word—but the other should be different. Try to find one work that you are going to devote yourself to in particular; one work that you are going to attempt to master; one work that you are going to read over and over again. If you are a student in your mid- to late teens, you are ready to begin this search. (If you are an adult who has not found this work yet, now is as good a time as any.) You should read broadly, but you need to find a few works that are worthy of deep, consistent, abiding attention. Not all authors or books are worthy of this type of care—most, in fact, are not. Some, however, are, and you are right in the middle of a bunch of them in Omnibus V. Of course, there were a few books like this in Omnibus IV as well. The *Iliad* would be this sort of book. I am more moved by it each time I return to it. *The Republic* and the works of Aristotle also could merit this sort of attention and reading. In Omnibus V, however, the books have one great advantage for us—many are written by our brothers in the faith. There are a few works to pay particular attention to because they are certainly worthy of this sort of extended devotion and attention. The first of these that you will read in Omnibus V is Augustine's *City of God.* In it, you will find history, theology, apologetics, literary criticism, philosophy, and devotional literature blended by one of the greatest and most fruitful minds in the history of humanity. Thomas's *Summa Theologica* also fits the bill. While there are points at which you might find his theology more Aristotelian than Christian, do not write him off. His deep thinking and parsing of different concepts provide an endless supply of debating material. When you wade into his work, you will find a mind that is of the highest rank. You will find a devoted brother who fought to affirm the goodness of creation over and against those in the Church who were pushing Christianity toward a Gnostic, otherworldly end. Also, consider adopting the work of one of the great Reformers as a lifelong passion. Omnibus V offers both Luther and Calvin. Consider Luther's sermons. If you start reading now, you will not finish for years. So much truth is summarized and applied. It is all done in a manner that is thoroughly engaging and sometimes hilarious. Luther pulls no punches. Also, consider John Calvin. The *Institutes of the Christian Religion* could become a lifelong friend for you. It has for many. In it, you will find Calvin to be much better than the caricature that is too often painted of him. He is lively, refreshing, witty, and humble. Humble?! How else would you describe someone who says of the Lord's Supper that he would "rather experience than understand it" (*Institutes* VI.17.32)? You can go back and drink from this well over and over again. Finally, I recommend Dante's *Comedy* because it has been my own choice. I try to pick a new translation and read through it each year. In it, I have found a work that daily informs the way I see myself and the world. It, of course, is not perfect (and I disagree with Dante vehemently at points). Reading it does feel like swimming in the ocean. You wonder how someone could have created something so beautiful, so complex, and so instructive. It puts you in your place. There are others of course, but these are some of the highlights. Try to find one book that you will love above all but Scripture.

Let us deal with a few questions that have been expressed to me by other people using these books. What number of students is optimal for an Omnibus class? No answer is definitively correct. A lot depends on the students and the teachers involved. I think that somewhere between eight and sixteen is optimal. I know that it can be very profitable with only a few—five was one of my favorite numbers of students because I taught the same five students for four years. If you are much above twenty the dynamic changes greatly, and you are headed back toward a lecture environment. If you wish to ply good debate and rhetorical skills, you need an environment where students cannot hide and one in which they are, in fact, required to interact with the other students.

In a connected matter, some, particularly in a homeschool setting, have asked whether they should teach multiple students at the same level or, instead, split students and work on two or three different Omnibus levels at once. Again, you need to judge your own ability and the abilities of you children, but I highly recommend putting multiple students in the same level even if their ages are slightly different. If this is not possible and if your child is working on Omnibus alone, then make sure they are bringing their material to the dinner table and that it becomes the fodder for discussion and debate at the table. It is critical that parents have the right attitude for this sort of discussion. If you and your fifteen-year-old son disagree about the investiture controversy (see *The Lives of Thomas Becket*), it might not be a sign of him being disrespectful if he thinks you, Father, are mistaken. It might, in fact, be a sign that you have done pretty well as a dad and that he is learning to stand on his own and think

A miniature by painter Guglielmo Giraldi illustrating cantos 10–12 of Dante's *Purgatory*.

The Ascension of Christ, likely painted by Zanobbi Strozzi and Battista di Biagio Sanguini, c. 1430

great thoughts well. What could be more pleasing than to be instructed by your children and students! It is a sign that they are growing up. I recall that the best answer to an essay question that I have ever read started something like this: "I know that Mr. Fischer thinks that the answer to this question is . . . , but he is *wrong*." Reading this, I reached into my desk drawer, grasped my pen full of blood-red ink, and thought to myself, "We will see." By the end of this essay, I knew that I was wrong and the student was correct. Upon reflection, few moments have so blessed me.

Finally, as you study the medieval world, never forget its main lesson: Our faith is best lived out in a culture with festivals and funerals, with joyful hymns and doleful dirges, with glorious feasts and terrible fasts. This sort of faith is best because, like the Middle Ages, it can abide. It has meat on its bones—just like the incarnate Christ does. Certainly, we should not look to recapitulate the errors of the medieval world. I am not looking to return to transubstantiation, and certainly not to medieval medicine. We must, however, learn that our faith, like our Lord, cannot be quietly buried in a tomb or in our hearts and minds (never to come out into the public square). Our faith must breathe air. It must walk upright in the light of day. It must have a body on this good earth. Until that time again comes, we must know and feel that longing to see the world not subsumed into the Church, but transformed by the message of the gospel. We long to see men and women, households, and nations freed by God's Word. We yearn to watch these people who have been washed and fed by Christ (again, like their medieval brethren) building a world that echoes the resounding glory of the risen Lord.

—G. Tyler Fischer
Trinity Season, 2010
Lancaster, Pennsylvania

Using Omnibus

The second half of Omnibus—volumes IV, V, and VI—continue the journey of learning from the greatest minds of the Christian West. For those of you who have been through Omnibus I, II, and III, thank you for coming along on this journey. (I hope that you are having a good time.) For the seasoned *omnibuser*, I hope that you will enjoy the new features that we have built into volumes IV, V, and VI.

Before discussing the new aspects of these new volumes, let's walk back through the basics of Omnibus. First, know that you join an incredible group of men and women as you read through these books. These books (the Scriptures and all the Great—but lesser—Books) have nourished your forefathers. They have a lot to give as you give yourself to this study. Remember, it is important to realize that some of these books are not to be learned from uncritically—some of them we learn from by the problems they caused.

Before you get started, however, there are a few terms you need to understand. First among them is the word *omnibus.* This Latin word means "all encompassing" or "everything." So, in a very loose sense, the Omnibus curriculum is where we talk about everything. All of the important ideas are set on the table to explore and understand. In a more technical sense, however, this Omnibus focuses our attention on the ideas, arguments, and expressions of the Western Canon, which have also become known as the Great Books of Western civilization.

The *Great Books* are those books that have guided and informed thinking people in Western civilization. They are the books that have stood the test of time. They come from many sources, starting with the Hebrews and Greeks and extending to their Roman, European, and Colonial heirs. These books represent the highest theological and philosophical contemplations, the most accurate historical record, and the most brilliant literary tradition that have come down to us from our forefathers. The Great Books lead us into a discussion of the *Great Ideas,* which are the ideas that have driven discussion and argument in Western civilization throughout its illustrious history.

The Omnibus takes students on a path through the Great Books and the Great Ideas in two cycles. It follows the chronological pattern of Ancient, Medieval and Modern periods. The first cycle is *Omnibus I–III,* and focuses on sharpening the skills of logical analysis. The second is *Omnibus IV–VI,* focusing on increasing the rhetorical skills of the student.

TITLE	PERIOD	YEARS	EMPHASIS
Omnibus I	Ancient	Beginning–A.D. 70	Logic
Omnibus II	Medieval	70–1563	Logic
Omnibus III	Modern	1563–Present	Logic
Omnibus IV	Ancient	Beginning–A.D. 180	Rhetoric
Omnibus V	Medieval	180–1563	Rhetoric
Omnibus VI	Modern	1563–Present	Rhetoric

Two kinds of books are read concurrently in the Omnibus, *Primary* and *Secondary.* The list of Primary Books for each year is what might be termed the traditional "Great Books." On this list are authors like Homer, Dante and Calvin. The Secondary Books are ones that give balance to our reading (balance in the general areas of Theology, History and Literature). The secondary list contains works such as *The Chronicles of Narnia* and *The Lord of the Rings.* These books are usually easier, and less class time is devoted to them. Each year is similarly organized. There are thirty-seven weeks' worth of material. Each week is divided into eight sessions of roughly seventy minutes each, optimally. The time estimate is approximate. Home schooling situations might vary greatly from student to student. Five of these sessions are committed to the study of the Primary Books. The other three are dedicated to the Secondary Books.

In Omnibus IV, V and VI, some changes were made to encourage and challenge students to move toward greater maturity. Two of the biggest changes are the Discipline Essays and a number of new class forms.

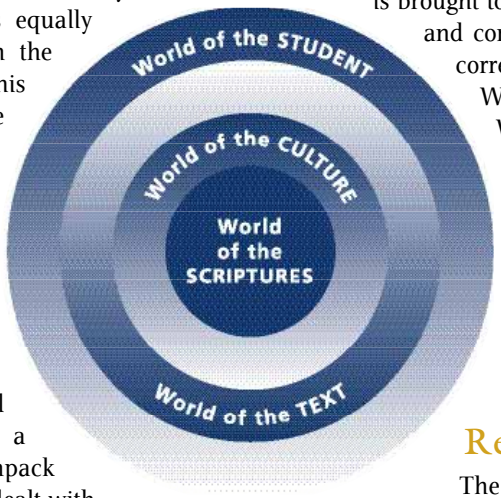
The *Discipline Essays* aim at helping students to understand a number of important disciplines—everything from Poetry to Economics. These disciplines are areas that students might study in college. The goal, however, is not to find your college major (although, no doubt, some will find a major among these disciplines). The goal is to help students become well-rounded, mature adults who can converse with other adults on many important topics, with a basic understanding of many of the topics that move the world today. The essays are written to be both enjoyable and informative.

Omnibus IV, V and VI also employ a number of new kinds of sessions. These sessions challenge students to develop the skills necessary to wisely discuss questions in the future after they are done with their study in Omnibus and to encourage even more student involvement in class. Also, these new sessions are intended to challenge students to increase their rhetorical skills and integrate various types of knowledge.

KINDS OF SESSIONS

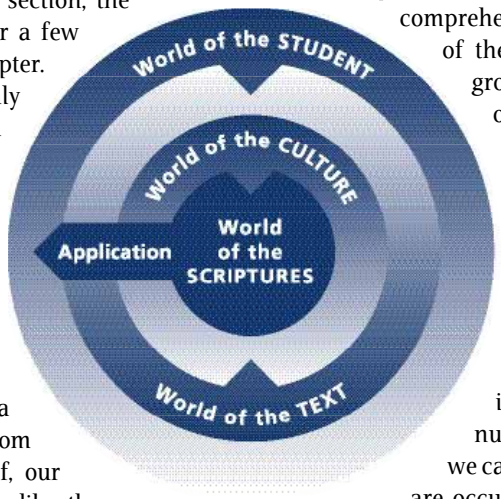
Prelude

Each chapter is introduced with a session called a Prelude. In each Prelude we seek to stir up the interest of the students by examining a provoking question that is or could be raised from the book. This is done in the section called A Question to Consider. When the teacher introduces this question he should seek to get the students' initial reaction to the question. These questions might range from "Can you teach virtue?" to "Are all sins equally wicked?" Usually, a student in the Logic years will love to argue his answers. Generally, it will prove helpful for a student to read the introductory essay in the student text *before* tackling A Question to Consider. Sometimes a teacher may want to introduce the question first to stir up interest. This "introductory material" will give the students both the general information on the work and a worldview essay which will unpack some of the issues that will be dealt with in the book. After reading this section, the student will be asked to answer a few questions concerning the chapter. These questions are based only on the introductory material they have just read, not on the reading of the book itself.



Discussion

The Discussion is the most frequently used class in the Omnibus. It has five parts. The Discussion seeks to explore a particular idea within a book from the perspective of the text itself, our culture and the Bible. It begins, like the Prelude, with A Question to Consider, which is the first of "four worlds" that will be explored, the world of the student. The world of the text is discovered through the Text Analysis questions. These questions unlock the answer that the book itself supplies for this question (e.g., when reading the Aeneid, we are trying to find out how the author, Virgil, would answer this question). After this, in the Cultural Analysis section, the student examines the world of the culture, how our culture would answer the same question. Many times this will be vastly different from the answer of the student or the author. The Biblical Analysis questions seek to unearth what God's Word teaches concerning this question. We can call this discovering the world of the Scriptures. So the progression of the questions is important. First, the students' own opinions and ideas are set forth. Second, the opinion of the text is considered. Next, the view of our culture is studied. Finally, the teaching of the Scriptures is brought to bear. All other opinions, beliefs and convictions must be informed and corrected by the standard of God's Word. Often, after hearing the Word of God, the material seeks to apply the discovered truth to the life of the students. Finally, the students are challenged to think through a Summa Question which synthesizes all they have learned about this "highest" idea from the session.



Recitation

The Recitation is a set of grammatical questions that helps to reveal the student's comprehension of the facts or ideas of the book. This can be done in a group setting or individually with or by students. The Recitation questions can also be answered in written form and checked against the answers, but we encourage doing the Recitation orally whenever possible. It provides great opportunity for wandering down rabbit trails of particular interest or launching into any number of discussions. Of course, we cannot predict what current events are occurring when your students study this material. Recitations can prove a great time to direct conversation that relates to the questions and material being covered in this type of class.

Analysis

This session of worldview analysis is focused on

comparing a character, culture or author you are studying to some other character, culture or author. This might be done by comparing two or three characters' or authors' answers to the same questions. This type of session effectively helps students to understand the differences between cultures and characters, especially in the arena of worldview.

Activity

These classes are focused on bringing creative ideas into the mix. Activities might include debates, trials, sword fights, board games and dramatic productions. Music and art appreciation are also included in this category. These classes are harder to prepare for, but are quite important. Often, the student will remember and understand (and love) the material only if our discussions and recitations are mixed with these unforgettable activities. There are also a number of field trips that are recommended. Often, these are recommended in two categories: ones that most people can do and ones that are "outside the box" experiences that only some will be able to do. The first category might send you to the local museum or planetarium. The latter will recommend ideas like chartering a boat at Nantucket to experience what Ishmael felt on the *Pequod.* Careful pre-planning is important to be able to take advantage of these opportunities.

Review and Evaluation

Weekly testing is not recommended. Students will weary of it and will spend all of their time preparing for tests instead of learning. Choose your tests carefully. Even if a chapter has an evaluation at the end, know that you can use it as a review. The test and the review both work toward the same goal of demonstrating the knowledge of the students and cementing the material into their minds.

Evaluations are divided into three sections. The first section tests the student's grammatical knowledge of the book. Answers to these questions should be short, consisting of a sentence or two. The second section is the logic section. In this section students are asked to answer questions concerning the ideas of the book and to show that they understand how ideas connect with each other within the book. The final section is called lateral thinking. This section asks students to relate ideas in one book with the ideas that they have studied in other books. For instance, the student might be asked to compare Homer's ideal heroes (Achilleus and Odysseus) with Virgil's character Aeneas to discover how the Roman conception of the hero was different from the Greek idea. Finally, students often will be asked to compare and contrast these pagan ideas with a biblical view. So, students might be asked to contrast Homer and Virgil's teaching on what is heroic with the ultimate heroic work of Christ. In this way students demonstrate that they can set ideas in their proper biblical context, showing the relationship between the writing of one author and another. Students should be allowed to have their books and Bibles available during testing. If they have to do extensive reading during the tests, they are not going to be able to finish or do well anyway. Students should not be permitted to have notes of any kind during the test.

Optional Sessions and Activities

For each chapter there are also some optional classes included. These allow the teacher to be flexible and to add to, or omit classes as they think wise. Usually the number of optional classes is approximately one optional class for every week that the book is taught. There are also a number of optional activities included. These activities allow you to spend addition time on ideas that your students might find fascinating.

Midterm and final exam forms have been provided on the Omnibus Teacher's Edition CD. These tests are optional, but can be a helpful gauge of how much the student is retaining. Usually midterms are given around the ninth week of the semester, and finals are given during the last week of the semester. Midterm exams are designed to be completed in a class period. (You might want to give the students slightly more time if possible.) The finals, however, are made to be completed over two class periods (or roughly two and a half hours). Most students will finish more quickly, but some might need all of the time. If possible, give the finals when the student has no time limit. These tests, as well, are given with open books and Bibles, but no notes, and they feature the same sections as the review and evaluation (i.e., grammar, logic and lateral thinking).

Student-Led Discussions

This kind of session (new in Omnibus IV, V, and VI) fits the form of a regular Discussion, but to encourage more student involvement the students are expected to create their own questions and answers for Text Analysis, Cultural Analysis, and Biblical Analysis. The teacher is responsible for the Summa Question. The assignment appears at the end of the previous session to allow the

students to work on it while doing the assigned reading. We would expect that students might need help with this the first few times they try it. These questions will quickly reveal whether or not the students have understood their reading. The teacher should collect students' questions and answers to edit and grade them. In a group setting, teachers may allow the students to ask and answer each others' questions—inserting themselves to correct or guide progress but with as gentle a hand as possible.

Current Events

This session (new in Omnibus IV, V, and VI) challenges students to see the modern relevance of the issue they are studying in Omnibus. The assignment appears at the end of the previous session, and there is no reading assignment, allowing the students to prepare their assignment for the following session. The student will find a news or magazine article and prepare a short presentation demonstrating how the article and the previous readings relate to the issue. Students will show where the issue is present in both their reading and in their articles, comparing the worldviews and critiquing both from a biblical perspective.

Poetry

This session (new in Omnibus IV, V, and VI) first introduces a kind of poetry—like a sonnet, a limerick, a quatrain, a sestina, etc. The student is expected to then write a poem related to some content or object in the book they are reading. During the Rhetoric Stage (tenth through twelfth grade) we are encouraging students to grow in their love of poetry and to begin to write poetry themselves.

Aesthetics

Aesthetics sessions (new in Omnibus IV, V, and VI) introduce students to different pieces of art, ask them to analyze the work and respond to the *content, method* and *meaning* of the work. When studying art, one or more of three general emphases should be covered:

- *Grammar of art* (e.g., why is Moses frequently depicted with horns coming out of his head?)
- *Immediate cultural connection* (e.g., colors or poses used at certain times in history). To evaluate a particular work of art, we need to place the work within its historical context: When was the work produced? And where? By whom? Man? Woman? Collaborative? What were/are the historical implications of this particular work? How does it compare to other works produced in that time and place? How does it compare to other works by this artist? And other artists of that time? And of previous periods? Do we recognize any specific artistic or cultural influences?
- *Deeper meaning* (e.g., How does the blurred focus of Impressionism relate to the worldview of the artists using the form?) All art speaks in a language of signs, symbols and semblances: It looks like some thing, sounds like some thing, feels like some thing or references some thing. In what language does the piece of art speak? Once that is determined, does it speak it well?

Trials

These sessions encourage verbal argument and debate, yielding some wonderful discussion. This kind of class appears more frequently in Omnibus IV, V, and VI than it does in the earlier years.

Writing

Writing assignments in Omnibus IV, V, and VI are shorter than in the earlier volumes. This is to encourage the teacher to edit the work more carefully and more critically. It might mean that the editorial process will take a few cycles before the work is in its final state. We hope that the writing will be shorter but much better by the end of the process.

For those getting ready to teach this curriculum, preparation should be carefully considered. The material has been designed so that it can be taught with little preparation, but this is not recommended. If you want your students to get the most out of this program, you should prepare carefully. First, make sure you are familiar with the book being studied. Also, consult the Teaching Tips on the Teacher's Edition CD before teaching. Knowing where you are going in the end will help you to effectively move through the material and interact with your students effectively.

Architecture

Cambridge historian Nicholas Pevsner defined a bicycle shed as a *building*, as opposed to a cathedral, which is *architecture*. Even though architecture exists everywhere, we *use* buildings for functional rather than aesthetic purposes to conduct our lives. Buildings provide protection from the elements, places for everyday tasks, sites to give or receive services of all kinds, or stages for formalized rituals and events. Civilizations display their progress by sponsoring monumental architectural complexes composed of both grand and humble buildings, and ornamental as well as useful structures. Highway systems, bridges, city blocks, monuments, signage, landscaping, parks, cemeteries, fair grounds, ancient ruins, and mere remnants buried in the ground fold into the study of our built environment. Architectural history also surveys how to preserve such constructions, from the Native American mounds of Cahokia to hot dog stands. Millions of small decisions over the centuries contribute to the heritage that influences the construction of all spaces today.

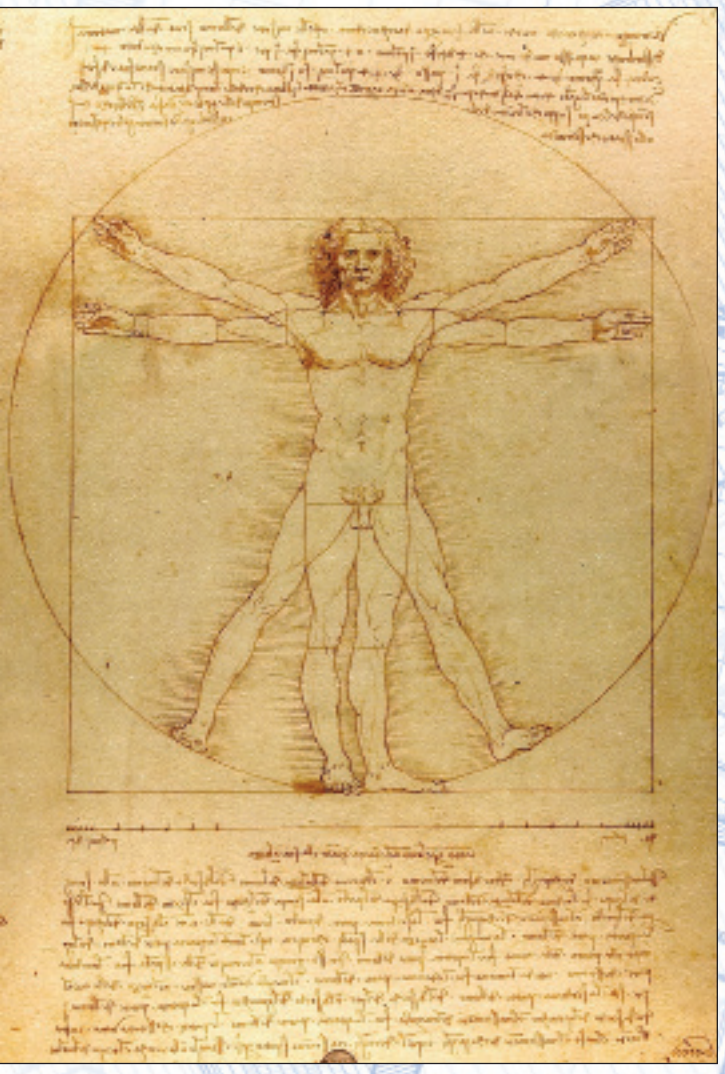
Think of architecture as a historical, physical record of lived experience, revealing human culture through the lenses of social, political, economic, artistic, religious, and technological movements. Just like a person, buildings have a life span and house a narrative of events.

