

## HISTORY

### Historical Introduction

This 9-week unit is entitled “Moses’ World.” The first three weeks of “Moses’ World” are a mini-unit, devoted to a study of ancient Egypt, where the Children of Israel suffered cruel oppression and slavery until God raised Moses up from among them as a leader and mediator.

This week, we will study the land and people of ancient Egypt. We are going to be reading about the culture in which Moses grew up. We’ll learn about the sights he saw out his back window every morning during his youth and about Egypt’s geography and how it affected everyday life in Egypt as well. Next week, we’ll be learning about the courts of Pharaoh, where Moses lived and worked and played, and where he was educated. In two weeks, we’ll be focusing on Egyptian beliefs about deity.

As you read about Egyptians, think about their culture as the setting for the youth of one of the Bible’s most important men: Moses. Moses was intimately connected with Egypt’s everyday life, her highest places of government, and her system of worship. We will, in the next three weeks, read Bible passages that tell us what God thought of the Egyptian culture and how He acted mightily upon it during Moses’ time.

You may be wondering why we begin our study with Exodus, the second book of the Bible. It is possible that Moses wrote Exodus first and then recorded the Creation account in the wilderness as an encouragement to discouraged Israelites in order to remind them that God had had a plan for them since the beginning of time. Our historical study will follow this possible order of the these books because there is rich meaning to be found in the pages of Genesis by reading the Exodus account first. Though Exodus is not about the beginning of the human story, it is about a major move of God: Israel being called out of Egypt as a nation by works of power. So, as a way of introducing the author of the first five books of the Bible and the giver of the Law, and as a means of gaining rich insights into what the book of Genesis would have meant to Israelites who wandered in the wilderness, we will first study the book of Exodus. Then, in Weeks 4-6, we’ll “flash back” to the Bible’s account of the beginning of humankind, found in Genesis.

### Threads

- Review with your teacher why it is important to study history.
- Review basic information about the Egyptian civilization at your teacher’s request.
- Consider ways to analyze civilizations and establish a good definition of this term.
- Learn ways that Egypt was the gift of the Nile.

PEOPLE	TIME LINE
	Set up your time line according to the instructions on the <i>Tapestry of Grace</i> website.

### Reading

- Historical Atlas of Ancient Civilizations*, by John Haywood, p. 8-14, 54-59
- Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 3-39 (Week 1 of 3)
- Holman Bible Atlas*, by Thomas Brisco, p. 6 (start at “Egypt: Land of Bondage”)-8 (stop at “Syria and Lebanon”), 60-62

**Accountability Questions**

1. From chapter 1 of your reading in the *Historical Atlas of Ancient Civilizations*, what are the four classifications that author John Haywood lists to categorize the levels of complexity (and advancement) of any given society?
  - Briefly outline the characteristics of each of these four.
  - Which of these societal classifications is “to all intents and purposes synonymous with civilization”?
2. Outline the yearly cycle that Egyptian farmers and laborers followed. Include information on the typical crops, harvest times, and labor on public works. Be prepared to explain this cycle in detail to your teacher.
3. The Greek philosopher, Herodotus, famously called Egypt “the gift of the Nile.” Note three or more major ways that the Nile directly “gave” the world the Egyptians’ civilization.

**Thinking Questions**

1. During author John Haywood’s in-depth discussion of civilizations in this week’s readings in the *Historical Atlas of Ancient