Scripture most often refers to architecture in metaphorical terms, linking structural integrity with moral integrity. The fragility of the house built on sand rather than solid rock underscores the need for a solid doctrinal foundation, but also makes good common sense. The Tower of Babel symbolized misplaced human pride.

which God eventually "confounded" by scattering the self-aggrandizing people who built it. "Unless the Lord builds the house," the Psalmist warns (127:1), the builders labor in vain. What matters primarily to God about architecture is how one uses it: protecting cities with watchtowers is acceptable, but conducting pagan rituals on high is clearly offensive.

What is Architecture?

The term *architecture* comes from the Greek and Latin roots for "chief" (*arkhi* or *archon*) and "builder or carpenter" (*tekton*), although no one was called an "architect" until the sixteenth century. We rarely discover the identities of the master masons who constructed lofty cathedrals in what historians later called the Early Christian, Carolingian or Ottonian (after various rulers), Romanesque, or Gothic styles. Yet anonymous medieval builders erected high stone vaults and piercing spires with the simplest tools, and their buildings have remained upright for centuries. Part of the rebirth that Renaissance theorists supported involved the refinement of architectural vocabulary, through formal guidelines based on ancient Roman ruins. Palladio (1508–1580), in particular, revived the writings of the first century B.C. Roman, Vitruvius. Two centuries later, Thomas Jefferson imported Palladian classicism to the new American republic with his plans for Washington, D.C. (1791), the Virginia capital (1796), and the University of Virginia Lawn (1817–1826).



Leonardo da Vinci's *Vitruvian Man*

Vitruvius defined the primary qualities of architecture with the Latin terms *venustas*, *firmitas*, and *utilitas*—beauty, strength or structural integrity, and usefulness or functionality. Over the centuries, many individuals contributed to the forms we call the classical orders, beginning with the Doric, Ionic, and Corinthian systems, which include columns, pediments, and sculptural ornament, and later expanded by the simple Tuscan and combined Composite orders. Within each order, strict proportions operate: for example, a column's width dictated its height; spaces between classical columns corresponded to their height. Such formulas established a formal classical canon or set of rules for proper proportion, balance, and symmetry (equal-sidedness).

Even though we don't experience or perceive ideal proportions when we walk through a space, designing by rules and geometric formulas made classical Renaissance architecture an intellectual challenge that even artists like Michelangelo could not resist. Many treatises attempted to demonstrate how facial or bodily proportions corresponded to pleasing architectural measurements. Leonardo da Vinci's iconic *Vitruvian Man* placed the ideal body in a circle and a square, with perimeters that marked the reach of ideal arms and legs. (Don't try this at home, though! Our actual measurements are rarely ideal!) The circle and its volumetric sphere, which appear in rotundas, domes, or halved in apses and lunettes, represents an endless space that has no obvious beginning or end, and therefore symbolizes a perfected whole or eternity. The square and its volumetric cube project perfection through tidy mathematical formulas based on equal sides. Squares and circles appear regularly in planning formulas for Renaissance buildings, which are not discernible to the eye, but easily visible in the decorative patterns on floors and walls (see San Lorenzo, including Michelangelo's New Sacristy).

"Reading" Architecture

We can learn about architecture by "reading" certain types of diagrams. The site plan shows what "footprint" the building makes on its property. A flattened floor plan displays a building's layout on the ground, revealing walls, doorways, openings for windows, and features like columns on each level, as if the roof had been lifted off. In vertical terms, illustrations of the elevation or façade of a building show how its exterior walls look. Cutaways or cross-sections "slice" through the building width- or length-wise and give some sense of the proportion or spatial design of the interior. Perspective views give a three-dimensional rendering of the building's space, more as it might be experienced in life, and can be tilted at various angles for differing views. Occasionally, you may see exploded or expanded views, which visually explain how the components of a building fit together. These are helpful for understanding the hidden systems that keep the building running. Consider sketching your own home in these ways, and you are bound to see it differently.

Architectural history even investigates the familiar house or apartment where you grew up, which not only reveals the context of a neighborhood at a certain time in history, but also figures into regional, national, and even global movements. Perhaps you have visited the homes of friends who are more or less privileged than your family, and you've noticed differences in the quality of materials, the traffic pattern, or the way rooms are set up. You can bet that the areas in a house used most regularly reveal its inhabitants' lifestyle preferences. Contemporary houses often feature grand entries (even though the occupants prefer the garage entrance), huge entertainment centers (which replaced "family dens"), and enlarged eat-in kitchens designed for "grazing" rather than formal dining—all concessions to contemporary life. In fact, housing trends tell us a great deal about the state of society. For example, severe housing shortages in America after World War II contributed to the innovation of cheap, cookie cutter housing developments, such as Levittown. Levitt and Sons, among others, contributed to the founding of modern suburbia by constructing efficiently planned neighborhoods (at the rate of 30 homes per day) in New York, Pennsylvania, New Jersey, and Puerto Rico, giving middle-class patrons the opportunity to pursue the American Dream by owning their own house. Since the 1950s, though, the size of American homes has expanded by five times, on average, despite the fact that average family size has decreased. Multiple garages, larger room sizes, and more storage spaces for extra "stuff" suggest a period of relative material success.

The Cycle of Style

Architectural style "speaks" to us about the building's nature, function, status, or place in history, and every style that dominates culture for a time tends to be overthrown by a subsequent generation. Imitating or reinterpreting a historical style, which is called historicizing, is a design approach that reorganizes widely familiar architectural elements. Architects who oppose historicism try to invent a new style that reflects their own time period. Classicism, as the oldest "academic" style, has remained a constant target: Baroque and Rococo designers had to tart it up, dressing it up and making it fancy, stretching its rectangles or circles into oblongs and ovals; Victorians tired of its predictable repetition; modernists simply hated revisiting older styles, wanting an architecture that suited modern times; postmodernists injected a sense of irony by lampooning, in some ways, the classic features of classicism—summed up by Michael Graves' Team Disney Building in California (1991), which features the Seven Dwarves holding up a pediment.

Classicists felt that orderly architecture promoted orderly society. This idea of architecture as an abstract or ideal, rather than a purely physical construction, has roots in the writings of Plato and finds expression in the development of the classical temple structure in Greece (e.g., the Parthenon, fifth century B.C.). Ever wonder why so many buildings in Washington, D.C. feature triangular pediments, fluted columns of white marble, and classical statues? Thank Pericles, the great statesman of ancient Athens, who attempted to project a sense of political permanence and power through an ensemble of incredible buildings on the Acropolis. Unfortunately, Athens fell to the Spartans two decades after the Parthenon was completed, proving that a grand architectural statement, in effect, was powerless to prevent military defeat. And yet, classical Greek or Roman features still symbolize the strength and endurance of democracy, particularly in Washington.

Throughout the eighteenth and nineteenth centuries, the main academies in France, Britain, and America accepted nothing less than Greco-Roman classicism as the basis for an enduring, universal expression of Western civilization. However, during the Victorian period (based on the reign of England's Queen Victoria from 1837 to 1901), architects firmly rejected the regimentation of classical white marble pediments and columns. Victorian designers preferred to mix and match exotic, foreign, and eccentric elements for a picturesque, visually stimulating effect, studding their architecture with color, shapes, textures, and depth. Some Victorian approaches, such as the

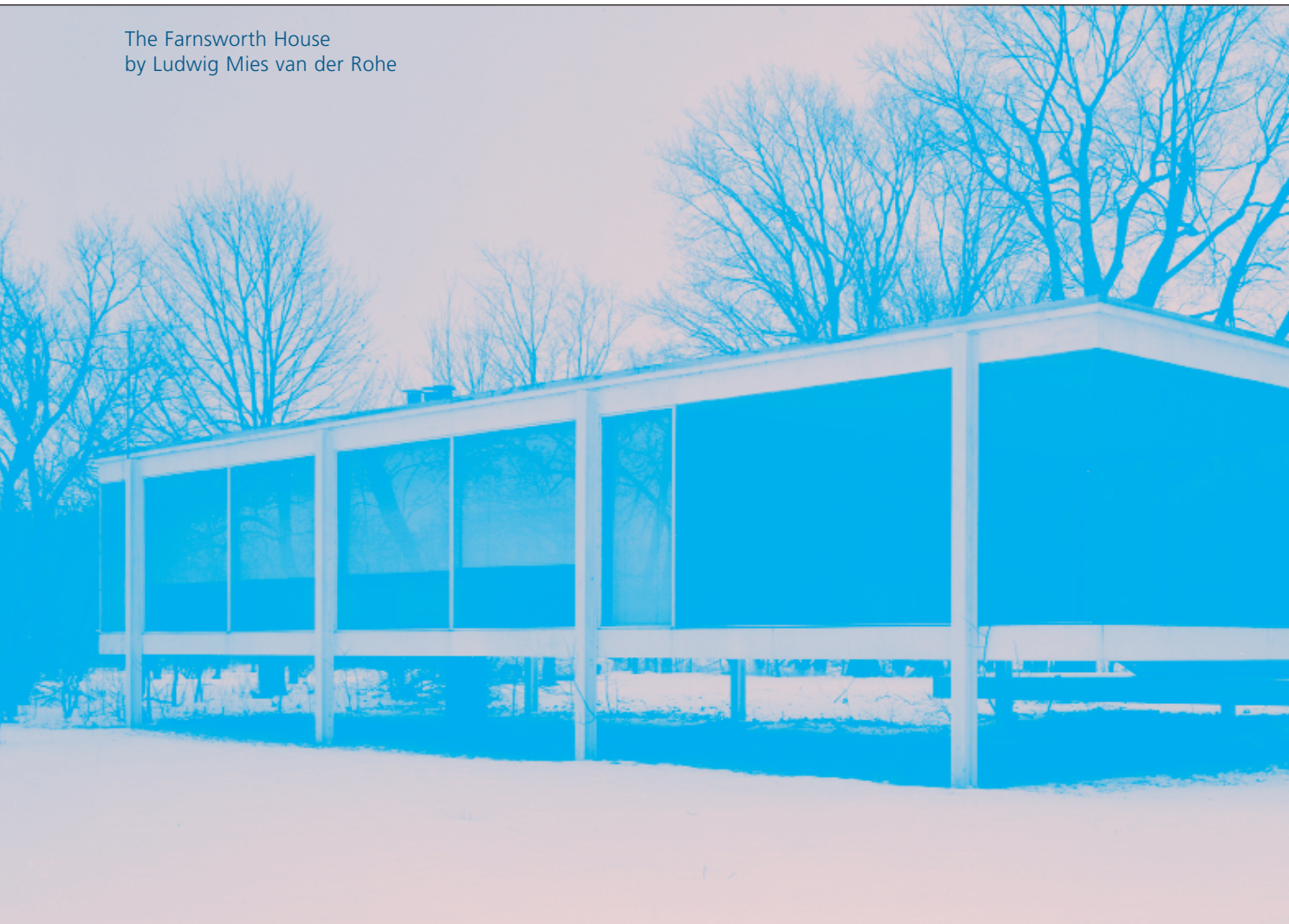
Arts and Crafts movement started by England's William Morris, began as critiques against the impersonality of the Industrial Revolution, advocating a return to handcrafted yet affordable art, and medieval guild systems. Arts and Crafts designers around the world coordinated ensembles of matching architecture, furniture, wallpapers, textiles, stained glass, original art and landscape treatments.

Other Victorian architects felt convicted that "modernization" meant combining industrial solutions with aesthetic design and began adapting the huge metal trusses that supported major train stations, colossal market buildings, factories, and glass-walled garden conservatories to non-industrial projects. Mid-nineteenth-century masterworks that exhibit both technical daring and artistic beauty include Henri Labrouste's Ste. Genevieve Library in Paris, Joseph Paxton's temporary glass and cast iron Crystal Palace, and Deane and Woodward's Oxford Museum of Natural History (influenced by John Ruskin). While Ruskin accepted the use of glass supported by cast iron columns, his editorials always urged a return to Gothic motifs and forms, which were called "Christian pointed architecture" at the time. Ruskin and A.W.N. Pugin, in particular, advocated medieval styles as more "authentic" to Britain and more "moral" than pagan neoclassical architecture.

As Victorian taste began fading in popularity, a committee of America's most prominent architects presented a gleaming array of neoclassical buildings ringing an artificial lagoon at the 1893 World's Columbian Exposition in Chicago. These temporary straw-and plaster-constructions, known collectively as "The White City," inspired the redesign of Washington, D.C. in 1901 according to the original 1791 plans overseen by Jefferson and L'Enfant and prompted an urban redesign trend using classicism called the "City Beautiful" movement.

Modernists in the early twentieth century objected to both Victorian ornament and the repetitious rules of classicism, insisting on a "modern" approach to design that reflected progressive if not futuristic technologies and materials. German Walter Gropius (1883–1969), who taught at the Bauhaus and Harvard, argued for architecture as the unifier of all other art. An emphasis on function led to a practical overview of architecture as a machine with working parts, prompting Le Corbusier's statement that "a house is a machine for living in."

Modernists played with open rather than fixed floor



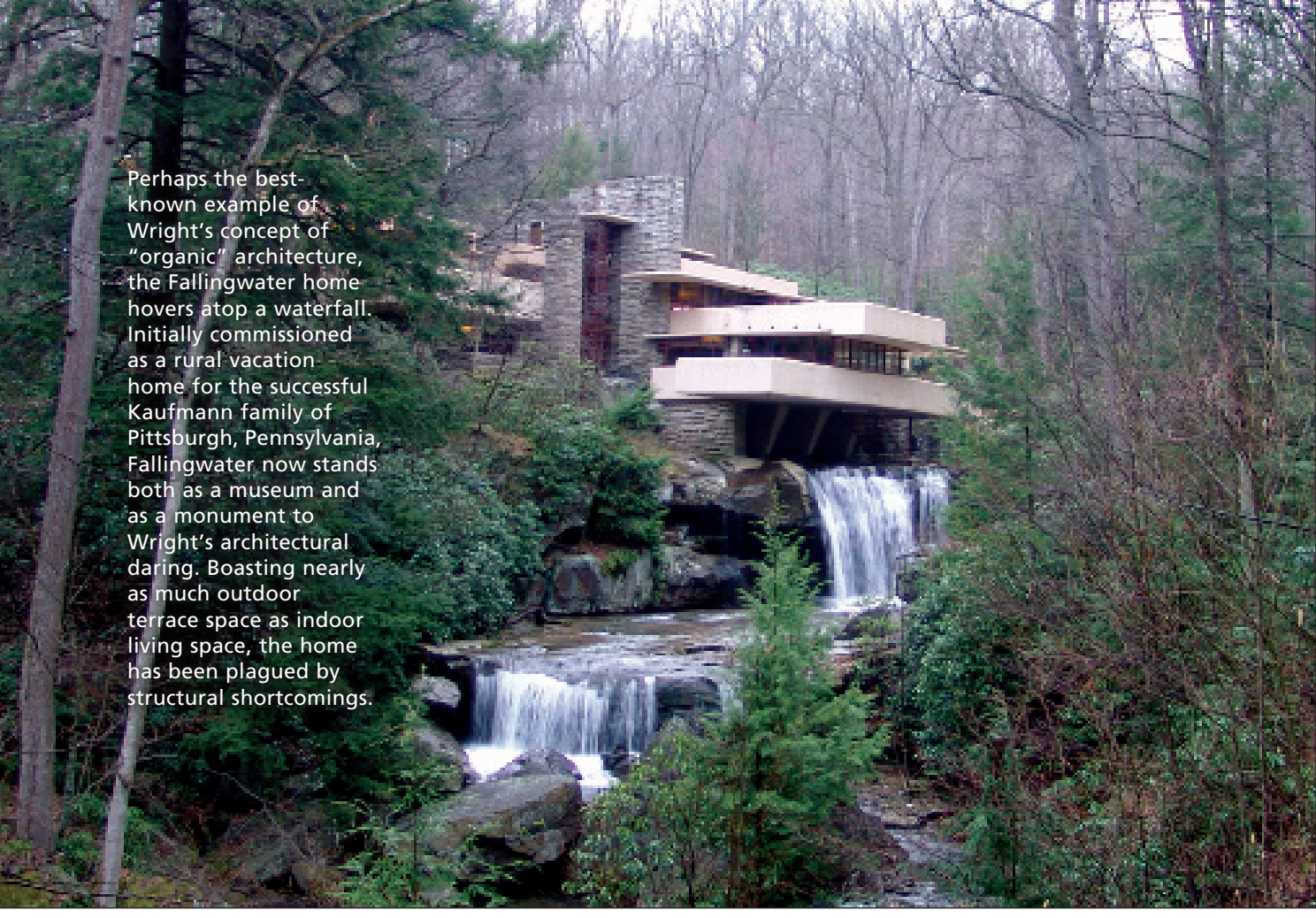
The Farnsworth House
by Ludwig Mies van der Rohe

plans, flat roofs, pre-fabricated parts, non-symmetrical placements of windows or doors, and moveable walls that presented a planar effect, paralleling art movements like Cubism and Russian Constructivism. Eventually, a strict set of rules defined High Modernism, also known as the International Style after an influential 1932 exhibit because it could be universally applied to any setting or climate.

As modernists anticipated population explosion in cities, many embraced the ancient idea that orderly architecture could order society, or the way people behaved, but chose a stripped-down style that has not always stood the test of time. They founded many international consortiums, like CIAM, to head off the urgent challenges of creating architecture for a rapidly expanding world in dire need of affordable mass transportation and healthier living conditions. As Peter Hall's *Cities of Tomorrow* explains, solutions for better suburban and urban life existed for centuries but matured during the Industrial Revolution, when humane village and town plans for the working class began receiving more notice. In the 1920s, Swiss-born Le Corbusier (1887–1965) designed the first of several model cities for millions of people, housed in huge towers surrounded by parks and hidden highways and train systems. Germans Mies van der Rohe and Ludwig Hilberseimer, teaching in Chicago after World War II, rationalized a scheme of "superblock" apartments on a grid, hovering above extremely sterile mass transit avenues. Such monumental urban schemes were rarely realized, except in smaller segments, such as Brasilia, in Brazil, and Corbusier's Chandighar in India. Humans, in the end, are sloppy by nature, creating garbage, pollution, noise, and visual chaos that no architectural design could possibly control. (No one trained you how to mess up your room, right? But how often have you been hounded to pick it up?)

Because postmodern architecture refers not to a specific style or philosophy, but merely the time period following modernism, many scholars consider it a flawed term. Postmodernists in the 1970s debated vigorously about the direction architecture ought to take, leading to a standoff characterized by a plurality of individual styles. Some fought against the former dominance of spare Modernist design by rejecting functionality and embracing ornament and symbolism, as if the past offered an encyclopedia of recovered meaning. A 1980 exhibit at the prestigious Venice Biennale, titled "Presence of the Past," demonstrated that everything—even new forms of classicism—had been allowed back into architectural practice. One group, dubbed "The Whites," reinterpreted Le Corbusier's white boxes, hoping to transcend history as the Modernists had with a "high" form of architecture (see Meier, Gwathmey, Hejduk, Eisenman). "The Grays" argued for a "low" form of design, gleefully muddied by individualistic design approaches, that appealed more to the public by narrating a storyline from history and culture (see Venturi, Scully, Moore). Meanwhile, other architects promoted "deconstruction" by dismantling our expectations of architecture along with its very structure, paralleling Derrida and Foucault's interrogation of meaning in language. After their initial introduction to the wider public at an exhibit in 1988, many deconstructivists altered their radical, theoretical approaches for practical reasons during the following decade and finally located the technology to actually build such chaotic forms (see Libeskind, Gehry, Eisenman).

The realization that most humans generally prefer variety and surprise in their daily environments led postmodernists to design more humane urban complexes. One excellent example of this New Urbanism appears in *The Truman Show* movie, set in a digitally modified version of an actual town in Seaside, Florida. Here, a combination of carefully proportioned house designs contributes to a tidy yet diverse looking neighborhood which rings the town's service core. Everything optimizes the beautiful ocean sunsets. Some individuals protest New Urbanism precisely because a plan that presumes to anticipate everyone's needs and habits reduces actual life into a caricature of aesthetic perfection. Another stream of architecture, defined by some as Critical Regionalism, embraced the natural building practices and materials of non-Western cultures, intentionally modeling architecture on the simpler but efficient inventions of folk life (see India-born, MIT-trained Charles Correa). Late twentieth-century scholars began seeing the value in vernacular buildings for everyday use (such as barns and gas stations) or noticing trends in simple housing forms (such as the bungalow)—structures that regularly serve the majority of the population. Recent scholarship emphasizes the fact that distinctive regional forms of architecture project the same validity and vitality as universal, monumental, or classical forms, and deserve to be investigated with the same rigor.



Perhaps the best-known example of Wright's concept of "organic" architecture, the Fallingwater home hovers atop a waterfall. Initially commissioned as a rural vacation home for the successful Kaufmann family of Pittsburgh, Pennsylvania, Fallingwater now stands both as a museum and as a monument to Wright's architectural daring. Boasting nearly as much outdoor terrace space as indoor living space, the home has been plagued by structural shortcomings.

Critical Issues

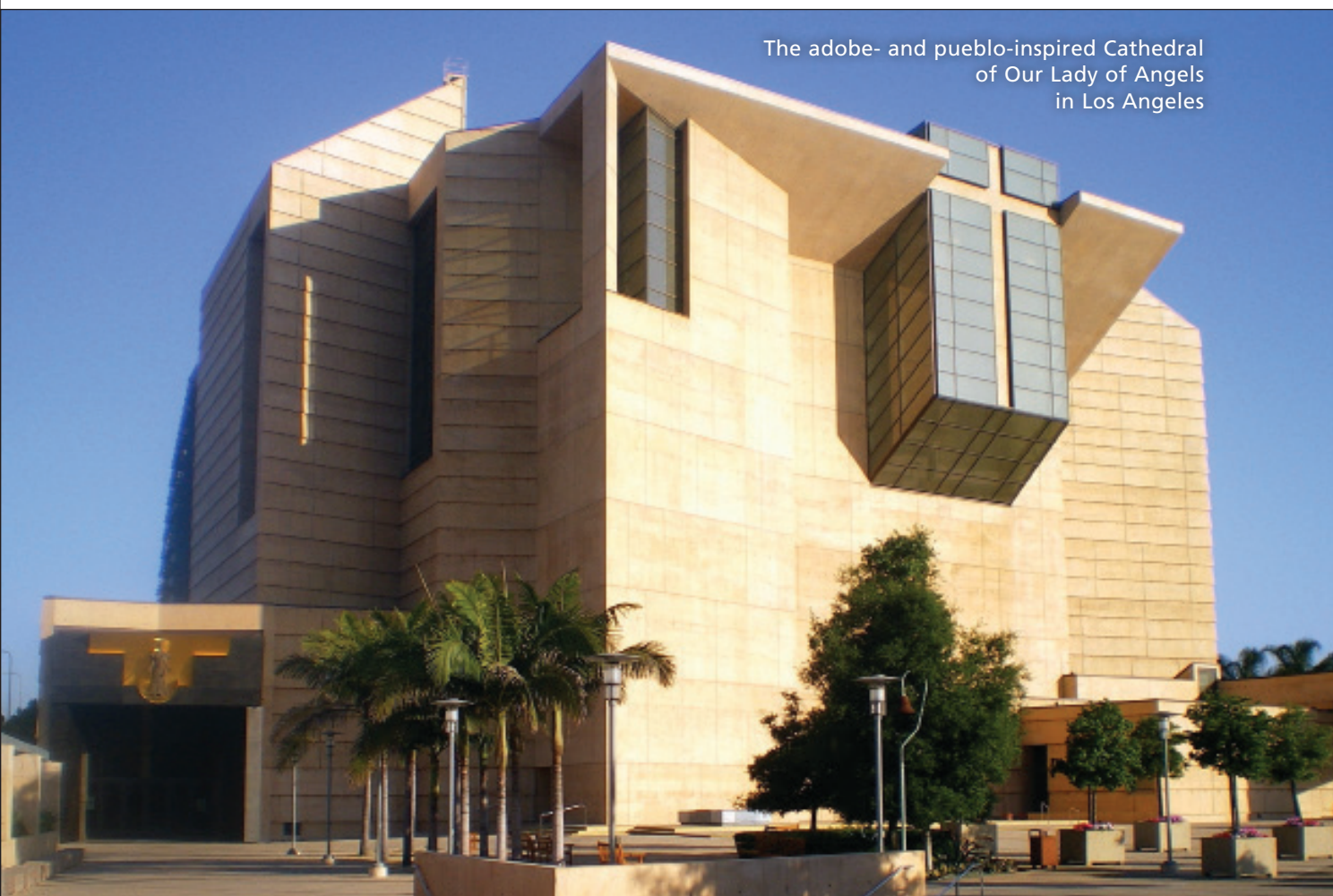
Unlike twentieth-century artists who intentionally subverted meaning, structure, and discipline to test the relevance of art, architects have always had to produce edifices that function and remain standing. Through time, architects tested the ideals and rules of a "pure" or predominating style, such as classicism, against forms extrapolated from observed nature or inspired by personal imagination. Ayn Rand's novel *The Fountainhead* (1943) highlights the intense struggle between classicists and modernists. Commentators writing on one of the most prominent American architects, Frank Lloyd Wright (1867–1959), described his early Prairie-style homes as "organic" because Wright's designs allowed the best views of nature, brought the most pleasing natural effects into the house, and seamlessly meshed built forms with the surrounding environment. Postmodernist Frank Gehry (b. 1929), who innovated the "Bilbao Effect" with his famous titanium-sheathed Guggenheim Museum in Spain, epitomizes design processed by the imagination, with self-derived forms, rather than by rules or nature. Gehry sketches freehand forms, and then contracts computer programmers to figure out how to construct his ideas. This approach results in freeform architecture that encases interior spaces, like art galleries, in billowing, metallic folds that ambiguously suggest sails, boats, fish scales, or the shape of wind blowing. Charles Jencks, one of the first scholars to argue that postmodern architecture sought to reclaim language and symbolism after the failure of Modernism, calls Gehry's buildings "iconic architecture," because they become "icons" in their own right, without referring to anything but themselves.

Of course, the greatest dilemma facing contemporary architects involves the combined impacts of population growth and environmental issues aggravated by our abuse of natural resources and pollution. Given the Genesis mandate to care for the environment, one would expect Christians to maintain a higher profile in this discussion. In general, developers heartlessly scrape all the trees off their plots, for efficiency, and plunk houses down without considering the direction of sunlight, wind patterns, or natural features of the property, because it costs them less. Conscientious architects are trained to make environmentally responsible choices and to position the building in a way that preserves as much of the landscape's natural features as possible.

While we can point out "Christian buildings," we rarely, if ever, hear someone described as a "Christian architect." Church building commissions don't generally

inspect the character, morality, or religious convictions of the firms they hire. They simply want a good, affordable, and serviceable building. In the larger cultural sphere of architectural endeavor, however, a definitive Christian response is lacking in the important fields of urban design, green technologies, and aesthetic integrity. Clearly, there is a natural tension between the call to focus on the spiritual future of redemption and eternal life, and the need to build our environment responsibly. Academically, the historical period called "Christian Art and Architecture" corresponds specifically to the growth of the early Christian church, from the fourth to eighth centuries, when Rome, Ravenna, and Byzantium became established as centers of a powerful ecclesiastic system sponsored by emperors and kings, starting with Constantine's Edict of Milan in 312. After this point, church officials wanted to project power, so they adopted basilica or rotunda formats from Roman imperial architecture for their early churches, starting in the fourth century. The reasons for this are, of course, complicated. Some church leaders, no doubt, wanted to project their own personal power and authority. Some chose this form to highlight Christ's authority and kingship. Many adopted it because it was the popular style of architecture for meaningful public buildings in the Roman Empire. *Basilica*, which translates from Latin as "hall of kings," provided an efficient rectangular format with side aisles that facilitated royal and liturgical processions. Early Christian builders translated the apse end of Roman basilicas, which contained a monumental statue of the reigning emperor, into a half-circle shape on the eastern end of the building (where the sun rises, and the focal point of the altar is located). Using the body metaphor, the apse represents the "head" of the body, and Jesus Christ is the head of the church.

Interestingly enough, architectural history textbooks never question the validity of church architecture from the fourth to sixteenth centuries, but the category gradually evaporates from the narrative and disappears altogether by the late modern era. Beyond Le Corbusier's 1955 *Notre Dame du Haut* in Ronchamp, which eminent Berkeley historian Spiro Kostof called a twentieth-century masterpiece, one hardly sees any discussion about contemporary ecclesiastic design in academic journals. This legacy of the Modernist discussion arose from an assumption that faith in the West was on its way out, resulting in the marginalization of modern church architecture. Publications like *Faith and Form* entertain the topic in a non-critical, non-theoretical and mostly descriptive way. Many useful books go into depth on the



The adobe- and pueblo-inspired Cathedral of Our Lady of Angels in Los Angeles

entire historical narrative of ecclesiastic architecture (see Richard Kieckhefer, Judith Dupree, Thomas Barrie, or Mark Torgerson), but few address the reasons for the gap between the critical literature about traditional church architecture versus its contemporary expressions.

That this gap exists at all is all quite interesting in light of the fact that *every* major twentieth- and twenty-first-century architect, regardless of personal faith, has competed for major commissions to design sacred spaces. Resolving the design for a space with such lengthy historical roots in the record of human history tantalizes architects, who must use physical materials to construct a place for sublime, spiritual experience. Mario Botta's striped cylindrical churches, Richard Meier's bisected spheres for the Jubilee Church in Rome, or Raphael Moneo's adobe- and pueblo-inspired Our Lady of Angels Cathedral over the Los Angeles freeway represent a few contemporary responses. "Seeker sensitive" and megachurch movements have required huge building programs but rarely sponsor a "signature" style. One exception might be Reverend Robert Schuller's church campus, which moved far beyond its origins at a drive-in theater by commissioning the glassy, $72-million Crystal Cathedral in Orange Grove, California, designed by leading American architect Philip Johnson (1906–2005).

The Crystal Cathedral

Regardless of the "high" *architecture* discussion about churches, our landscapes are punctuated by church *buildings* of every kind, in numbers that defy calculation. Many of us have even worshipped on fields, in temporary structures, under tents, in high school auditoriums, or in boring cube-like gymnasium spaces and still experienced spiritual connection just as surely as we might have in a medieval Romanesque or Gothic cathedral. We can actually pray to God or worship *anywhere*. Typically, however, we do not worship just *anywhere*, but construct worship halls that specifically provide a place for our spiritual interactions with God and that intentionally incarnate our deepest theological convictions. More seminaries and divinity schools ought to prepare their students in ministry for building campaigns. Rather than sponsoring merely adequate vessels for Christian endeavors, why shouldn't the buildings associated with our faith exhibit blazing creativity? Most new churches fall back on classicism as a default style, without thinking through the symbolic implications. They can buy the elements more cheaply than ever, produced in hollow vinyl or aluminum for Lowes or Home Depot, but what does this artificial classicism actually "say" about the endurance of our faith?

If we consider architecture as a language, there are many different dialects, or choices, that can convey reflections of God's identity, knowledge and precepts in architectural form—although individuals may argue long and loud about their bias towards classical, Byzantine, or various traditional formats. Why not sponsor buildings that converse with the God-given delights of nature? Show originality? Turn on a concept that the congregation holds dear, such as reconciliation, community, or love? Model the store of infinite creativity that we are connected to, as beings made in the image of an infinite Creator? Contemporary church buildings need not offer some of the worst clichés in architecture. Not surprisingly, one of the largest congregations on earth, Joel Osteen's Lakewood Church, meets in a bland former football superdome, plus stage lighting. When the Anaheim Vineyard outgrew its supermarket warehouse, what did it build for millions of dollars? A bland supermarket warehouse-like building! Have we such limited abilities to innovate?

Where are the Christians in urban design? Augustine, in particular, brought attention to the metaphorical parallels and contrasts between the City of God and the City of Man, but overall we would have to conclude that most city housing projects around the world have failed their occupants. Those that work tend to relate to the depth of community commitments. Not only do we lack individuals willing to identify themselves as believers who have made significant impact on urban improvement, but we also lack specifically architectural analyses of note on the topic by Christians. Who will bring redemption to this field? Who will fight the good fights for those who cannot afford decent housing?

Christians in general seem somewhat resistant to the green conversation, even though our calling to be good stewards of the created world relates so directly to the Genesis mandate about our dominion over the earth. Increasingly, architects building new churches are attempting to persuade church congregations to pay for green roof systems, rainfall recycling, reused and reusable building materials, and passive heating or cooling technologies that do not require oil, coal, or gas in the long run. Responsible stewardship of our financial resources, as well as the natural resources granted to us, allows future generations to thrive. While green technologies may cost more initially, the end result can provide substantial savings in energy costs and can certainly benefit the environment. Christians should not be "green" because it is currently trendy, although it is, and they should not be compromised by any pantheistic theologies concerning the environment or political coercions in the name of saving the planet. But with that said, there is nothing wrong with good old-fashioned stewardship. In matters of stewardship and creation, Christians of all people, should take the lead.

All these questions require Christian responses and hard work. Christian reactions are a different matter as far as architecture goes. So many church campaigns amount to building a big box on a prominent site, as if bigger is better. If we don't buy evolutionary theory wholesale in our science classes, why should we always support the concept that bigness and grandness shows success to the unsaved? Why not advocate quality or innovation as well as quantity? Does the world really need another 50- or 150-foot high cross? How about an arresting, artistic design instead? What if our seminaries, divinity schools, and Christian colleges taught future ministers something that actually prepared them for building campaigns, which some of them will inevitably face, as well as the history of building?

Your charge as Christians regarding architectural matters can be summed up quite efficiently. No arena of activity in this world has too many Christians involved in it. When you can improve on a building, do so, because people inherently respond to *good* (not just adequate or efficient) architecture. When you can make a choice that demonstrates good stewardship of the environment, do so, because God cares for creation, which currently groans. And finally, if you have the chance to choose quality over efficiency, think hard about it. Additionally, if you have the kinds of gifts that architectural training or construction management might require, go for it! Your example can bring standards of excellence and integrity into an area where unscrupulous builders, commercialism, developers' greed, and scant attention to nature in the landscape have influenced too much building.

A Christian Response

How interesting that the only artist described in detail in the entire Bible turns out to be invested in the design and decoration of the Tabernacle. Exodus 35 and 36 describe an individual with technical proficiency as well as the right heart and a willing spirit. God, through Moses, specifically called Bezalel, we are told, and granted him "skill, intelligence, and knowledge in every kind of craft, to devise artistic designs, to work in gold, silver, and bronze, and in cutting stones for setting, and in carving wood." Moreover, Bezalel was an inspired teacher, willing and able to pass his skills and example on to future generations. Teaching: *always* important. Moreover, Bezalel is willing to collaborate and share this calling with Oholiab as well as teams of others skilled in various crafts. Collaboration, while hard: always a good teacher. The filling of Bezalel by the Spirit of God and his willingness to "do the work" suggest an attunement to the goals of the ultimate Maker, rather than his own agenda or need for self-realization. Sacrifice for God is ultimately enriching. Exodus also explains that Moses has to restrain the people from donating too many "freewill" offerings to the building campaign—a condition that rarely, if ever, happens in our own church projects.

Of course, the Tabernacle differs greatly from its more permanent expression in the Temple of Jerusalem, visualized by Ezekiel, realized by Solomon, and renovated by Nehemiah and others. Roman soldiers pillaged Herod's reconstructed Temple in A.D. 70, leaving only one foundation wall in place—the Wailing Wall, where Jews have left paper petitions in the mortar cracks for centuries. By the seventh century, Muslims supplanted both Jews and Christians on the Temple Mount, crowning it with an Islamic shrine called the Dome of the Rock to honor Abraham, Sarah, and the prophet Muhammed. A complicated history underscores the loss of this major Jewish monument, yet begs the question: did God really

want a house, or did the people want a house? Didn't God really want the obedience of the people? Some actively wait for the third Temple to be reconstructed, but the New Testament proffers only an unusual substitute.

In 1 Peter 2 we learn that the people of God have become *living stones of the new temple.* God's answer to the lack of a building, or a prime location like the Temple Mount, is community—an unassailable replacement. As Paul emphasizes in Ephesians 2, "you are no longer foreigners and aliens, but fellow citizens . . . built on the foundation of the apostles and prophets, with Christ Jesus himself as the cornerstone." This Cornerstone, prefigured in Isaiah 43, is prominent enough to be a "stumbling stone" to the unsaved, the stiff-necked, the stubborn goats, the shallowly planted, and the whitewashed sepulchers who seem perfect on the exterior, but are filled with death inside. "Jews demand signs and Greeks desire wisdom," Paul argues in 1 Corinthians 1, "but *we* proclaim Christ crucified, a stumbling block to Jews and foolishness to Gentiles, but to those who are the called, both Jews and Greeks . . . the power of God and the wisdom of God." The Cornerstone, intentionally laid in Zion to trip nonbelievers, will not similarly shame those who repent of their unbelief.

Consequently, every living stone that rests on the Cornerstone contributes to the building's soundness, wholeness, and beauty. You may be a beautifully carved bracket, or a sturdy slab of stone supporting a wall, hidden amidst the other stones. You may serve as a gutter spout or a lowly doorjamb, but you are equal to the window that allows the glorious light of day to pierce the interior ambience, and the finial that decoratively tops the roofline and leads the eye heavenwards. Each living stone contributes to the total effect, steadfastly supported by the cornerstone. This portable iteration of community stands firm in the wake of all catastrophes and crises. For wherever we are, as Ephesians 2 concludes, Christ joins the whole building together, "to become a holy temple . . . built together to become a dwelling in which God lives by his Spirit."

The architecture of community makes for a mighty good building.

—Karen Mulder

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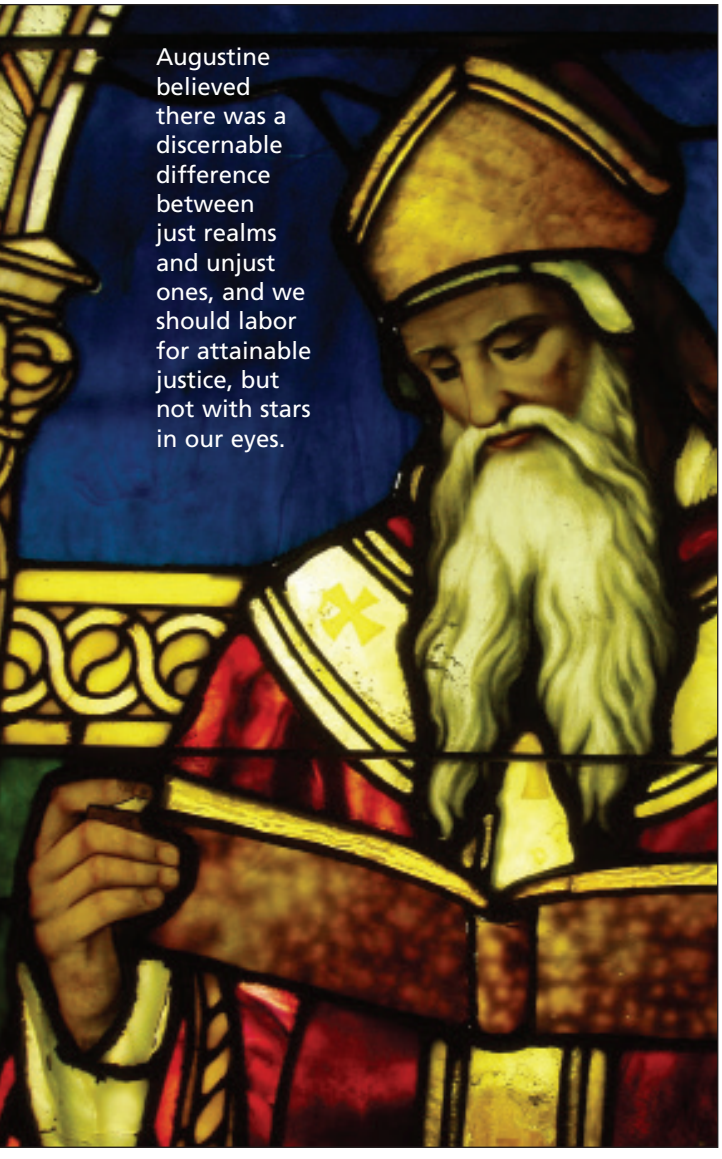
The people of God have become living stones of the new Temple: "You also, as living stones, are being built up a spiritual house, a holy priesthood, to offer up spiritual sacrifices acceptable to God through Jesus Christ" (1 Peter 2:5). Depicted is a model of the Temple complex.

The City of God

Suppose one day one of your parents sat you down and made you watch a "rockumentary" of some sort, the kind in which many musicians are being interviewed about the accomplishments of other musicians. In hopes of priming the pump for when it would be their turn to be on the receiving end, they keep complimenting one another. We don't know why you are being made to watch this thing, but you were probably pretty bad. At first you just stare at the screen, not really caring about big-hair rock from the Eighties, but then you notice something. You keep hearing the same word over and over again, and that word is *genius*. We live in a time, it appears, of marked genius inflation. So much genius, so little talent.



This gets you to thinking, which may have been your parents' intent the whole time, and you start to wonder what a real genius is. It must be a great thing, because everybody appears to want to be one, but what would a *real* genius be like? More must be involved than tight, tiger-striped leotards and jumping around on stage in a way calculated to embarrass your mother. But then you start to wonder the other way—would it be possible to set the standards for "genius" too high, and only call a man a genius if he figured out a way to carve a cure for cancer out of a bar of soap? Surely a real genius would tower over other men, but at the same time, surely he would walk on the ground like a flesh-and-blood man. What would such a man look like?

General Information

Author and Context

Augustine is often called Augustine of Hippo because that is the city where he served for many years as a bishop. Augustine was an African by birth and lived at a time when the north coast of Africa was the southern shore of a Roman lake—the Mediterranean Sea. He received his early training there as a rhetor, or teacher of rhetoric. His mother, Monica, was a devout Christian, and his father was rather nondescript religiously. But they saw to his education, and when he was ready to make a name for himself, he escaped to Italy. He wound up in Milan, where he came under the influence of the great preacher Ambrose. As a result of that contact, he was eventually converted to the Christian faith. He returned to Africa, where he became a priest and then the bishop of Hippo. Once converted, he turned his enormous talents to writing, and became perhaps, after the apostles, the most influential churchman who ever lived. This book, *The City of God*, is central to his authority and influence.

Significance

The twentieth-century philosopher Alfred North Whitehead once commented that all of intellectual history was just a series of footnotes to Plato. Making allowances for what this kind of overstatement seeks to accomplish, something similar could be said about theological history in the West—all of it is a series of footnotes to Augustine. Some men are great because they overcome their circumstances, bending them in their direction, while other men are great because they simply stepped into the right circumstance, when events were already flowing their way. Augustine was both. He was a great man of integrity with a colossal intellect, and he lived during a watershed moment in our history.

The great Reformed theologian B.B. Warfield once said that the Reformation was a collision between Augustine's doctrine of the church and Augustine's doctrine of salvation. Apart from whether Warfield's observation was correct in all its particulars, this is the kind of thing that Augustine is doing all the time. It is difficult to talk for ten minutes about any challenging theological topic without encountering something that Augustine said, did, or influenced. In recent theological discussions, Eastern Orthodox theologians have taken to blaming Augustine for everything, but even here, his importance is clearly recognized.

Historical Setting

This book, *The City of God*, was a response to the sacking of Rome by Alaric and the Goths in A.D. 410. In those days, Goths were not troubled teens with excessive eye make-up and lots of anguished entries in their personal journals, but were rather a tribe of barbarians from the north who conquered that great city. The problems they caused were mostly psychological, because they left after only three days. Rome continued on, much as it had before, but the sense of invincibility was gone. If unwashed barbarians could conquer the city, and then leave as though they had nothing they could do with it, what did this mean for Rome's status? Of course, many blamed the Christians for this turn of events, and Augustine took pen in hand to answer the charges.

The empire was only recently Christian—this sacking occurred in 410, and Constantine had brought the empire to the faith, and he was baptized on his deathbed, in 337. After this, Julian the Apostate tried to return to the old pagan ways, an effort that failed with his death in 363. Augustine would have been about nine years old at that time. The empire had indeed forsaken its pagan gods, but only very recently. When he began to write shortly after the sacking of Rome, Augustine was concerned to show how the conversion to Christ could not have been the cause of Rome's downfall. In addition, Augustine was also concerned to admonish Christians who were rattled by these events because they had come to identify Rome too closely with the purposes of God.

Alaric was the king of the barbarian Visigoths, the Germanic tribe that sacked Rome in 410.

Worldview

One of the most difficult tasks for Christian students of history and culture is the task of figuring out how complicated and how simple things are. Obviously, some things in life are complicated and other things are simple, and telling which should be which is a matter of the highest priority. If we simplify something that is actually very complex, then we are being simplistic. If we complicate something that is very simple, then we are guilty of over-engineering in a way that obscures far more than it reveals. In either case we are being foolish, and we need to take much greater care.

Sometimes people simplify things they shouldn't because that is their turn of mind. But much more frequently, in the marketplace of ideas, this simplification occurs because parties or factions have developed, and partisanship requires slogans—phrases that can fit on a placard. The need is for a theological formula equivalent to "Remember the Alamo." Against this tendency, Augustine provides an almost perfect counterweight. He is the embodiment of "it ain't that simple." And at the same time, he does this while maintaining the central truths of the Christian faith in all their glorious simplicity. God became man, and this Christ died and rose for sinners.

"I heard the voice as of a boy or girl, I know not which, coming from a neighboring house, chanting, and oft repeating, 'Take up and read; take up and read.'" This fresco by Benozzo Gozzoli (c. 1421–1497) shows the conversion of Augustine as he reads from the book of Romans.

The reason for beginning our discussion this way is that the thesis of this book—the distinction between the city of man and the City of God—is a thesis we have yet to master. We have not yet figured it out, and many current disputes among Christians, particularly when it comes to issues that we like to call "the culture wars," are the result of not understanding the relationship between these two cities. The confusion does not just afflict high school students reading the massive *City of God* for the first time. One popular paperback version of the book explains on the back cover that Augustine was trying to explain how Rome was the eternal city, which of course was a photo negative of his actual thesis: "Rome, after it had been built and dedicated, worshipped its founder in a temple as a god; but this Jerusalem laid Christ, its God, as its foundation, that the building and dedication might proceed. The former city loved its founder, and therefore believed him to be a god; the latter believed Christ to be God, and therefore loved Him" (XXII.6).

The early church father Tertullian once famously asked what Jerusalem had to do with Athens, referring to the contrast between heavenly culture and earthly culture. His implied answer was "not much," and a lot of Christians have followed him in this assumption. If we are sold out to Christ, so the thinking goes, then our responsibility is to check completely out of the world's system. This can be done in a radical, communal way as the Amish or Hutterites have done, or it can be done by gathering a "Navy Seals for Jesus" volunteer corps in monasteries or their equivalent. At the other end of the spectrum, we can see cozy arrangements where being a Christian is the fastest and surest way to becoming a respected banker, doctor, or alderman, and being a respectable citizen and being a church member were tantamount to the same thing. So Christians walk up to the gates of the earthly city, and we don't know whether to go right or left, up or down. Or we could go straight in through the gates—either to surrender or conquer. Or maybe we could just run away.

Richard Niebuhr famously plotted the different arrangements we could have—the first being Christ against culture. Then there is the accommodation approach, which is the Christ of culture. Then Christ could be considered as being above culture. A fourth option is that of Christ and culture in constant tension and paradox. The fifth and last of Niebuhr's options was Christ as transformer of culture. If we set this entire list before Augustine, I suspect he would say, "It ain't that simple," before choosing two or three of them. Excuse me—he would actually say something more like "*non tam facile est.*"

The Roman Empire had formally adopted the Christian faith, a development which Augustine of course approved of. At the same time, he did not identify the interests of Rome (a particular earthly city, whether Christian or not) with the interests of the kingdom of

God. He had a much larger view, and because of that larger view he was able to provide us (and all generations of Christians) with some much-needed perspective. Whether we are talking about Christians in ancient Rome, Christians under Charlemagne, Christians under Stalin, or Christians under Obama, these really are perennial issues.

A good example of this kind of Augustinian perspective is provided by the founders of the American republic, in contrast with some modern thinkers who praise them unduly. These are modern thinkers who really need to spend some time with Augustine. In recent years, a view called "American exceptionalism" has been much touted and advanced, and it provides an almost perfect contemporary example of the kind of Roman exceptionalism that Augustine was so concerned to refute. The belief that *this* empire, *this* city, *this* Ozymandian glory, is exceptional, and that it towers over all the others, is as common as dirt. Everybody thinks that. This is the Lake Wobegon effect applied to the self-evaluation of great nations—all the children, it turns out, are above average. The belief in your own exceptional status is the most natural thing in the world to believe. The extraordinary thing, the exceptional thing, is to disbelieve in it.

Augustine lived when the glory of Rome was still an easy thing to see and depend on—the sacking of Rome was the first tremor, not the final earthquake. A comparable event for Americans would be something like the 9/11 tragedy. It was easy to believe that Rome was the eternal city. Augustine was exceptional in that he did not believe this at all. The American founders—steeped as they were in the reformational and Augustinian tradition—did not believe in American exceptionalism, which is what made them so exceptional. They crafted a constitution that presupposed that Americans had the same feet of clay as every other son of Adam. They developed a government resting on a separation of powers because they thought that Americans were as likely as anybody to be skunks who would abuse positions of privilege and power. Now that's exceptional. But in recent years, we have drifted from our Augustinian foundations, and so we have a great deal of frothy hope in our own native abilities, just like everybody else on the top of their game in the history of the world. In other words, when we came to believe in our own exceptional status, we fell from that exceptional status.

In just the same way, when Augustinian theologians come to think of themselves as being above the common herd, that is the point when they no longer are. When the apostle Paul was writing to Christians in the capital city of the Roman Empire, when that empire was in the midst of its Augustan golden age, he warned them

St. Paul's Chapel, an 18th-century Episcopal church in Lower Manhattan, towers over the World Trade Center site, less than one hundred yards from where the twin towers stood. Immediately following the terrorist attack, many who saw that the church still stood despite the destruction all around its walls talked about "the miracle of St. Paul's." The real miracle was the radical hospitality and relief work that was carried out through that little church for months afterwards[1].

against being conformed to this worldly way of thinking, this worldly way of vaunting one's self over all others: "I beseech you therefore, brethren, by the mercies of God, that ye present your bodies a living sacrifice, holy, acceptable unto God, which is your reasonable service. And be not conformed to this world: but be ye transformed by the renewing of your mind, that ye may prove what is that good, and acceptable, and perfect, will of God. For I say, through the grace given unto me, to every man that is among you, *not to think of himself more highly than he ought to think*; but to think soberly, according as God hath dealt to every man the measure of faith" (Rom. 12:1–3 KJV). He had just finished warning the Romans against puffing themselves up over against the Jews, who had been removed from God's olive tree (Rom. 11:18–21).

The whole issue that Paul is addressing, and which Augustine repeats in his book, is the problem of "thinking more highly than one ought to think." This kind of high-mindedness is the way of the world, and those who are not conformed to this thinking any longer are being transformed—into responsible citizens in the city of God. Human honor, for Augustine, "is smoke which has no weight" (V.17). If you are not rich toward God, you could receive every honor that men know how to give—the Nobel Prize, the Medal of Honor, and three Olympic gold medals—and all you would have is ten pounds of smoke.

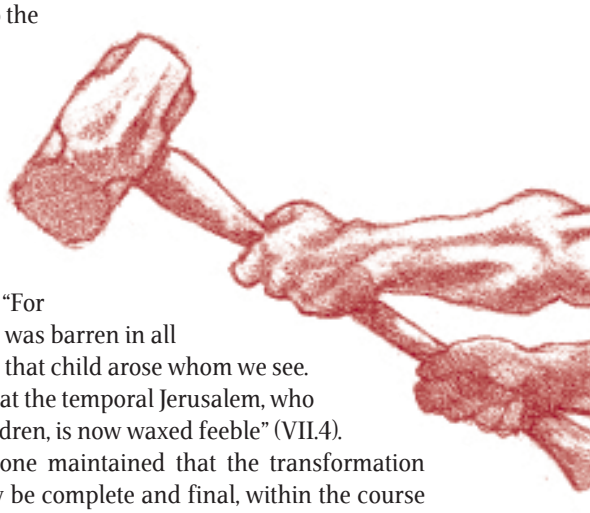
For Augustine, Scripture is "the sum of Christian knowledge" (IX.5). He is grounding his critique of the ancient pagan ways on the revelation that God has given us through Scripture. The principal thing revealed to us is the nature and character of God Himself and how God summons us to "the worship of one God—not one of a crowd of gods" (X.15). Further, we are summoned to turn away from all idolatry—the object in Augustine's crosshairs in the entire first portion of *The City of God:* "Man, by worshipping the works of his own hands, may more easily cease to be man, than the works of his hands can, through his worship of them, become gods" (VIII.23).

According to Augustine, the great empires that had straddled the world in injustice up to that point in history were nothing but "gigantic larcenies," or *magna latrocinia:* "Justice being taken away, then, what are kingdoms but great robberies? For what are robberies themselves, but little kingdoms?" (IV.4). Augustine tells the story of a pirate who was brought before Alexander the Great and asked why he was called a pirate for doing with one ship what Alexander did with a great fleet to whole countries, and which caused him to be praised as a great emperor (IV.4). We do not know what happened to the witty pirate after that, but Augustine clearly thought he had a point. Augustine calls this an "apt and true reply" (IV.4).

Christians talk about this in various ways, and it might be the better part of wisdom to assume that we may be like the five blind guys describing the elephant. For example, Luther and Calvin both had to grapple with this. This is not to say there is no genuine disagreement between the various positions that grew up in the Reformation, but it appears that the differences are not as great as we sometimes assume. Augustine, Luther, and Calvin were all dealing on the one hand with the tension that existed between the church as it ought to be and on the other with the governance of human affairs by professing Christian magistrates who frequently got their hands dirty.

Augustine was writing right after the birth of Christendom, and Luther and Calvin were both staunch defenders of that same Christendom over a thousand years later. And they did this knowing that the political side of things was not being run by choir boys, while at the same time not giving up their commitment to the standards that Scripture set for the building of the true city, the city whose maker and builder is God (Heb. 11:10). It is pretty certain that all these stalwart defenders of Christendom would be appalled at the notion, now defended by some Christians, that we have nothing to say to a secular government intent on guaranteeing the right to unfettered abortions and marriages of every description, some with invented and United Nations–approved new genders.

Augustine did not distinguish the city of man and the City of God in order to abandon one of them. He was committed to both, each in its place, and this seems to commit him to Niebuhr's Christ-and-culture-in-paradox option. But he was also well aware of the fact that Christ had genuinely toppled the idols from their place in the public square, and he supported this fully. This would commit him to the Christ-as-transformer-of-culture option. He knew that the church had grown up in many glorious ways: "For the city of God was barren in all nations before that child arose whom we see. We also see that the temporal Jerusalem, who had many children, is now waxed feeble" (VII.4).



But if anyone maintained that the transformation would one day be complete and final, within the course of history, Augustine would say, "But it ain't that simple." He thought that on this side of the Resurrection, we were not going to arrive at any kind of golden age—if "golden age" is defined as a time when we don't have to keep the

distinctions between the city of man and the City of God straight. There *was* a difference between just realms and unjust ones, and we should labor for attainable justice, but not with stars in our eyes.

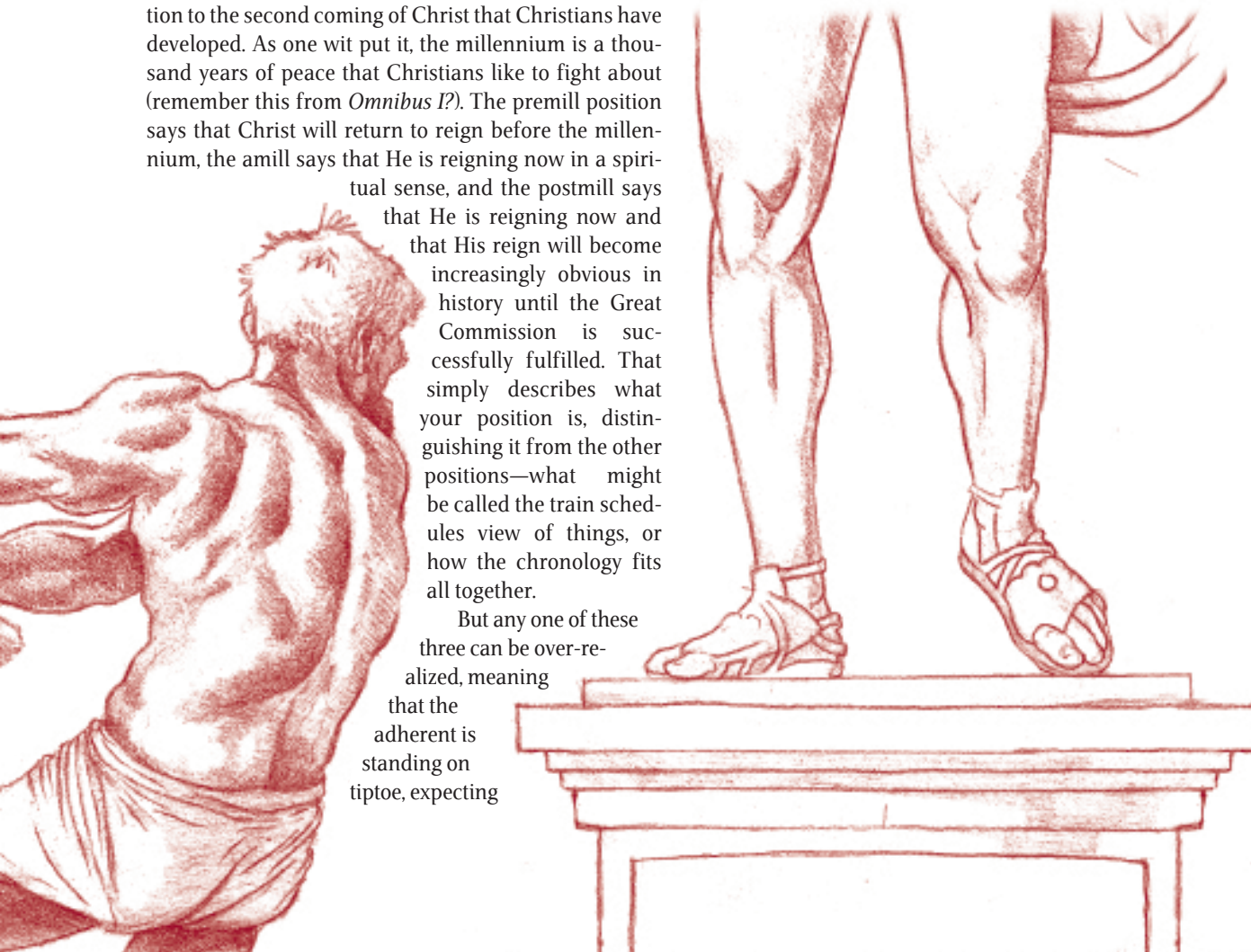
In this caution, Augustine was not arguing against pagan critics of Christianity, but against some of his fellow Christians. Eusebius, Ambrose, and Lactantius all had interpreted the prophecies of the Old Testament to say that the messianic age would be characterized by an era of golden blessings under the preaching of the gospel—something akin to what is taught by modern postmillennialists. A Spanish priest named Orosius taught that Rome had persecuted the Church ten times, and since this was the number of plagues that had been visited upon Egypt by the hand of Moses, the persecutions were over, and a reign of peace and justice was just about to be inaugurated, and not just in heaven. Augustine demurs and says that the Egyptian plagues did not prefigure the history of the Church (XVIII.52).

This problem is one that can be described as an over-realized eschatology. First you figure out the general scheme you believe the Bible teaches, whether it is premillennial, amillennial, or postmillennial. These are the various names given to the views of history in relation to the second coming of Christ that Christians have developed. As one wit put it, the millennium is a thousand years of peace that Christians like to fight about (remember this from *Omnibus I?*). The premill position says that Christ will return to reign before the millennium, the amill says that He is reigning now in a spiritual sense, and the postmill says that He is reigning now and that His reign will become increasingly obvious in history until the Great Commission is successfully fulfilled. That simply describes what your position is, distinguishing it from the other positions—what might be called the train schedules view of things, or how the chronology fits all together.

But any one of these three can be over-realized, meaning that the adherent is standing on tiptoe, expecting that fulfillment in the immediate or very near future, always in *his* lifetime. He expects to be an eyewitness of a bunch of it. Somehow, when people calculate the time of the end, they never come up with a date three thousand years from now. To all such, we need the caution of an Augustine. For example, a modern postmillennialist would agree with Orosius that the church can look forward to a golden age of unimagined blessings—but realize that Augustine's realism about what it would look like in A.D. 750 was a lot closer to the mark than Orosius's hope was.

Augustine was interested in establishing *formal* categories so we could understand what was going on around us—whether or not we would be able to direct or fully shape it. He expected the city of man and the City of God to mix and mingle until the end and thought that we

The Twilight of the Gods: or How to Philosophize with a Hammer by German thinker Friedrich Nietzsche posits the process of striking idols with a hammer to see which of them rings hollow. In *The City of God* this hammer is used by Augustine to not only see which idols are hollow, but to smash the ancient classical idols to pieces.



would not be able to disentangle them. At the same time, it was important to have this formal distinction in place. Augustine scholar Earnest Fortin writes, "What is more, any attempt to discriminate, save in a purely formal way, between the two cities is doomed to failure by the fact that it is impossible to know with certitude whether a particular human being is genuinely virtuous or not".[2] We know that these two cities exist, but we do not know the exact placement of the boundaries between them. If we try to force the exact placement of those boundaries now, we will only create confusion.

Augustine had a firm grasp of the distinction between those things of greater importance and those of lesser importance: "It is a matter of no moment in the city of God whether he who adopts the faith that brings men to God adopts it in one dress and manner of life or another, so long only as he lives in conformity with the commandments of God" (XIX.19). For Augustine, love for God was a constant. Wearing a toga, or an Elizabethan ruff, or a pair of Levis, was not. Love for Jesus Christ was always and everywhere to be the norm for all men, but bicameral legislatures are not mandatory. A man can be a faithful Christian and eat sushi, yogurt, bangers and mash, or Quarter Pounders. But notice Augustine's qualifier—so long only as he lives in conformity with the commandments of God, which say nothing about blue jeans or sushi. The commandments of God *do* say something about abortion and homosexual marriage.

Augustine would not hesitate to speak with the authority of Jesus Christ in the public square, and he would tell the emperor, or the president, or the prime minister, that his homosexual agenda was not lawful. He would rebuke, in the name of Christ, the slaughter of the innocents, and he would expect the emperor (or president) to knock it off because of the authority of Christ. We need to recall that the man who led Augustine to the Lord, Ambrose of Milan, had had just such a showdown with the emperor Theodosius in A.D. 390. Ambrose refused to allow the emperor to receive Communion after Theodosius had tricked and savagely slaughtered a stadium full of 7,000 people to make an example of them after the Roman governor was murdered. When that showdown happened, Augustine was still in Italy and had been baptized by Ambrose just three years before. These were momentous events in the history of church/state relations, and Augustine was a contemporary eyewitness of them.

But what Augustine would not expect is for such a rebuke, if received, to usher in an Edenic state. He believed that a certain rough justice was possible in this life, but when it came to utopian sketches, he was far more careful and skeptical. Even if we differ with Augustine's particular eschatology at this point, there is still a great deal to learn from him.

To wrap this up, I can think of no better conclusion to this essay than the conclusion that Augustine chose for his great work: "I think I have now, by God's help, discharged my obligation in writing this large work. Let those who think I have said too little, or those who think I have said too much, forgive me; and let those who think I have said just enough join me in giving thanks to God. Amen" (XXII.30).

—Douglas Wilson

For Further Reading

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SESSION I: PRELUDE

A Question to Consider

What particular responsibility does the president of the United States have to the leaders of the Christian church?

He has the responsibility to listen to them and heed their admonitions as they teach from the Word of God. He ought not try to use his political office to usher in a perfect society, but it is not possible for him to come to a definition of justice apart from the revelation of God—in nature, through Scripture, and through the incarnation of Jesus Christ.

From the General Information above, answer the following questions:

1. When did Augustine come to Christ, and how is this date relevant politically?

He was baptized in Milan in A.D. 387. This was just a few short years before Ambrose confronted Theodosius in one of the most significant church/state confrontations in history.

2. What did Orosius believe about the future of the church?

He believed that the persecutions were over, and that the Church was on the threshold of a golden

age predicted by all the prophets.

3. What was Augustine's response to this?

He was far more cautious, not believing that the Egyptian plagues prefigured in any way the number of persecutions that Christians would have to undergo at the hands of Rome.

4. How many different relations of Christ and culture did Niebuhr describe?

Five—Christ against culture, the Christ of culture, Christ over culture, Christ and culture in paradox, and Christ the transformer of culture.

5. Would Augustine tend to pick one option and defend it to the hilt?

No. His mind was far more subtle and supple than that. He defended the central things with clarity and simplicity, but he was a careful thinker. He would be likely to point out that it "ain't that simple."

6. What does Augustine say about the pirate's response to Alexander?

He approves of it. What, indeed, is the difference between robberies conducted with one ship and a fleet of them?

7. What needs to be constant throughout every kind of society?

A Christian can live peaceably in any kind of decent society, but he must always obey the commands of God. There are many ways to conform to the various customs of men and still do this.

8. How does Augustine value human honors apart from the honor of God?

He says that they are just so much smoke. They are transient indeed.

READING ASSIGNMENT:
The City of God, Book I

SESSION II: DISCUSSION

The City of God, Book I

A Question to Consider

Why isn't suicide an acceptable means to escape torture or to avoid certain temptation?

Human beings do not own their bodies. The Christian, especially, knows that his body is not his own (1 Cor. 6:19–20). Because our bodies are not our own, we are to trust in God's providence. Attempting to control the hour and moment of our death is not only an act of faithlessness, it is also a violation of one of the Ten Commandments ("You shall not murder"). Furthermore, the case of Lucretia demonstrates a false sense of what is important. Killing herself after being raped is an attempt to preserve honor. It is very Roman in its conception of priorities. However, the Christian allows God to be the source of his honor. For a Roman, magnanimity (nobility of soul) is one of the most important virtues. For a Christian, humility is one of the most important virtues. Lucretia committed suicide out of pride, and therefore she did not understand that it is God alone who is the source of honor.

Discuss or list short answers to the following questions:

Text Analysis

1. Why, according to Augustine, do we "lose nothing in losing temporal goods"?

Augustine employs four Scriptures to answer this question: Romans 8:28; 1 Timothy 6:6–10; Job 1:21; and Matthew 6:19–21. Central to these Scriptures is the sense that the possessions we have in this life are not our ultimate reward. Our ultimate reward is to be found in the Beatific Vision—that is, found in God Himself. In Matthew's Gospel we are told not to store up for ourselves treasures on earth, but treasures in heaven. Only "heavenly treasures" are ultimately eternal (I.10).

2. According to Augustine, why weren't "consecrated virgins" necessarily spiritually defiled when they were raped?

According to Augustine, it is the soul that rules the body. Therefore, it is the soul that is guilty of sin. When the body is violated, this does not necessarily mean that the soul is likewise violated. The will is part of the soul, and sin concerns the will. Therefore, if the will does not consent to the act, the soul is not violated even if the body is (I.16, 18).

3. Why was it wrong for Lucretia to commit suicide?

Augustine tells us that Lucretia committed suicide out of a deep sense of shame. Thus, her nobility was offended. Augustine argues that Lucretia wasn't concerned about true sanctity because she was ashamed due to what people would think if she didn't kill herself. Christian women who were raped, on the other hand, didn't concern themselves with the opinions of men, but with God's divine decree. Him alone were they concerned about pleasing. Here Augustine distinguishes

between a piety based upon shame (Roman piety) and a piety based upon obedience to God's law (Christian piety). The Christian women were more concerned about God's law than human opinion. Lucretia was motivated by pride/shame (I.19, 22).

4. How can Christians respond to the claim that the Christian God is not powerful because he did not rescue them from their enemies?

Christians recognize the way that God allows us to suffer in this life in order to obtain an everlasting reward. The trials of this life bring about purification, and they prepare us for the heavenly kingdom. Moreover, the Roman gods had not freed Romans from calamities, and the Romans had no sense of how trials in this life work towards "heavenly reward" (I.29).

5. Does Augustine believe that in the church there are hidden "tares" among the "wheat"? Explain.

Augustine argues that until Christ comes again, the church will have hidden among her numbers those who are not truly Christians. It is not until the end of time, at the Last Judgment, that Christ will perfectly separate the wheat and the tares (1. 35).

Cultural Analysis

1. Does our culture have any sense that we "are not our own"? Or, conversely, do we tend to believe that we own our bodies and that we are, essentially, autonomous?

In the abortion debate, we can see that a large portion of our culture believes that "a woman has the right to do with her body as she pleases." This idea of bodily autonomy flies in the face of the picture that the New Testament presents. Paul tells us in First Corinthians that we are not our own because we have been bought at great cost. We are to honor God with our bodies because, ultimately, God is the owner of all things. Even our bodies are something we have "on loan." Our culture, on the other hand, operates with a rights perspective that suggests our bodies are our own private property—and therefore we should be able to do with them as we please.

2. Christians can distinguish between guilt and shame. Guilt presupposes offending a holy God. Shame, on the other hand, has much more to do with our sense of how we appear. Adam and Eve didn't initially feel guilt as much as shame (hence, they tried to cover their sin, not confess it). Does our culture understand the difference between guilt and shame?

As our culture slips further and further away from its biblical heritage, it is becoming more pagan in its conception of guilt and shame. Lucretia represents a classically Roman (pagan) picture of shame—she didn't want to live life as a shamed person. A culture that focuses upon shame doesn't focus upon the soul's relationship to God and His law but how the person appears in the context of social relationships. Augustine argues that Christian women who were raped were more concerned about God's holy law (and thus, they had sin/guilt consciousness) than they were about their reputations being ruined (shame).

Biblical Analysis

1. Read the following Scripture: 1 Corinthians 6:19–20. What is the central theme of the passage?

Because our bodies are temples of the Holy Spirit, they are not simply our own—they are God's dwelling place. This means that just as the Temple had to be honored because it was God's dwelling place, so also our bodies must be presented to God as though they are likewise His Temple. This means we should not use our bodies as instruments of unrighteousness.

2. Does the passage above provide a justification for viewing a violated body (as in the case of rape) as a disgrace to the Lord?

No. Augustine suggests that even though our bodies are temples of the Holy Spirit, ultimately our bodies are ruled by our souls. Sin is something that has to do with the sanctity of our souls. When we offer our bodies to sin as instruments of wickedness, it is not our bodies being corrupted as much as our souls (because it is the soul that is breaking God's law). Here Augustine is identifying sin as something not the property of the body, but as the property of the will.

SUMMA

Write an essay or discuss this question, integrating what you have learned from the material above.

How does God use suffering in our sanctification?

Throughout the Bible we see the following formula: rebellion >> misery >> recognition of misery >> repentance >> restoration. This cycle demonstrates the weakness of human beings. We are inclined to turn away from God, and often we only decide to return to God when we recognize our misery without Him. One of the functions of suffering, then, is to reveal to us our misery apart from God. There is a blessing, strangely, in our suffering because it provides the occasion for us

to depend solely and completely upon God. We can see this kind of structure especially in the Beatitudes. Riches (as conceived by the world) give us a sense of satisfaction apart from God. There is a blessing (beatitude) in knowing that our satisfaction is in nothing apart from God. Another important aspect of suffering is the way that it unites us to other Christians. This is beautifully expressed in the first chapter of Second Corinthians: "Blessed be the God and Father of our Lord Jesus Christ, the Father of mercies and God of all comfort, who comforts us in all our tribulation, that we may be able to comfort those who are in any trouble, with the comfort with which we ourselves are comforted by God. For as the sufferings of Christ abound in us, so our consolation also abounds through Christ. Now if we are afflicted, it is for your consolation and salvation, which is effective for enduring the same sufferings which we also suffer. Or if we are comforted, it is for your consolation and salvation. And our hope for you is steadfast, because we know that as you are partakers of the sufferings, so also you will partake of the consolation" (2 Cor. 1:3–7).

Reading Assignment:
The City of God, Book II, chap. 21 and Book IV

Session III: Aesthetics

The City of God, Book I, chap. 19

Art Analysis

In this session, you will get to know a particular piece of art related to our reading. It is our job as believers to be able praise, love and protect what is true, beautiful and good and to condemn, hate and oppose all that is false, ugly and evil. This task is often harder than one might think. We must discipline ourselves first to examine and understand the piece reflectively. After we understand the content of a piece, we can examine the author's intention concerning the piece and attempt to figure out what the piece of art is communicating. Sometimes this will be easy; other times it will be difficult or nearly impossible. Finally, we need to make a judgment about what this work of art communicates. Sometimes we will be able to clearly condemn a work of art as untrue, badly done or wicked. Sometimes we will be able to praise a work as glorious, majestic and true. Oftentimes, however, we will find ourselves affirming some parts of a work and condemning others. Remember, maturity is harder than immaturity—but also more rewarding. Also, remember that our praise or condemnation means more when we have disciplined ourselves first to reflect on the content and meaning of a work.

Rembrandt's *Lucretia*

Rembrandt (1606–1669) is one of the Christian West's most recognizable and beloved painters. He is arguably the greatest Dutch painter and printmaker and certainly one of Europe's greatest artists. Rembrandt is especially known for his portraits and for scenes painted from

Rembrandt's *Lucretia*

Scripture. Rembrandt's early life was marked by incredible success. His later years, however, were troubled by great financial stresses and personal loss.

Technical Analysis

1. Does this work demonstrate the artist's ability and skill as a painter?

Rembrandt is a master of humanizing his subjects. We can see on Lucretia's face a deep contemplative awareness of the severity (and tragedy) of her action. This is certainly not a picture of an overbearingly proud Lucretia (one of Augustine's central critiques of Lucretia is that her suicide was committed out of pride). Rembrandt does a wonderful job drawing the viewer to look deeper into Lucretia's face and to ponder her fate.

2. Describe the scene that Rembrandt has painted for us.

Lucretia is about to commit suicide. She seems to be contemplating the dagger—as if to consider, one last time, whether or not she wants to end her life. In the previous session we discussed Augustine's critique of Roman ethics (vis-à-vis Lucretia). She was a model of Roman virtue. Lucretia's act highlights the difference between Christian and Roman virtue. The Roman ethic is a shame-based ethic. Lucretia committed suicide out of shame/pride. In this painting, Rembrandt doesn't present Lucretia as an overbearingly proud feminist—boldly taking her fate into her own hands. In Rembrandt's treatment of Lucretia, her face is contemplative and sad. Her situation, in all of its tragedy, is remarkably portrayed on her very expressive face. It is interesting that Rembrandt has Lucretia looking at the dagger and not away from it. If she were looking away would her action seem more or less tragic? Possibly Rembrandt wanted to capture the element of consciousness in her action—it appears deliberate and calculated, not emotionally impulsive.

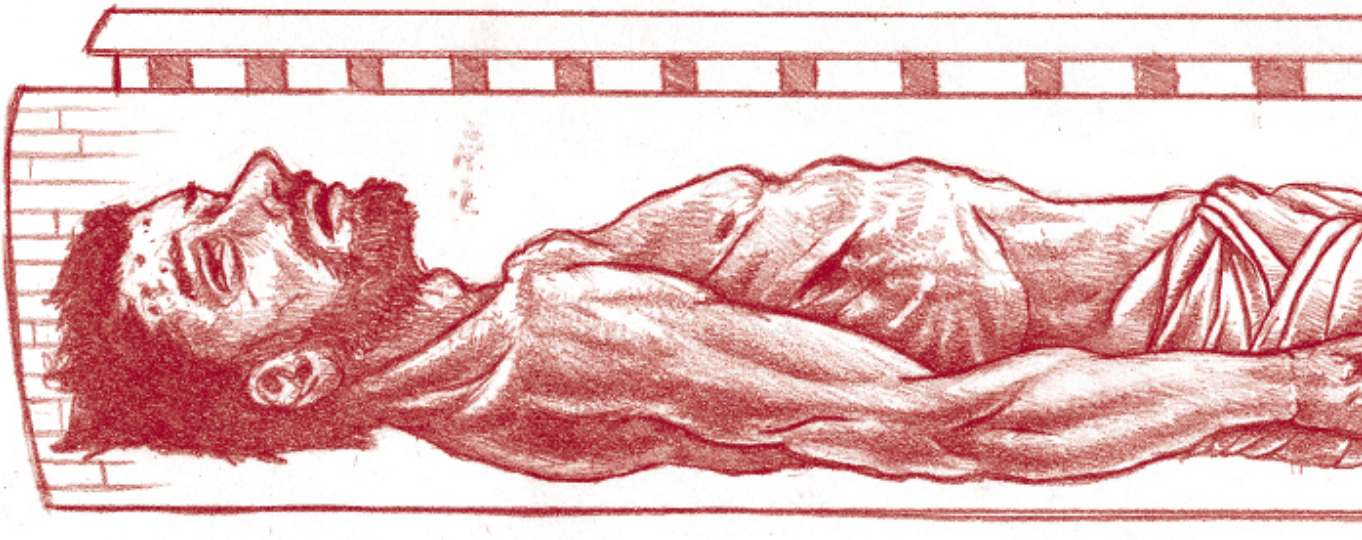
3. Is the work realistic and proportionate?

Rembrandt does a remarkable job drawing the reader into the faces of his characters. As one looks more and more deeply into the face of Lucretia, one sees a flesh-and-blood woman. Rembrandt's characters are extremely life-like without seeming photographed. His realism is not photographic (and cold) but profoundly humanizing. There is great balance and proportion in the painting. The only thing slightly "off" about the painting (in this writer's humble opinion) is the size of Lucretia's hands. They appear very stubby, and slightly out of proportion in relationship to the rest of Lucretia's features.

4. How is light used in this painting?

Rembrandt often uses light to highlight the faces

In *The City of God,* Augustine often uses allegory in his interpretations of Scriptures. In XV.26 he compares the shape and proportions of Noah's Ark to those of the body of Jesus Christ. The Ark has long been seen an allegory of the Church (a place of refuge from the deluge of the world). As one enters the Ark through the door in its side, so we enter the Church through Christ's side; when Jesus' side was pierced with a spear, both blood and water spilled out. Augustine saw these as representing Eucharist and Baptism, through which believers are initiated into the Church.



of his characters. This is an exceptional example of that technique. Against the dark background, the light really draws Lucretia into the foreground. Rembrandt is also a master of using light to create depth. Lucretia appears three-dimensional in large part because of Rembrandt's excellent use of light to create contrast and depth.

5. What do you think St. Augustine might say about this painting? Would he approve of it? Would he be critical of it? Explain.

St. Augustine went to great lengths to point out that Lucretia's act is a violation of God's divine law. In essence, Lucretia put human law above divine law. And this is precisely what St. Augustine believes the city of man is constantly pursuing—the human good over the divine. It is likely that St. Augustine, like Plato before him, would have thought that the painting is too sympathetic in its treatment of Lucretia. We, as viewers, are drawn to sympathize with Lucretia's act. The arts, according to both Plato and Augustine, are so dangerous because of their affective power. They have the power to move us, and in moving our emotions, to change our minds (often subtly, without deliberation). It is possible that St. Augustine would think that in making the viewer sympathize with Lucretia, Rembrandt is inviting the viewer to sympathize with an act that is, on Christian moral principles, morally illicit.

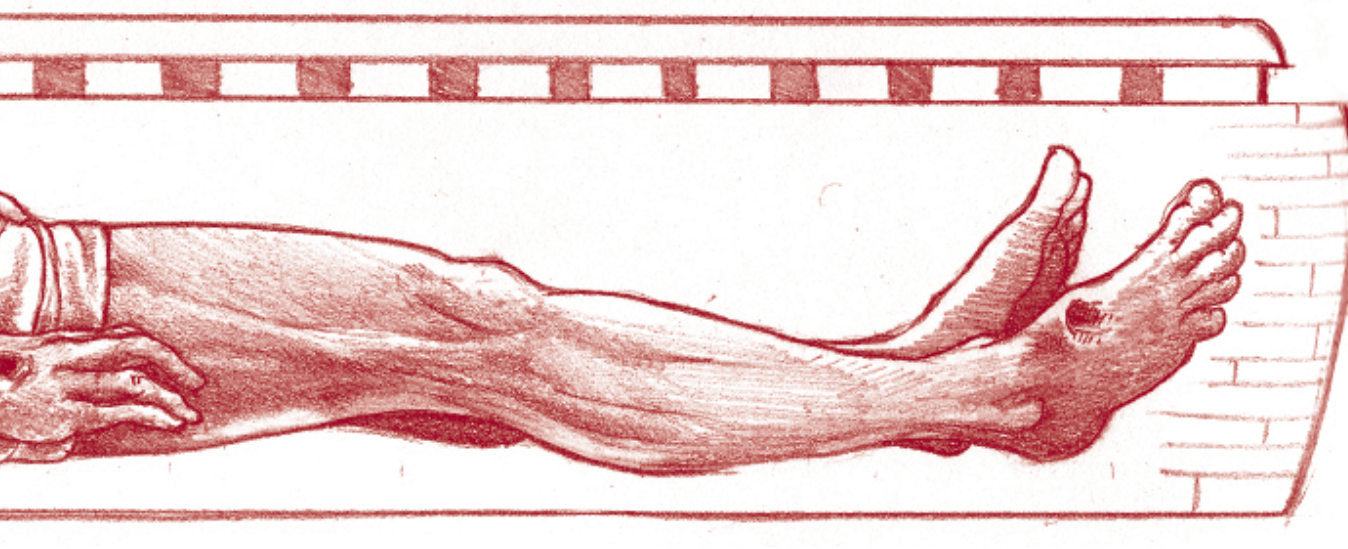
Our next session will be a student-led discussion. As you are reading the following assignment, you should write down at least three questions from the text dealing with the issue listed below. These questions will be turned in to the teacher and will be used in classroom discussion. To get full credit for these Text Analysis questions, you must create a question that is connected to the reading and to the issue that is the focus of our discussion; you must also answer the question correctly (and include a page or line reference at the end); and your question must be one that invites discussion and debate ("why" questions are excellent; questions that can be answered by "yes" or "no" are to be avoided).

You should also provide two Cultural Analysis and two Biblical Analysis questions. Cultural Analysis questions ask how our culture views the issue we are discussing. Biblical Analysis questions ask what the Bible says concerning this issue. Again, to get full credit for each question, you must create questions connected to the issue we are studying, answer each question correctly, and create questions that encourage and invite discussion and exploration. For an example of each type of question and answer, refer to the examples provided in the next session.

If you are working alone, after creating your questions and answers, have your parent or tutor check over them. Also, if possible, share them with your family at the dinner table, helping them understand why the issue is important, how the issue arises in your reading, how its importance is still evident in our culture, and how understanding this issue might change the way you and your family should think and live.

Issue

Does God providentially rule all things?



READING ASSIGNMENT:
The City of God, Book V, chaps. 8–26

SESSION IV: STUDENT-LED DISCUSSION

The City of God, Book V, chaps. 8–26

A Question to Consider

Does God providentially rule all things?

According to Scripture, God rules all things by His own perfect counsel and according to the dictates of His sovereign will. In the Bible, God is presented as the supreme and omnipotent sovereign. This picture of God as sovereign King is articulated in many places:

> "O LORD God of our fathers, are You not God in heaven, and do You not rule over all the kingdoms of the nations, and in Your hand is there not power and might, so that no one is able to withstand You?" (II Chron. 20:6)
>
> "Your kingdom is an everlasting kingdom, / And Your dominion endures throughout all generations" (Psalm 145:13).
>
> "He makes the plans of the peoples of no effect. / The counsel of the LORD stands forever, / The plans of His heart to all generation." (Psalm 33:10-11).
>
> "In Him also we have obtained an inheritance, being predestined according to the purpose of Him who works all things according to the counsel of His will" (Eph. 1:11).

Summarizing this biblical perspective, the Westminster Confession says the following in chapter V: "God the great Creator of all things does uphold, direct, dispose, and govern all creatures, actions, and things, from the greatest even to the least, by His most wise and holy providence, according to His infallible foreknowledge, and the free and immutable counsel of His own will, to the praise of the glory of His wisdom, power, justice, goodness, and mercy."

Students should read and consider the example questions below that are connected to the Question to Consider above. Last session's assignment was to prepare three questions and answers for the Text Analysis section and two additional questions and answers for both the Cultural and Biblical Analysis sections below.

Text Analysis

Example: Is God's providential rule manifest in the created order of things?

Answer: In V.11, Augustine says that God's providential ordering of all things can be seen in the beautiful harmony that the created order manifests. God not only created all things, but he gave them their particular characteristics and the particular order that is proper to their natures. The manifold harmony of all things is evidence that it is God who rules things by his providence.

Cultural Analysis

Example: In what ways do we see our culture rejecting the idea of God's providential control of all things?

Answer: Our culture increasingly believes that chance governs all things. This means we do not view the heavens as created and sustained by an intelligent will, but as created and sustained by a blind, unintelligent mechanism. This places us at odds with the psalmist, who tells us in Psalm 19 that the heavens declare the glory of God. It also means that we are actively suppressing the truth in wickedness, because, as Paul tells us in Romans 1, "For since the creation of the world His invisible attributes are clearly seen, being understood by the things that are made, even His eternal power and Godhead, so that they are without excuse" (Rom. 1:20).

Biblical Analysis

Example: What do the following Scriptures tell us about the relationship between God and creation: Col. 1:16–17; Heb. 1:3; Rom. 1:20; and Psalm 19:1–6?

Answer: These Scriptures demonstrate an active relationship between God and His creation. Moreover, these Scriptures tell us that creation is a vehicle of revelation—it tells us something about the creator. Traditionally, Protestants have viewed this kind of revelation as "general revelation." This is the revelation that God has given to all men and through which all men are condemned (even those men to whom the words of the gospel message have not been preached). It is contrasted with the "special revelation" God has given to humanity in sacred Scripture.

Summa

Write an essay or discuss this question, integrating what you have learned from the material above.

Carefully reread Book V, chapter 10. Reflect upon Augustine's view of the relationship between God's will and our own human wills. In a short essay, answer the following question: Does the fact that God rules all things by His providence remove the reality of human responsibility?

Augustine argues that it is possible to affirm both God's sovereignty and human responsibility. He does so by suggesting that it is by God's own will that human wills receive their power. The paradox is interesting. It is by God's own help that we receive the power to have freedom. It is important to understand, however, that Augustine's conception of freedom is quite different than the modern conception of freedom. For Augustine, the will is only "free" when it is ruled by God. In other words, he thinks of freedom as a form of righteous subjection. This follows many of the pictures of the self that we have in the New Testament. For instance, Jesus says the following: "He who finds his life will lose it, and he who loses his life for My sake will find it" (Matt. 10:39). Another interesting feature of this view is that freedom is something acquired only "in God." In other words, freedom is not the property of the will, but it is a property of God's action upon the will. We can see this paradox beautifully expressed in the following Scripture: ". . . work out your own salvation with fear and trembling; for it is God who works in you both to will and to do for His good pleasure" (Phil. 2:12b–13). True freedom is found, then, when we submit ourselves to God's will. It is in God that we become selves—we are and have nothing on our own.

Reading Assignment:
The City of God, Book VIII

Session V: Recitation

The City of God, Books I, IV, V, VIII

Comprehension Questions

Answer the following questions for factual recall:

1. According to Augustine, why do Christians truly lose nothing when they lose temporal goods?

According to Augustine, the Christian stores up for himself not treasures on earth ("where moth and rust destroy"), but treasures in heaven. In the heavenly reward, nothing could possibly be missing or lost (I.10).

2. Why is it so ungrateful for the Romans to cast aspersions on Christ and His followers after the sacking of Rome by the Goths?

It is so ungrateful because God, in His clemency, allowed Romans to find sanctuary in Christian churches or by calling themselves Christians (even if this wasn't the case). They were, thus, allowed to hide behind the protection of Christianity. It is important to note that many Goths had converted to Christianity and thus were willing to show some grace to Christians (I.34).

3. With regard to the issue of God's sovereignty, Augustine says that we "faithfully and sincerely confess both." What is the "both" we faithfully and sincerely confess?

Augustine says that we, as Christians, must affirm both (a) God's prescience (foreknowledge) and providential rule of all things and (b) the reality of the human will (V.10).

4. In Book V Augustine argues that the righteous do not seek human praise. Why is that?

Augustine says that the righteous glory not in themselves but in God. He refers to John 5:44 to underscore this point: "How can you believe, who receive honor from one another, and do not seek the honor that comes from the only God?" (V.14)

5. According to Augustine, why did God grant prosperity to Constantine?

Augustine argues that Constantine was not a worshipper of demons, but of the one true God. Therefore, God gave to him the honor of founding a city (Constantinople) and the power to hold and defend the Roman world during a long reign (V.25).

6. According to Augustine, with which philosophical school especially is it worthwhile to engage in theological discussions concerning the nature of God (because their opinions are to be preferred above those of all other philosophical schools)?

Augustine argues that the Platonic school is that school with whom he finds it worthwhile to engage in matters of theology (VIII.5).

7. According to Augustine, Plato viewed God in a manner consistent with the name of God given to Moses (Ex. 3:14). What legend does he reject that would account for Plato's apparent agreement with Christian theology on a number of significant points?

There was a legend that Plato had, on a journey to Egypt, either travelled to Israel and heard the prophet Jeremiah, or read the Hebrew Scriptures. Augustine rejects this on account of the incorrect dating it would presume (VIII.11).

READING ASSIGNMENT:
The City of God, Book XI

SESSION VI: ACTIVITY

The City of God, XI.1

Short Essay

This session is a writing assignment. Remember, quality counts more than quantity. You should write no more than 1,000 words, either typing or writing legibly on one side of a sheet of paper. You will lose points for writing more than this. You will be allowed to turn in your writing three times. The first and second times you turn it in, your teacher will grade it by editing your work. This is done by marking problem areas and making suggestions for improvement. You should take these suggestions into consideration as you revise your assignment. Only the grade on your final submission will be recorded. Your grade will be based on the following criteria: 25 points for grammar, 25 points for content accuracy—historical, theological, etc.; 25 points for logic—does this make sense and is it structured well?; 25 points for rhetoric—is it a joy to read?

Augustine uses the following Scriptures (among others) to make reference to the biblical concept of a City of God: Psalm 87:3, 48:1, and 46:4. As Christians, we are ultimately citizens of two cities. We are citizens of the earthly "cities" we inhabit (here, "city" really means something like "nation"). And we are, of course, citizens of the heavenly city. Our true citizenship is in heaven. However, we are forced to live on this earth as pilgrims, as "strangers and sojourners" (Eph. 2:19). Because of this, we live in an interesting state that Erich Voegelin calls the *metaxy* (a state of in-betweenness). We live in a tension between the *already* (the work that God has done and is doing in our lives) and the *not-yet* (the work that will only come to fruition as God works in the future to bring us to final redemption and glory). We are already citizens of the City of God. Yet we await the complete eschatological fulfillment of the kingdom—when there will be no more crying or pain, because the old order of things will have passed away (Rev. 21:4). In this essay, write about the pilgrim character of the life of a Christian. In seeking inspiration for your essay consider the following questions:

1. Is it sinful to expect great joy in this life? Or, does God want us to have joy even in the here-and-now?
2. Even though we are awaiting the final consummation of all things, in what sense has that consummation already taken place?
3. In Galatians 4:26, Paul refers to the "Jerusalem that is above." As Christians, our citizenship is in that city—even now. Moreover, Christ rules over all earthly cities. However, even though Christ rules as king over all, his absolute rule is not yet fully manifest. What responsibilities do Christians have to unjust rulers if they are living as citizens under their rule?

Your essay should be between 800–1,000 words.

Christ came not simply to give life, but to give us the "abundant life" (John 10:10). This means that the Christian life should be permeated by joy, even in the midst of sorrow. Christianity is, borrowing from Dante, a divine comedy. This means that although Christians often suffer terribly living under unjust rulers and tyrants, nevertheless, they can have joy. Hope is one of the three theological virtues. Because Christianity is not a tragedy but a divine comedy, Christians know that their sufferings in this life will ultimately be transformed into joy in the next life. We live by faith and hope, waiting in anticipation for the consummation of all things, when the "love which moves the heavens" will rule completely and without rival in our hearts. While Christians are awaiting the final consummation of all things, we have been given a great commission. We have been given the responsibility to announce the "already" aspect of the gospel. The first Christians were profoundly aware of this responsibility when they refused to say "Caesar is lord" because they recognized that Jesus is the Christ—the true King and Lord of all things. They knew that the Resurrection signified that God has placed all things under his feet. Even though Christ reigns even now, it is also true that many do not yet recognize His rule. That is the "not yet" aspect of the gospel. Christians experiencing terrible persecution are profoundly and deeply aware of the tension between the "already" and the "not yet." And yet, they have hope because they know that Christ is already

King, and that they have a citizenship in the heavenly Jerusalem. We can see the tension between the already and the not yet perfectly articulated in the first chapter of First Peter. To Christians suffering under the persecution of Nero, Peter wrote the following: "In this you greatly rejoice, though now for a little while, if need be, you have been grieved by various trials, that the genuineness of your faith, being much more precious than gold that perishes, though it is tested by fire, may be found to praise, honor, and glory at the revelation of Jesus Christ, whom having not seen you love. Though now you do not see Him, yet believing, you rejoice with joy inexpressible and full of glory, receiving the end of your faith—the salvation of your souls" (1:6-9). How can Christians living under such terrible persecution have hope? How can they know that Christianity is a divine comedy and not a tragedy? First Peter gives us the following answer: "Blessed be the God and Father of our Lord Jesus Christ, who according to His abundant mercy has begotten us again to a living hope through the resurrection of Jesus Christ from the dead, to an inheritance incorruptible and undefiled and that does not fade away, reserved in heaven for you, who are kept by the power of God through faith for salvation ready to be revealed in the last time" (1:3–5). This "living hope" is based upon Christ, the "firstfruits," who has been raised from the dead. He keeps our inheritance in heaven, and it is an inheritance that cannot perish. It is upon this basis that Christians suffering under Nero's persecution could know that Christianity is a divine comedy.

Reading Assignment:
The City of God, Book XII

Session VII: Writing

The City of God, Book XII, chap. 27

Progymnasmata: Chreia

This session is a writing assignment. Remember, quality counts more than quantity. You should write no more than 1,000 words, either typing or writing legibly on one side of a sheet of paper. You will lose points for writing more than this. You will be allowed to turn in your writing three times. The first and second times you turn it in, your teacher will grade it by editing your work. This is done by marking problem areas and making suggestions for improvement. You should take these suggestions into consideration as you revise your assignment. Only the grade on your final submission will be recorded. Your grade will be based on the following criteria: 25 points for grammar, 25 points for content accuracy—historical, theological, etc.; 25 points for logic—does this make sense and is it structured well?; 25 points for rhetoric—is it a joy to read?

What is a Chreia? A Chreia is an ancient rhetorical form used to examine and unfold a wise saying or deed. It is an excellent way to explore the depths of riches in a pithy quotation. The French have a phrase *le juste mots*—which means saying the perfect wise saying. Sometimes great sayings are very compact and use just the right words. But the saying might be profound enough that it cannot be appreciated without exploring it in greater detail. The Chreia is an excellent vehicle for exploring a profound saying.

A typical Chreia is composed of the following eight parts:

1. Panegyric: Praise of the speaker
2. Paraphrastic: Retelling the saying in your own words.
3. From the Cause: Explaining what caused the person to say what he did.
4. From the Contrary: Explaining what would happen if the opposite of the saying or action would occur.
5. Analogy: Likening the saying or action to something else, usually something more concrete and easier for people to understand (e.g. education is like a farmer planting his crops in hope of the harvest). It has to be general and not pointed at one specific person.
6. Example: Likening the saying or action to a saying or action of another person.
7. Testimony of the Ancients: Quoting a sage person from the past who testifies to this same truth.
8. Epilogue: Summing up the Chreia.

In this writing assignment you will do the following parts: 1, 2, 4, 5, 7, 8 (omit 3 and 6). If you desire, you may do all eight. A typical Chreia is not long-winded. Each of the sections is very brief and to the point.

Assignment

Write your own Chreia using the six parts listed above. Remember to keep it concise. When you are finished, read it out loud to your class (or your parents and siblings). A good Chreia will do two things: (a) it will help

the audience understand the quotation and (b) it will make the audience want to read more from the author you've quoted.

For the Chreia, use the following quotation from Book XII, chapter 27 of *The City of God*: "For there is nothing so social by nature, so unsocial by its corruption, as [the human] race."

The following famous example of a Chreia is taken from Aphthonius. The quote the Chreia is based upon is from Isocrates: "The root of education is **bitter**, but sweet are its fruits."

PANEGYRIC: It is fitting that Isocrates should be admired for his art, which gained for him an illustrious reputation. Just what it was, he demonstrated by practice, and he made the art famous; he was not made famous by it. It would take too long a time to go into all the ways in which he benefitted humanity, whether he was phrasing laws for rulers on the one hand or advising individuals on the other, but we may examine his wise remark on education.

PARAPHRASTIC: The lover of learning, he says, is beset with difficulties at the beginning, but these eventually end as advantages. That is what he so wisely said, and we shall wonder at it as follows.

FROM THE CAUSE: The lovers of learning search out the leaders in education, to approach whom is fearful and to desert whom is folly. Fear waits upon the boys, both in the present and in the future. After the teachers come the attendants, fearful to look at and dreadful when angered. Further, the fear is as swift as the misdeed and, after fear, comes the punishment. Indeed, they punish the faults of the boys, but they consider the good qualities only fit and proper. The fathers are even more harsh than the attendants in choosing the streets, enjoining the boys to go straight along them, and being suspicious of the marketplace. If there has been need of punishment, however, they do not understand the true nature of it, but the youth approaching manhood is invested with good character through these trials.

FROM THE CONTRARY: If anyone, on the other hand, should flee from the teachers out of fear of these things, or if he should run away from his parents, or if he should turn away from the attendants, he has completely deprived himself of their teaching, and he has lost an education along with the fear. All these considerations influence the saying of Isocrates that the root of learning is bitter.

ANALOGY: For just as the tillers of the soil throw down the seeds of the earth with hardship and then gather in a greater harvest, in like manner those seeking after an education finally win by toil the subsequent renown.

EXAMPLE: Let me call to mind the life of Demosthenes; in one respect, it was more beset with hardships than that of any other rhetor but, from another point of view, his life came to be more glorious than any other. For he was so preeminent in his zeal that the adornment was often taken from his head, since the best adornment stems from virtue. Moreover, he devoted to his labors those energies that others squander on pleasures.

TESTIMONY OF THE ANCIENTS: Consequently, there is reason to marvel at Hesiod's saying that the road to virtue is hard, but easy it is to traverse the heights. For that which Hesiod terms a road, Isocrates calls a root; in different terms, both are conveying the same idea.

EPILOGUE: In regard to these things, there is reason for those looking back on Isocrates to marvel at him for having expressed himself so beautifully on the subject of education.[3]

READING ASSIGNMENT:
The City of God, Book XIII

SESSION VIII: ACTIVITY

The City of God, XIII.20, 22

Debate

USING THE RULES BELOW, DEBATE THE FOLLOWING QUESTION:

After the resurrection, will our bodies resemble enough the bodies we had on earth so that we might recognize by their physical appearance those whom we knew on earth?

Rules

FOR A SCHOOL SETTING

- Turn the students' chairs so that each team is facing the other.
- Each side will speak for no more than two minutes before letting the other side speak.
- The teacher will make sure that during the course of the debate everyone speaks, which may involve calling on quieter students.
- The teacher will give one point for every helpful comment given; two points will be given if what the student says is particularly insightful or if the student points out a logical fallacy the other team has committed.
- One point will be taken away if any student speaks out of turn. Though the students must remain quiet, they will be permitted to communicate through

written notes to help them consult during the debate.
- Remember that reasons are required. A statement without a reason is an opinion and does not contribute to your side.
- If you intend to have a formal debate (with opening statements, closing statements, rebuttals, etc.), then the students will need to determine who will speak when. After each side is prepared, determine who will go first. Then proceed with the debate.

FOR A HOMESCHOOL SETTING:

If more than one student is doing this reading, follow the rules above, but move back and forth between the students representing the different points of view. If there is only one student, you could: (a) meet with someone in your area to have your own debate or (b) have Mom or Dad represent the opposite side of the debate. Instead, you may have the student represent both sides of the debate. Give him a short time for looking over notes between presentations (you should also allow longer than two minutes in this option because there is no need for back-and-forth examination). As another alternative, the student may write out what he would say as a "position paper" for the debate.

Points to consider for the side suggesting that we will recognize one another by our resurrected bodies:

—Christ was recognized by the disciples in His resurrected body as the man whom they knew prior to the Resurrection.

—Christ's resurrected body was a physical body (He ate with the disciples and allowed His wounds to be touched). There was continuity between His physical body before the Resurrection and His resurrected body.

—Our bodies are not extraneous to us, but somehow essential. The Bible never suggests that we are embodied creatures possessing embodied souls—why should we believe that our actual bodies will not be the bodies we have when we are resurrected?

Points to consider for the side suggesting that we will not recognize one another by our resurrected bodies:

—Clearly those born with terrible disfiguring deformities will not have those deformities. Assuming that the disfigurement was bad enough, certainly we won't recognize disfigured people by their disfigurements—they will have new bodies incomparably different than their disfigured bodies.

—Aborted or miscarried babies obviously couldn't be recognized by their bodies. Therefore, we will not need to recognize one another by our physical bodies.

—The Bible says we do not yet know what we will be like when we are resurrected. Therefore, this suggests we will not be recognized by our earthly bodies.

The next session will be a student-led discussion. Students will be creating their own questions concerning the issue of the session. Students should create three Text Analysis questions, two Cultural Analysis questions, and two Biblical Analysis questions. For more detailed instructions, please see Session IV.

Issue

What does it mean to say that Adam was our "federal head"?

READING ASSIGNMENT:
The City of God, Book XIV, chaps. 1–17

SESSION IX: STUDENT-LED DISCUSSION

The City of God, Book XIV, chaps. 1–17

A Question to Consider

What does it mean to say that Adam was our "federal head"?

This is a theological claim about two things: the nature of the Fall and the nature of redemption. The Fall was not, against the Pelagian view, merely the fall of Adam. The Fall was both the fall of Adam and the fall of the whole human race. This is very clearly stated in the fifth chapter of Romans (vv. 12–21). Paul makes it very clear that although the sin of Adam brought about condemnation for all men, the very structure that brings us condemnation also brings us life. For, not only is Adam our federal head, but Christ (the second Adam) is also our federal head. This dual aspect of the principle of federal headship is beautifully expressed in the following passage from Romans 5: "(. . . For if by the one man's offense death reigned through the one, much more those who receive abundance of grace and of the gift of righteousness will reign in

life through the One, Jesus Christ.) Therefore, as through one man's offense judgment came to all men, resulting in condemnation, even so through one Man's righteous act the free gift came to all men, resulting in justification of life. For as by one man's disobedience many were made sinners, so also by one Man's obedience many will be made righteous" (vv. 17–19). Just as Adam was the head of the race, so too Christ is the head of the Church, and by adoption Christians are members of the kingdom of the second Adam. We also can see the principle of federal headship manifested in the "in Christ" or "in Him" language of the New Testament. Ephesians and Colossians especially employ this language. The following Scriptures nicely illustrate the "in Him" picture of federal headship:

"For in Him dwells all the fullness of the Godhead bodily; and you are complete in Him, who is the head of all principality and power. In Him you were also circumcised with the circumcision made without hands, by putting off the body of the sins of the flesh, by the circumcision of Christ, buried with Him in baptism, in which you also were raised with Him through faith in the working of God, who raised Him from the dead" (Col. 2:9–12).

"In Him we have redemption through His blood, the forgiveness of sins, according to the riches of His grace which He made to abound toward us in all wisdom and prudence, having made known to us the mystery of His will, according to His good pleasure which He purposed in Himself, that in the dispensation of the fullness of the times He might gather together in one all things in Christ, both which are in heaven and which are on earth—in Him. In Him also we have obtained an inheritance, being predestined according to the purpose of Him who works all things according to the counsel of His will, that we who first trusted in Christ should be to the praise of His glory" (Eph. 1:7–12).

Students should read and consider the example questions below that are connected to the Question to Consider above. Last session's assignment was to prepare three questions and answers for the Text Analysis section and two additional questions and answers for both the Cultural Analysis and Biblical Analysis sections below.

Text Analysis

Example: In XIV.4 what does Augustine say is the difference between living according to man and living according to God?

Answer: Augustine distinguishes between the two by referring again to the "two cities" thesis. He says that those who are only citizens of the city of man live "according to the flesh." In other words, they are carnal. This means they live only according to man, not according to God. We can see this thinking expressed in the image that Jesus gives us in John 15: the vine and the branches. There Jesus suggests that we are branches. As branches, we have no life on our own. When we try to live on our own, we are like branches separated from the vine—we wither and die. When we are connected to the vine, we have life (and, as Jesus says, we can produce fruit). To live a life "according to the flesh" is to attempt to live a life apart from God. This is echoed in one of the most famous chapters in the whole book, XIV.28: "Accordingly, two cities have been formed by two loves: the earthly by the love of self, even to the contempt of God; the heavenly by the love of God, even to the contempt of self."

Cultural Analysis

Example: In XIV.21–22 Augustine introduces the problem of concupiscence (manifest especially in lust). He suggests that sin brings with it disordered desire. This disordered desire is something we must especially watch out for because it makes the "flesh lust against the spirit" (Gal. 5:17). What does our culture think about the dangers of lust?

Answer: Our culture encourages us to feed our desires, and not to learn how to control them. There are many instances of this in popular culture. Films like *The Bridges of Madison County* and *The English Patient* suggest that the Christian view of marriage represses our deepest desires. In this way, they suggest that there is deep and profound happiness to be found in lust—in allowing the flesh, which lusts against the spirit, to find its satisfaction even if such satisfaction involves fornication or adultery. We can also see this idea of feeding our carnal or fallen desires in revenge movies (which encourage us to find satisfaction by our rage being satiated), in teenage coming-of-age movies (which encourage teens to indulge and feed the overly dramatic quality of their adolescence), and in horror films (which exist primarily to excite us by the fascination of evil).

Biblical Analysis

Example: Carefully read the fifteenth chapter of John's Gospel. Reflect upon the relationship between the

analogy and the idea of federal headship. What does the analogy tell us about federal headship?

Answer: The biology of the analogy is simple. Just as a branch has no life on its own, so also we have no life on our own. Without Adam, the human race would not have been able to get going. It needs a founder—a "father." But Adam's sin made him cut off from the source of life (this is the theological significance of the expulsion from Eden). But with the second Adam, the capacity to have life is restored. As head of a new humanity (a restored and redeemed humanity), we can have life. But, as the analogy suggests, that life is only to be found by remaining attached to the vine. This tells us that Christ is the source of our life. The connection to the idea of headship is unmistakable: by being connected to Christ, our federal head, we have life because *He is life.*

Summa

Write an essay or discuss this question, integrating what you have learned from the material above.

How might you respond to someone who says that the concept of "original sin" is unjust?

In Romans 5 Paul makes it clear that it is not an either/or, but a both/and. Original sin involves both our connection to Adam's sin (we are born sinners), and our continuation in that sin (we resist returning to God by reveling in and enjoying our sin). More importantly, though, is the beautiful consequence of federal headship. By federal headship we are condemned. But it is also by federal headship we are saved. What is sauce for the goose is sauce for the gander. In other words, if we reject the principle of federal headship, we also reject the gratuitous, excessive grace of salvation. Moreover, it is in this that we see the extravagant mercy of God. He was not willing to remain aloof from our problem. Instead, He saw us in our state of misery and saw fit to do something about it. He sent His son to become our federal head. And, most importantly, He sent his son to be our federal head *as a sacrifice.* Christ took upon Himself not only our nature, but on the cross He took upon Himself our sin. In the principle of federal headship, then, we see the mercy and deep love of God. This is why Augustine views the Fall as a felix culpa or "happy fault." Through the Fall something even more glorious is born—we see the prodigious love of the Father and are offered an inheritance that can never perish, spoil, or fade (1 Pet. 1:4).

Reading Assignment:
The City of God, Book XIV, chap. 28

Session X: Activity

The City of God, Book XIV, chap. 28

Two Cities Analysis

In Book XIV, chapter 28 (one of the most famous chapters of *The City of God*), Augustine distinguishes between the two cities. He bases the two cities on two distinct *loves.* First of all, write a brief paragraph summarizing the difference between the two cities as described in the chapter. Then compare two passages that Augustine quotes in the chapter: Romans 1:21–25 and 1 Corinthians 15:28. Here are your tasks in this exercise.

In your study of Romans 1:21–25, you should do the following:

a) Read the surrounding context: Romans 1:18–32.
b) List the consequences that come as a result of men "suppressing the truth in wickedness" (v. 18).
c) Explain the consequences of "exchanging the truth of God for a lie" (v. 25).
d) Establish the relationship between homosexuality and idolatry (vv. 24–28).
e) Suggest why this passage was chosen by Augustine to exemplify the city of man.

In your study of 1 Corinthians 15:28, you should do the following:

a) Read the surrounding context: 1 Cor. 15:12–33.
b) What results in everything being placed under the feet of Christ?
c) Contrast the central theme of this passage to the central theme of the passage you just studied in Romans.
d) Suggest why you think that Augustine may have chosen this passage to refer to exemplify the City of God.

According to Augustine, the city of man and the City of God can be ultimately distinguished by reference to two loves. The city of man is defined by the love of self, even to the point of contempt for God. The City of God is defined by love of God, even to the point of contempt of self.

Moreover, the two cities are defined by the type of glory they seek. The city of man glories in itself and therefore seeks glory from men. The City of God seeks to glorify God. For this reason, the city of man attempts to establish its own glory. The City of God knows that its glory comes from God alone. Ultimately, the city of man seeks to glorify itself and therefore rejects God. The City of God seeks to glorify God so that He might be "all in all" (1 Cor. 15:28).

READING ASSIGNMENT:
The City of God, Book XV, chaps. 1–14

SESSION XI: AESTHETICS

The City of God, Book XV, chaps. 1–14

Art Analysis

Like in Session III above, in this session you will get to know a piece of art related to our reading.

In this section we are going to look at a painting by the Venetian painter Titian. This painting is a mature work (Titian was in his mid-fifties when he painted *Cain and Abel*). Titian's style during the period in which he painted *Cain and Abel* has often been referred to as Italian Mannerism. However, Italian Mannerism is a style often excoriated by art critics as lacking creativity and as the harbinger that the explosive creative energy of the high Renaissance painters was on its last legs. Titian, however, seems to transcend some of the limitations of the Italian Mannerists. His works never seem to succumb to the gaudy and awkward use of color and the two-dimensional quality of the characters that are such a common feature of the Mannerists. For a comparison of Titian to the Mannerists by whom he purportedly was influenced, look at the work *The Deposition from the Cross* by Pontormo.

When we compare this work to Titian's *Cain and Abel,* I think you will see the *gravity* of Titian's work and the way in which Titian's work conveys life and movement (it looks less two-dimensional than Pontormo's). As you proceed in your analysis of Titian's painting, consider the "movement" and dynamic quality of the piece.

Cain and Abel by
Tiziano Vecellio (Titian)

Technical Analysis

1. Describe the scene in *Cain and Abel.*

Cain, who appears to be the stronger of the brothers, has already broken open the head of the helpless Abel. However, he continues to attack his brother in an obvious state of frenzied rage. Cain appears to be kicking his brother off the side of a cliff. Abel is helplessly trying to shield himself from the blows.

2. How is light used in this work?

The light divides the subjects of the painting into guilty and innocent. The darkness behind Cain obviously reflects the monstrous nature of his fratricide. Moreover, Cain's face is obscured in darkness. This suggests that his actions are hidden in a cloud of rage—that his anger literally makes him faceless and one with whom no appeal is possible.

3. How is color used in this work?

The brightest color in the painting is the red that we see

oozing out of Abel's head. We are drawn to the wound, and therefore to the "innocent blood" that will later cry out from the ground speaking of Cain's guilt. The other colors suggest the darkness of the theme. Although Titian was often praised for his vibrant use of color, the restraint in this painting is appropriate given the subject matter.

4. How does Titian's style create "movement" and "energy"?

The flowing quality of the lines suggests movement. Unlike the Pontormo painting (which is very two-dimensional), the fluidity of the lines in Titian's *Cain and Abel* creates movement and energy.

Subject and Content Analysis

1. The darkness behind Cain is coming, in part, from smoke. There is also a fire in view just behind Cain's calf. What do you think the fire and smoke suggest? In other words, how are they related to the theme of the work?

The fire and smoke are likely from an altar of sacrifice, reminding us that the occasion for Cain killing Abel was God's rejection of Cain's offering and His acceptance of Abel's. If so, the acceptable smoke of Abel's sacrifice is turned into darkness by Cain's jealousy. However understood, the darkness of the smoke certainly suggests Cain's rage. The smoke creates an interesting diagonal effect, dividing Cain and Abel on a diagonal across the painting. It also divides the light of the painting.

2. What is the significance of the perspective of the painting? The viewer seems to see things from below.

This does two things. It makes us see things from the perspective of Abel. This causes us to sympathize with him. It also gives Cain a particularly ominous stature. The perspective makes us feel Cain bearing down upon Abel.

Reading Assignment:
The City of God, Book XV, chaps. 18–27

The Deposition from the Cross
by Italian Mannerist painter
Jacopo Pontormo (1494–1557)

Chart 1: **WORLDVIEW ANALYSIS OF SCRIPTURE VS. CLASSICAL PHILOSOPHICAL OPINION**

	SCRIPTURE	GRECO-ROMAN PHILOSOPHICAL TRADITION
Reason	Human reason has been—like all other aspects of our nature—seriously affected by sin. However, this affects human beings in a unique manner. Unlike animals, we are created in the image of God. Because of this we not only have the capacity to know the truth, we also have the capacity to suppress it. The Scriptures tell us we "suppress the truth in wickedness" (Rom. 1:18). Ignorance is not the problem, sin is. Therefore, God saw fit to correct the ignorance of men by revealing truth to them in sacred Scripture. Moreover, he sent the *Logos*, His Son, as the Truth incarnate. His Son, then, sent the Spirit as the guarantor who confirms the truth of the gospel in our minds and hearts.	There are two dominant views of reason in the Greco-Roman tradition. 1) On one view, the gods grant to the poets the capacity to see what ordinary mortals can not. This comes about through the *enthousiamos* (inspiration) wrought by the Muses. The Muses grant to the poet the capacity to see beyond the limited scope of human reason. 2) On the other view (the philosophical view), human reason can discover the structure of reality and from that discovery build a profoundly accurate edifice of human knowledge. However, to do this it must correctly discover the basic structure of reality. Each school within the Greco-Roman tradition has its own method for discovering the structure of reality. And as Augustine notes, the problem with the Greco-Roman philosophical tradition is that there is profound disagreement. Not having divine illumination, the philosophical schools cannot get past the problem of sin.
God	God is Triune: three persons united in one Godhead. Summarizing the biblical view, Athanasius puts the matter as follows: ". . . in this Trinity none is afore or after Other, None is greater or less than Another, but the whole Three Persons are Co-eternal together, and Co-equal. So that in all things, as is aforesaid, the Unity in Trinity, and the Trinity in Unity, is to be worshipped. He therefore that will be saved, must thus think of the Trinity" (The Athanasian Creed).	There is no agreement among the Greco-Roman philosophical schools on the nature of God (or the gods). The Stoics, for instance, are pantheists, believing God to be immanent, not transcendent. The Stoic god is also a "body." They also believed in lesser deities. The Epicureans believe in gods, but they believe they don't really have any power over human affairs. Unlike the Stoics, they didn't believe in a relationship between the divine and the affairs of the world. The closer one looks at the different philosophical traditions, the more one finds how little they agree on God (or the gods).

Chart 1: **WORLDVIEW ANALYSIS** *continued*

Moral Law	For the Scriptures, the moral law is given to man first in the Old Covenant law. This law can be divided into three basic components: moral law, civil law, and ceremonial law. Christ's completion of the covenant means that the Old Testament law is summed up in Christ, who is the end or fulfillment of the law: "Do not think that I have come to abolish the Law or the Prophets; I have not come to abolish them but to fulfill them" (Matt. 5:17). The moral law is summed up in the following: He answered: "'Love the Lord your God with all your heart and with all your soul and with all your strength and with all your mind'; and, 'Love your neighbor as yourself'" (Luke 10:27).	This is another area where there isn't consistent agreement. For instance, the ancient Greco-Roman tradition focuses upon virtue. However, what constitutes virtue is not something about which the philosophical traditions agree. The Greek philosophers tended to view virtue as having to do with the contemplative life. The Roman schools, however, focus much more upon the active life. But even the apparent agreement between the schools reveals, upon much closer analysis, profound disagreement. For instance, the Epicureans taught that the best life involves *ataraxia*, that is, freedom from disturbance. They shunned the "active" life—especially a life of politics. The Stoics, on the other hand, recognized a fundamental responsibility to participate in the surrounding world. A virtuous life is necessarily a full life in the context of the *polis*. (Cicero is a great example of Stoic virtue.)

Session XII: Activity

The City of God, Book XV, chap. 5

Close Textual Analysis

Sometimes it is extremely important to analyze a section of literature with extreme care. In the Scriptures we are told to meditate upon God's law (Ps. 119:15). Understanding important passages often entails achieving a heightened level of attentiveness. In this lesson you are going to reflect deeply upon one of the most important chapters in *The City of God*. Your challenge: to be very, very attentive and to think *reflectively*. This kind of thinking is not easy, so you will be prompted to do so with some aids provided below.

The passage on which you are going to reflect is chapter 5 of Book XV of *The City of God*. Read through the passage very carefully. Once you've read through the passage, read through it again. Take about a five-minute break. Finally, read the passage a third time. Augustine was a great master of metaphor, simile, and analogy. The whole book is, obviously, based upon an analogy: the "two cities" analogy. Now that you've read and reflected upon the passage, you are going to do an invaluable exercise—you are going to ask and answer questions that *you* are going to raise. Write down five questions with their answers. Remember, those who are the most attentive always ask the best questions.

Instructions for a homeschool environment: have a sibling (who is old enough) or a parent read through the chapter. Use the questions to challenge him or her—to see how well they've reflected upon the chapter. You get to be the teacher!

Instructions for a school environment: have the students each take two of their favorite questions. Have each student read his two questions aloud and have the other students answer the questions asked by each student.

Here are some sample questions:

Question: To whom is the founder of the first earthly city compared? In what way is the first founder different than the latter founder?

Answer: Romulus, the founder of the Roman Republic. The first founder (Cain) is at war with a righteous brother. The second founder (Romulus) is at war with a pagan brother (Remus).

Question: What is the difference between the quarrel between Cain and Abel and the quarrel between Romulus and Remus?

Answer: The quarrel between Cain and Abel represents the quarrel between the two cities—the City of God and the city of man. The quarrel between Romulus and Remus shows how the city of man is divided against itself.

READING ASSIGNMENT:
The City of God, Book XVIII, chaps. 1–29

Michelangelo painted five sibyls on the ceiling of the Sistene Chapel. Here is his depiction of the Delphic sibyl, gazing into the future.

SESSION XIII: ACTIVITY

The City of God, Book XVIII, chap. 23

The Sibyls Research Project

In XVIII.23 Augustine speaks about the Erythraean sibyl. A man named Flaccianus produced a Greek manuscript purported to be prophecies of the Erythraean sibyl. In one of the passages, he located an acrostic spelling out the following: IESOUS XREISTOS THEOU UIOS SOTER. The first letters of this acrostic themselves form the famous ιχθυς. This symbol is interesting. It means "fish" in Greek, but it is also an acrostic for Jesus Christ God's Son Savior. The iota stands for "Jesus" (Iesus), the chi stands for "Christ" (Christos), the theta stands for "God" (Theou in the genitive, so it's possessive), the upsilon has a rough breathing mark and stands for "Son" (Uios), and finally the sigma stands for "Savior" (Soter). The sibyls have a long and interesting history in western thought. In short, they are prophetesses. There were considered to be many sibyls in many different places. For instances, there was a Delphic sibyl, who was distinct from the Delphic Oracle (the Pythian priestess who served Apollo). Michelangelo painted the Delphic sibyl on the ceiling of the Sistine Chapel.

In this research project, you should do the following:

1. Find out, in general, about the ancient sibyls. Do some general research on the sibyls, not considering particular sibyls.
2. Then, after you've done your general research, see what you can find out about the Erythraean sibyl that Augustine mentions in *The City of God*, XVIII.23.

Here are some ideas for research:

You will find general information on the sibyls by clicking Links 1 and 2 for this chapter at www.VeritasPress.com/OmniLinks.

You might also check some books on Greek and Roman religion and look in a good encyclopedia under the heading "sibyl." If you do look in books on Greek and Roman religion, look through the index and find the word "sibyl." Scan through the passages that deal with the sibyls. If you can, try to find information on the particular sibyl that Augustine mentions (the Erythraean sibyl). The three most famous sibyls were the Delphic, Cumaean, and the Erythraean. The Erythraean sibyl is the one that supposedly revealed to Alexander the Great his divine descent. You may be able to find some information on the Erythraean sibyl in this context.

Rubrics: After doing your research, write a brief one-page summary on the sibyls. Your paper should be

double-spaced and typed. Include a short bibliography at the end of your paper, citing any resources you used in your paper (or in helping you write your paper). If you have found particular research on the Erythraean sibyl, include that information in your summary.[4]

The sibyls were part of the Greek culture of "oracles." The word "sibyl" is from an ancient Greek word *sibylla,* meaning "prophetess." In the classical world, there were two very famous sibyls. For the Greeks, the most famous sibyl was the Erythraean sibyl. For the Romans, it became the Cumaean sibyl. For medieval Christians, the Cumaean sibyl came to signify God's preparation of the pagan world for the coming of Christ. This was because a famous passage in Virgil (the fourth of his *Ecologues*) was thought to contain a prophecy of the Virgin Birth (similar to the Isaiah 7:14 prophecy). In fact, there is strong evidence suggesting that for this reason, Dante has Virgil function as the guide for his pilgrim in the *Divine Comedy.* Like the Oracles at famous places (e.g., Delphi, as made famous in Plato's *Apology*), the sibyls were considered to have prophetic powers to foretell the future. However, like the Greek oracles, they often spoke in a very cryptic and esoteric manner.

Reading Assignment:
The City of God, Book XVIII, chaps. 30–54

Session XIV: Worldview Analysis

The City of God, Book XVIII, chaps. 30–54

Canon vs. Opinion

In this section you are going to fill out Chart 1. Part of the chart has been filled in for you. Your task will be to complete the rest using your knowledge of Scripture (you may use your Bible as an aid if necessary) and the knowledge you have of Ancient philosophy from your previous Omnibus classes and from the material you've read in the reading assignment. The completed chart will present a visual comparison of the Scriptural tradition and the Greco-Roman philosophical tradition in the categories of Reason, God, and Moral Law.

Reading Assignment:
The City of God, Book XIX, chaps. 1–18

Session XV: Writing

The City of God, Book XIX, chap. 17

Leaving the Great City

This session is a writing assignment. You will be allowed to turn in your writing three times. The first and second times you turn it in, your teacher will grade it by editing your work. This is done by marking problem areas and making suggestions for improvement. You should take these suggestions into consideration as you revise your assignment. Only the grade on your final submission will be recorded. Your grade will be based on the following criteria: 25 points for grammar, 25 points for content accuracy—historical, theological, etc.; 25 points for logic—does this make sense and is it structured well?; 25 points for rhetoric—is it a joy to read?

Chapter 17 of Book XIX is one of the most important chapters in *The City of God*. We have already seen that the two cities are governed by two loves. The City of God is governed by "love of God to the point of contempt of self." The city of man is governed by "love of man to the point of contempt of God." The city of man "glories in itself." The City of God "glories in the Lord." This comes from another extremely important chapter: XIV.28. Chapter 17 of Book XIX talks about the relationship between the citizens of the heavenly city and the earthly cities in which they live (as "strangers and sojourners").

Your task is to imagine yourself a young person living in Rome at the time of the sacking of Rome by Alaric in A.D. 410 Make sure you've read chapter 17 very carefully. Then attempt to capture the "sojourning" or "on-the-way" quality of the citizens of the heavenly city (Christians). To do this, write about your relationship to the great city in a way that shows us you're aware of its fragility and its inability to provide a true and lasting peace. However, you should also make the reader aware that the downfall of the city isn't a great comfort to you. Christians, no less than pagans, want to live peaceful lives on *this* earth as well.

When writing creatively, it is important to follow this rule: *show,* don't *tell.* To show us is to do so using descriptive language. Here is an example below:

Showing: The boy had a mocking face. Even when he wasn't sneering at you, he seemed to be. His lips were always curved upward at the end in a permanent smirk. Not only this, but there was some kind of symmetry between his permanent smirk and his soul. He had the soul of a Loki or Hermes. If he were a character in a beast fable he'd undoubtedly have been a fox.

Telling: The boy liked to trick people a lot. He had a sort of trickster personality. His trickster personality

The Tower of Babel by Pieter Brueghel the Elder (c. 1525–1569)

wasn't only shown on his face, but it was inside him too. Boy, was he tricky.

The second example isn't evocative. In other words, it doesn't evoke an image in our mind's eye. Good literature makes us *see* through words. It makes us *feel* what the character feels. Often it makes us think, *Yeah, I've met that kind of person before.* Bad literature doesn't really get our minds moving. It doesn't excite our imagination. In the story you write, make certain you use detail. Don't be afraid to develop characters by describing them. Your descriptive writing (very short story) should be between 1,200 to 1,500 words (or longer, if you're daring!).

How lovely and noble are the walls of the great city—Casesar's city, the "eternal city." And yet, how sad are those very walls, too. Once they were the pride of the most powerful empire on the planet. They bespoke of courage, nobility and industry. Moreover, the great aqueducts and bridges were spectacles of the harnessed mysteries of mathematics applied in space. The Pons Aemilius and Trajan's bridge clearly demonstrate the genius of the men of our once great city. And yet, this greatness is a human greatness—a frail greatness. The once noble bridges already show signs of decay. Buildings that once seemed eternal show signs of crumbling and decaying as time marches ever slowly, yet steadily, onward. All around we see that the eternal city is not truly eternal. I, Gaius Antonius Aquila, tell you that the recent sacking of Rome by the barbarians only confirms what sacred Scripture already tells us. Our Lord warns us against storing up for ourselves treasures where moth and rust destroy and where thieves break in and steal. The thieves who have broken in—under the command of the wild barbarian, Alaricus—have stolen nothing dear to us Christians. Although we are citizens of Rome, we are not truly citizens of that city. We have dual citizenship. We are citizens of the truly eternal city, the heavenly city, the New Jerusalem. As the beloved apostle Peter tells us, we have an inheritance in heaven, and this is an inheritance that cannot be stolen by barbarian pirates or by cruel overlords! So many great men bemoaned the sacking of the "eternal city." How many I saw weeping, prophesying the end of the world! I say to you, fellow Christian, that this is only a great reminder for us to store up for ourselves treasures in heaven. I am a pilgrim on my way to the heavenly city—and I will not stop my pilgrimage until the great Lord of the truly eternal city takes me home.

READING ASSIGNMENT:
The City of God, Book XIX, chaps. 19–28

SESSION XVI: ACTIVITY

The City of God, Book XIX, chap. 26

Essay

Read through XIX.26 very carefully (at least twice). After reading through the passage, consider the nature of the analogy that Augustine draws between the city of man and Babylon. Babylon plays a very important role in Scripture—especially the Old Testament. For Augustine's analogy in this passage, there are two very important senses in which Babylon is understood. First

of all, Babylon is, for Augustine, associated ultimately with Babel. And Babel represents human pride—the attempt by human beings to "make a name for themselves" and to do so without God's grace (relying on their own strength alone). The city of man is founded upon pride and selfishness.

Secondly, Babylon is associated with the captivity of Israel after the Babylonian invasion (c. 586 B.C.). Write an essay explaining how the City of God is to relate to the city of man as understood by the following: "In the peace thereof [of Babylon] shall ye have peace" (Jer. 29:7). In the essay you should include the following:

- Why does Augustine use Babylon to represent the city of man?
- How might the City of God use "the peace of Babylon"? To what end might it use such peace?
- What does Augustine's position suggest about the relationship that the church should have to the city of man as they both sojourn together (waiting for the final judgment)?

Your essay should follow the traditional five-paragraph format. Thus, it should have the following structure:

I. Introductory paragraph with thesis statement

II. Three body paragraphs each containing a topic sentence

III. A conclusion that ties the body paragraphs together with the thesis statement

Here is a sampling of what the essay might include:

THESIS: GOD HAS ORDAINED THAT THE CITY OF MAN CAN FUNCTION AS A TEMPORARY RESTING PLACE—AND EVEN A SOURCE OF EARTHLY PEACE—WHILE CITIZENS OF THE HEAVENLY CITY SOJOURN TOWARDS THEIR TRUE HOME. Since the separation of the wheat and tares will not take place until the last judgment, the church must dwell with citizens of the earthly city. Moreover, in one sense, citizens of the City of God truly have dual citizenship. I am, for instance, a citizen of the United States and a citizen of the City of God.

TOPIC SENTENCE 1: AUGUSTINE ASSOCIATES THE CITY OF MAN WITH BABYLON BECAUSE "BABEL-ON" IS THE PRIDEFUL ATTEMPT TO ACHIEVE HEAVEN WITHOUT GOD. Thus, human beings who are not Christians serve themselves and attempt to achieve felicity (happiness/blessedness) without God. This attempt is doomed to fail insofar as it presupposes something about human nature that is false. In Confessions, Augustine says that God has created us for Himself so that our hearts are restless until they find their rest in Him.

TOPIC SENTENCE 2: THE CITY OF GOD CAN USE THE "PEACE OF BABYLON" TO PREACH THE GOOD NEWS TO THE ENDS OF THE EARTH, JUST AS PAUL USED THE ROMAN ROADS AND INFRASTRUCTURE TO SPREAD THE GOSPEL. Even though the city of man is the prideful attempt to achieve felicity without God, nevertheless God has ordained that the city of man can be a boon to the City of God. The City of God is wise to pursue peace with the city of man (as far as possible) insofar as it is possible for the City of God to use the city of man to achieve God's ends. Here we might think of the example that Augustine borrows from Origen. Just as the Israelites plundered the Egyptians (and used the plunder to construct the Tabernacle), so too the City of God can use the riches and infrastructure of the city of man to pursue her God-given destiny. Moreover, there are many dwelling within the city of man who will be called out into the City of God.

TOPIC SENTENCE 3: JUST AS WE ARE COMMANDED IN SCRIPTURE TO PRAY FOR KINGS AND MAGISTRATES, SO ALSO AUGUSTINE SAYS THAT THE CITY OF GOD SHOULD PURSUE PEACE WITH THE CITY OF MAN. Paul tells us in Romans 13:1 that authorities have been established by God. Therefore, we do not need to lose heart. Even authorities who are corrupt can be used by God to achieve His purposes. This is clearly demonstrated in Exodus as God uses the hardness of Pharaoh's heart to demonstrate His glory and to show the Israelites the extent of His power (and desire) to redeem them.

CONCLUSION: Christians, therefore, do not need to be fearful living "in the world" because they know that they can be of good cheer, because Christ has overcome the world (John 16:33).

READING ASSIGNMENT:

The City of God, Book XX, chaps. 16–17 and Book XXI, chaps. 1–26

SESSION XVII: RECITATION

The City of God, Books XIV, XV, XVIII, XIX, XXI

Comprehension Questions

Answer the following questions for factual recall:

1. What does it mean to say that Adam is our federal head?

When Adam fell, the whole human race fell with him. He represented all of humanity (XIV.1, 11, 12).

2. What is the relationship between Sarah and Hagar and the Heavenly City and the Earthly City?

Sarah's child (Isaac) is the child of the promise, representing the promise of a city governed by God (the heavenly Jerusalem). Hagar's child (Ishmael) represents the "slave" city, bound in its bondage to sin—it is ruled by the flesh (XV.2–4).

3. Explain the relationship between Cain and Romulus.

Augustine believes that the earthly city is ultimately founded upon fratricide. Thus, it is founded upon Cain's sin (which is not only murderous, but essentially selfish—"Am I my brother's keeper?"). Romulus, therefore, is like Cain. Rome is founded upon the flesh and the sinful desires of the flesh (XV.5).

4. The Erythraean sibyl yielded the following acronym: I-CH-TH-U-S. What does it represent?

The "I" stands for Iesus (Jesus), the "Chi" stands for Christos (Christ), the "Theta" stands for Theou (of God), the "Upsilon" stands for Uios (Son), and the "Sigma" stands for Soter (Savior). So, it stands for "Jesus Christ God's Son Savior" (XVIII.23).

5. According to Augustine, what is the most significant difference between sacred Scripture and philosophic tradition?

Sacred Scripture possesses amazing agreement among its various authors. It is truly one book. Philosophic tradition, however, is quite the opposite. The authors don't agree on much, and their disagreement is actually much more common than their agreement (XVIII.41).

6. Why is there so much diversity of dress and custom in the City of God?

Because the members of the heavenly city are called out from each nation. Moreover, when people are called to convert to Christianity, it's not their style that must change so much as their beliefs. Insofar as their style doesn't impact or affect Christian doctrine or rules of conduct, then style of dress is irrelevant (XIX.19).

7. What, according to Augustine, is the best reason to believe in miracles?

Miracles simply attest to the omnipotence of God. If one were to argue that they can't exist, one would thereby deny the basic characteristic of God: He is Almighty (XXI.7).

8. What absurd conclusion does Augustine believe we must come to if we believe that the punishments in Hell are not eternal?

We must come to the conclusion that for the same reason that God would not allow men to suffer eternally, he would not allow angels to suffer eternally. Therefore, God would ultimately remove Satan's eternal punishment (XXI.17).

READING ASSIGNMENT:
The City of God, Book XXII, chaps. 1–17

SESSION XVIII: ACTIVITY

The City of God, Book XXII, chaps. 1–17

Debate II

Book XXII, chapter 17 picks up a question similar to the one discussed in the first debate. In this debate, the participants will be asked to take the affirmative position (Augustine's position) and the negative position. The question in the debate is the following: *Whether the bodies of women shall retain their own sex in the resurrection.* Students will either defend Augustine's position or the negative position. Here are the two positions:

AFFIRMATIVE

The bodies of women shall retain their own gender in the resurrection.

NEGATIVE

The bodies of women shall not retain their own gender in the resurrection.

Rules

FOR A SCHOOL SETTING

- Turn the students' chairs so that each team is facing the other.
- Each side will speak for no more than two minutes before letting the other side speak.
- The teacher will make sure that during the course of the debate everyone speaks, which may involve calling on quieter students.
- The teacher will give one point for every helpful comment given; two points will be given if what the student says is particularly insightful or if the student points

out a logical fallacy the other team has committed.
- One point will be taken away if any student speaks out of turn. Though the students must remain quiet, they will be permitted to communicate through written notes to help them consult during the debate.
- Remember that reasons are required. A statement without a reason is an opinion and does not contribute to your side.
- If you intend to have a formal debate (with opening statements, closing statements, rebuttals, etc.), then the students will need to determine who will speak when. After each side is prepared, determine who will go first. Then proceed with the debate.

For a homeschool setting

If more than one student is doing this reading, follow the rules above, but move back and forth between the students representing the different points of view. If there is only one student, you could: (a) meet with someone in your area to have your own debate or (b) have Mom or Dad represent the opposite side of the debate. Instead, you may have the student represent both sides of the debate. Give him a short time for looking over notes between presentations (you should also allow longer than two minutes in this option because there is no need for back-and-forth examination). As another alternative, the student may write out what he would say as a "position paper" for the debate.

Points to consider for the affirmative side:

—There is no reason to believe that what we were in our earthly life (either men or women) cannot be part of the perfection of the eternal life. God looked upon everything He had made, and He declared it very good.

—Moreover, the Scriptures say He made both men and women in his image. Thus, there is no reason to believe that retaining our gender will somehow entail an imperfection.

Points to consider for the negative side:

—The New Testament says that in Christ there is neither male nor female.

—In the Gospels, Jesus says that men and women will not marry nor be given in marriage in the heavenly kingdom. There will also not, therefore, be procreation. Thus, the gendered aspects of our bodies will no longer be necessary.

Reading Assignment:
The City of God, Book XXII, chaps. 18–30

Session XIX: Review

Comprehension Questions

Discuss or list short answers to the following questions:

1. Why was it so ungrateful for the Romans to cast aspersions on Christ and His followers after the sacking of Rome by the Goths?

It was so ungrateful because God, in His clemency, allowed Romans to find sanctuary in Christian churches or by calling themselves Christians (even if this wasn't the case). They were, thus, allowed to hide behind the protection of Christianity. It is important to note that many Goths had converted to Christianity and thus were willing to show some clemency to Christians (I.38).

2. With regard to the issue of God's sovereignty, Augustine says that we "faithfully and sincerely confess both." What is the "both" we faithfully and sincerely confess?

Augustine says that we, as Christians, must affirm both (a) God's prescience (foreknowledge) and providential rule of all things and (b) the reality of the human will (V.10).

3. According to Augustine, why did God grant prosperity to Constantine?

Augustine argues that Constantine was not a worshipper of demons, but of the one true God. Therefore, God gave to him the honor of founding a city (Constantinople) and the power to hold and defend the Roman world during a long reign (V.25).

4. According to Augustine, with which philosophical school is it especially worthwhile to engage in theological discussions concerning the nature of God (because their opinions are to be preferred above those of all other philosophical schools)?

Augustine argues that the Platonic school is that school with whom he finds it worthwhile to engage in matters of theology (VIII.5).

5. According to Augustine, Plato viewed God in a manner consistent with the name of God given to Moses (Ex. 3:14). What legend does he reject that would account for Plato's apparent agreement with Christian theology on a number of significant points?

There was a legend that Plato had, on a journey to Egypt, either traveled to Israel and heard the prophet Jeremiah, or read the Hebrew Scriptures. Augustine rejects this on account of the incorrect dating it would presume (VIII.11).

6. The Erythraean sibyl yielded the following acronym: I-CH-TH-U-S. What does it represent?

The "I" stands for Iesus (Jesus), the "Chi" stands for Christos (Christ), the "Theta" stands for Theou (of God), the "Upsilon" stands for Uios (Son), and the "Sigma" stands for Soter (Savior). So, it stands for "Jesus Christ God's Son Savior" (XVIII.23).

7. Why is there so much diversity of dress and custom in the City of God?

The members of the heavenly city are called out from each nation. Moreover, when people are called to convert to Christianity, it's not their style that must change so much as their beliefs. Insofar as their style doesn't impact or affect Christian doctrine or rules of conduct, then style of dress is irrelevant (XIX.19).

8. What, according to Augustine, is the best reason to believe in miracles?

Miracles simply attest to the omnipotence of God. If one were to argue that they can't exist, they would thereby deny the basic characteristic of God: He is Almighty (XXI.7).

SESSION XX: EVALUATION

All tests and quizzes are to be given with an open book and Bible available.

Grammar

Answer each of the following questions in complete sentences. Some answers may be longer than others (2 points per answer).

1. According to Augustine, why was it wrong for Lucretia to commit suicide?

Augustine tells us that Lucretia committed suicide out of a deep sense of shame. Thus, her nobility was offended. Augustine argues that Lucretia wasn't concerned about true sanctity because she was ashamed due to what people would think if she didn't kill herself—she wasn't concerned about God (I.19, 22).

2. How can Christians respond to the claim that the Christian God is not powerful because he did not rescue them from their enemies?

Christians recognize the way that God allows us to suffer in this life in order to obtain an everlasting reward. The trials of this life bring about purification, and they prepare us for the heavenly kingdom. Moreover, the Roman gods had not freed Romans from calamities, and the Romans had no sense of how trials in this life work towards "heavenly reward" (I.29).

3. At the beginning of Book V, Augustine says that human kingdoms are established by what?

Contrasting the Christian view to the Roman, Augustine argues that human kingdoms are established by God's divine providence—not by fate nor the order of the stars (V.1)

4. According to Augustine, why did God grant prosperity to Constantine?

Augustine argues that Constantine was not a worshipper of demons, but of the one true God. Therefore, God gave to him the honor of founding a city (Constantinople) and the power to hold and defend the Roman world during a long reign (V.25).

5. What does it mean to say that Adam is our federal head?

When Adam fell, the whole human race fell with him. He represented all of humanity (XIV.1, 11, 12).

6. What is the relationship between Sarah and Hagar and the Heavenly City and the Earthly City?

Sarah's child (Isaac) is the child of the promise, representing the promise of a city governed by God (the heavenly Jerusalem). Hagar's child (Ishmael) represents the "slave" city, bound in its bondage to sin—it is ruled by the flesh (XV.2–4).

7. Explain the relationship between Cain and Romulus.

Augustine believes that the earthly city is ultimately founded upon fratricide. Thus, it is founded upon Cain's sin (which is not only murderous, but essentially selfish—"Am I my brother's keeper?"). Romulus, therefore, is like Cain. Rome is founded upon the flesh and the sinful desires of the flesh (XV.5).

8. According to Augustine, what is the most significant difference between sacred Scripture and philosophic tradition?

Sacred Scripture possesses amazing agreement among its various authors. It is truly one book. Philosophic tradition, however, is quite the opposite. The authors don't agree on much, and their disagreement is actually much more common than their agreement (XVIII.41).

9. What, according to Augustine, is the best reason to believe in miracles?

Miracles simply attest to the omnipotence of God. If one were to argue that they can't exist, one would thereby deny the basic characteristic of God: He is Almighty (XXI.7).

10. What absurd conclusion does Augustine believe we must come to if we believe that the punishments in Hell are not eternal?

We must come to the conclusion that for the same reason that God would not allow men to

suffer eternally, he would not allow angels to suffer eternally. Therefore, God would ultimately remove Satan's eternal punishment (XXI.17).

Logic

Demonstrate your understanding of Augustine's The City of God. *Answer two of the three following questions in complete sentences. Your answers should be a paragraph or so.*

1. How does Lucretia's suicide demonstrate the difference between Christian morality and Roman morality?

Christian women who were raped didn't need to concern themselves with the opinions of men, but with God's divine decree. Him alone were they concerned about pleasing. In comparing Christian women to Lucretia, Augustine distinguishes between a piety based upon shame (Roman piety) and a piety based upon obedience to God's law (Christian piety). The Christian women were more concerned about God's law than human opinion. Lucretia was motivated by pride/shame—she was more concerned about human opinion. Christian morality, therefore, is God-centered. Roman morality is man-centered.

2. How does "federal headship" work not only in relationship to sin but also in relationship to redemption?

Paul makes it very clear that although the sin of Adam brought about condemnation for all men, the very structure that brings us condemnation also brings us life. For not only is Adam our federal head, but Christ (the second Adam) is also our federal head. This dual aspect of the principle of federal headship is beautifully expressed in the following passage from Romans 5: "(. . . For if by the one man's offense death reigned through the one, much more those who receive abundance of grace and of the gift of righteousness will reign in life through the One, Jesus Christ.) Therefore, as through one man's offense judgment came to all men, resulting in condemnation, even so through one Man's righteous act the free gift came to all men, resulting in justification of life. For as by one man's disobedience many were made sinners, so also by one Man's obedience many will be made righteous" (vv. 17–19). Just as Adam was the head of the race, so too Christ is the head of the Church, and by adoption, Christians are members of the kingdom of the second Adam. We also can see the principle of federal headship manifested in the "in Christ" or "in Him" language of the New Testament.

3. Augustine distinguishes between the City of God and the city of man by comparing their founders. The city of man is based upon fratricide—thus Cain and Romulus are examples of the founding of the city of man. The City of God is founded upon sacrificial love. Therefore, Christ is the founder of the City of God. If this is true, in what ways should the Church and the city of man be different?

The Church should be dominated by love. This principle is clearly established in John's Gospel: "By this will all men know you are My disciples, if you have love for one another" (13:35). Rome tried to suggest that it was establishing a great peace—the Pax Romana. However, we can see that that great peace could only be temporary. Moreover, when we look closer at the "peace" of Rome, we discover that it was actually dominated by strife throughout its history. The problem with the city of man is that it is dominated by disordered love. The founder of the City of God, however, is not dominated by disordered love. He is dominated by peace. The heavenly Jerusalem is our true home. Insofar as the earthly city is founded upon violence, it can only have an earthly destiny. The only hope of citizens of the earthly city is to become citizens of the heavenly city, who will therefore acquire a heavenly destiny.

Lateral Thinking

Answer one of the following questions. These questions will require more substantial answers. Your answer should be roughly three or four good paragraphs (20 points).

1. With the Church's presence in the world, we would expect to see a profound difference in the character of the world. The Church is the "salt of the earth." And as the Church spreads throughout the earth, we would expect it to have a positive influence upon the surrounding world. In what ways has Christianity had a positive influence upon the countries in which it has thrived? Also, does the Great Commission include the responsibility to transform culture, or does it just include the responsibility to save souls?

Answers should include some of the following ideas: Christianity has indeed had a profoundly ameliorative effect on the world. Our modern conceptions of justice are unarguably Judeo-Christian in origin. They are based upon the conception of the dignity of the person. This concept of dignity is a direct result of the Judeo-Christian belief that we are created in the image and likeness of God. The United States is a wonderful example of the role that Christianity has played in transforming culture. Our founders didn't only

want to establish a just society; they wanted to establish a just society "under God." In our founding documents, one can see an incredible sensitivity to the biblical conception of justice. We can also see how quickly a society can descend into madness when it turns away from Christianity. The Soviet Union represents one such example. Under Joseph Stalin, we can identify as many as ten million deaths directly related to his policies. Christianity also has provided a profoundly rich means for judging the morality of a society. Slavery could not stand in Britain due to the work of Christians who believed that slavery was not reflective of the moral character of a Christian society. It is important to note, however, that this transformation of society is only a secondary aspect of Christianity's transformation of the world. Christianity's method of transformation begins not with society, but with the human heart. Augustine believed that if man were ultimately to live as citizens of a heavenly city, his heart needed to be converted by divine grace. The transformation of society, then, is only the effect of the radical transformation of the human heart that is wrought by the gospel. Yes, the Church has a responsibility to transform society. But this only takes place as an effect of the prior transformation—that is, conversion—of the heart of man. In this way, man, who was meant to have dominion, can have righteous dominion. The Church, then, is the place in which we see the restored capacity for man to have righteous dominion over creation.

2. Augustine argues that the church "uses" the city of man to her advantage. How might the City of God "use" the city of man? Also, how might God have ordained that, while the City of God dwells on earth, it can use the city of man to heavenly advantage?

Because men have to live on earth, they are forced to live in earthly cities. In the best scenario, the cities of men are transformed by the presence of the Church within their walls. The Church can have a profoundly ameliorative effect upon the cities in which she dwells. Moreover, if earthly cities have peace, this gives the Church the opportunity to use such peace to spread the gospel. Augustine gives the example of the Israelites plundering the Egyptians. The City of God can use the resources of the city of man to do God's bidding. A concrete example of this would be Paul using the Roman roads and the Roman mail system to preach the gospel. Another example would be the Church using the common language (koine Greek) of the ancient world as a vehicle for communicating the truths of the gospel "to the ends of the earth." Throughout the early Church we see the use of instances from pagan literature and philosophy to support Christian arguments. Augustine does this quite often in The City of God. Also, because God is the founder of every city (ultimately), God can providentially order the city of man so that she serves the City of God. Augustine's philosophy of history suggests that God uses every resource to his ends. Like Eusebius, he believes that even the worst stratagems of men can be used by God for his purposes ("the blood of the martyrs is the seed of the Church"). Both the Old Testament account of Joseph and the New Testament account of the passion of Christ reveal this principle: "You meant if for evil; God meant it for good."

Optional Session A: Writing

Historical Research

St. Augustine was bishop of Hippo. Do some in-depth historical research on Augustine's life as a bishop. Write a short paper that is at least four paragraphs long. You do not need to follow a standard essay format, but provide at least one solid paragraph to answer each of the following points:

a) What kind of bishop was Augustine?

b) What were his basic duties: in other words, what was an ordinary week like?

c) How long did he serve as a bishop?

d) Where was Hippo Regius, and what was the city like?

Here are some good resources to use as you do your research:

Augustine of Hippo: A Biography by Peter Brown (University of California Press, 2000)

Augustine of Hippo: A Life by Henry Chadwick (Oxford University Press, 2009)

The online resources at Links 5 and 6 for this chapter at www.VeritasPress.com/OmniLinks

Optional Session B: Aesthetics

Art Analysis

In this exercise you will be the one to ask and answer the questions. An extremely important part of analyzing paintings is learning to ask the right questions, so in this session, you will practice learning to ask the right questions. The painting you will be analyzing is from Claudio Coello (1642–1693). The painting is called *The Triumph of St. Augustine*. Coello spent a significant amount of time studying the works of Titian. The painting reflects some of the qualities we find in Titian (especially the way that spaces are defined diagonally). Your job is to spend some time looking at the painting (take a fair amount of time to look at it very carefully). Then you will create your own questions about the painting and attempt to answer those questions on your own. It is often valuable to look at paintings with other people. For this assignment, find another person with whom you can discuss your questions and answers. Ask the questions of the person who looks at the painting with you. Compare your answers. Happy looking!

Example questions and answers:

1. Titian was known for using diagonals and contrasts (especially light and dark) to give his paintings movement and drama. Does the artist appear to be using similar techniques?

   Answer: Yes. The painting definitely has a diagonal quality, not unlike the Titian paintings we analyzed in earlier sessions. The painting clearly moves from top left to bottom right. Also, the reader's eye is drawn to the light at the center of the painting, especially to Augustine's flowing robes.

2. The colors in the painting are vibrant and bright. Unlike Titian's *Cain and Abel,* this painting appears to use vibrancy of color to create a mood. What mood does the color create?

   Answer: The colors create a mood of triumph and regal victory. The two most prominent colors are blue and red. The blue of the sky and the red of Augustine's cape give the painting a sense of royalty, even triumphant victory. They are quite gaudy, but they certainly give the reader a sense not of solemnity or melancholy, but of masculine triumph and victory.

The Triumph of St. Augustine by Claudio Coello (1642–1693).

Optional Session C: Activity

Hymn Exploration

In this exercise you will have the opportunity to explore the hymnody of the man so instrumental in Augustine's conversion, St. Ambrose of Milan. Four of the hymns of St. Ambrose have survived and come down to us today: *Deus Creator Omnium, Aeterne rerum conditor, Iam surgit hora tertia,* and *Iam Christus astra ascendante.* Below are translations of two the hymns. If you are very brave, you can try to sing them. Click Link 7 for this chapter at www.VeritasPress.com/OmniLinks to hear the tunes for these hymns.

Deus Creator Omnium

Creator of the earth and sky,
Ruling the firmament on high,
Clothing the day with robes of light,
Blessing with gracious sleep the night.

That rest may comfort weary men,
And brace to useful toil again,
And soothe awhile the harassed mind,
And sorrow's heavy load unbind.

Day sinks; we thank Thee for Thy gift;
Night comes; and once again we lift
Our prayer and vows and hymns that we
Against all ills may shielded be.

Thee let the secret heart acclaim,
Thee let our tuneful voices name,
Round Thee our chaste affections cling
Thee sober reason own as King.

That when black darkness closes day,
And shadows thicken round our way,
Faith may no darkness know, and night
From faith's clear beam may borrow light.

Rest not, my heaven born mind and will;
Rest, all the thoughts and deeds of ill;
May faith its watch unwearied keep,
And cool the dreaming warmth of sleep.

From cheats of sense, Lord, keep me free;
And let my heart's depth dream of Thee;
Let not my envious foe draw near,
To break my rest with any fear.

Pray we the Father and the Son,
And Holy Ghost: O Three in One,
Blest Trinity, whom all obey,
Guard Thou Thy sheep by night and day.[5]

Iam Christus Astra Ascendante

Above the starry spheres,
To where He was before,
Christ had gone up, the Father's gift
Upon the Church to pour.

At length had fully come,
On mystic circle borne
Of seven times seven revolving days,
The Pentecostal morn.

When, as the Apostles knelt
At the third hour in prayer,
A sudden rushing sound proclaimed
That God Himself was there.

Forthwith a tongue of fire
Is seen on every brow,
Each heart receives the Father's light,
The Word's enkindling glow.

The Holy Ghost on all
Is mightily outpoured,
Who straight in divers tongues declare
The wonders of the Lord.

While strangers of all climes
Flock round from far and near,
And their own tongue, wherever born,
All with amazement hear.

But Judah, faithless still,
Denies the hand divine;
And, mocking, jeers the saints of Christ
As full of new made wine.

Till Peter, in the midst,
By Joel's ancient word,
Rebukes their unbelief, and wins
Three thousand to the Lord.

The Father and the Son
And Spirit we adore,
O may the Spirit's gifts be poured
On us forevermore.[6]

Optional Session D: Activity

Historical Research

St. Ambrose of Milan was a great rhetorician. St. Augustine was probably an even greater rhetorician. These two men had a profound influence upon the development of Christian thought. Both of them received a rich and comprehensive classical education. Central to their educations was rhetoric. What was rhetoric in the ancient world? How was it taught? Why was it so important? Explore the art of rhetoric in the ancient world and write a short paper. You do not need to follow a standard essay format, but provide at least one solid paragraph to answer each of the following points:

a) How was the science of rhetoric taught in the ancient world?

b) Why was it considered to be such an important part of a classical education?

Here are some resources you might use in your study:
Roman Eloquence: Rhetoric in Society and Literature edited by William J. Dominik (Routledge, 1997)

The History and Theory of Rhetoric: An Introduction by James A. Herrick (Allyn and Bacon, 2008)

The online resources at Links 8 and 9 for this chapter at www.VeritasPress.com/OmniLinks

Some sample answers to the questions above.

The science of rhetoric was taught in the ancient world through the use of exercises called the progymnasmata. The purpose of the exercises was to help aspiring rhetors to practice the basic element of rhetoric for their practice oratory performances. These performances were called "gymnasmata" or "declamations." The elements of the progymnasmata exercises were, when practiced and developed individually, great tools in the hands of a skilled rhetor. The skilled rhetor knew how to employ these devices in a prudent and deft manner—becoming, thereby, a master of the art of persuasion.

The larger goal of rhetoric was to help the children of wealthy citizens of cities like Athens and Rome to develop the skills needed for a life in the law courts or in the assembly/senate. Public speaking was a *sine qua non*—an indispensible condition—for the life of a man aspiring to become a noble and persuasive citizen in Greek and Roman antiquity. Thus, it formed an essential and prominent part of ancient education. Aristotle and Quintilian are famous for their treatises on rhetoric.

Endnotes

1 Sanderson, Krystyna. *Light at Ground Zero: St. Paul's Chapel after 9/11*. Baltimore, MD: Square Halo Books, 2004.
2 Allan Fitzgerald, et al., ed. *Augustine Through the Ages: An Encyclopedia* (Grand Rapids, Mich.: William B. Eerdmans), 199.
3 This Chreia is adapted from *Ancient Rhetorics for Contemporary Students*, Crowley and Hawhee (Needham Heights, Mass.: Allyn and Bacon), 1999.
4 For information on how to construct a bibliography, consult Link 3 (for MLA style citations) and Link 4 (for APA style citations) for this chapter at www.VeritasPress.com/OmniLinks.
5 From *The English Hymnal* (London: Oxford University Press), 1906.
6 From *Hymns Ancient and Modern*, 1873.

Our struggle today, first and foremost, is a struggle of identity and destiny. Too often we think that we will "find ourselves" by burrowing more deeply into our own psyche or by cutting ourselves off from our community in order to see what we are without influence. The result of this popular approach is often devastating. Omnibus offers another (and in fact an opposite) approach. These books point us toward our identity and our destiny by pointing us back to our fathers. Instead of fleeing from the life of our community, we can learn to embrace it and know ourselves by faith to be joined to each other and accepted by God in Christ. We can also know the direction, the hopes, and the aspirations of our fathers in the Christian West. From them we can learn both who we are and where we, as a people, were going. Nothing can be done for us if we do not settle these questions firmly first: *Who are we?* and *Where are we going?*

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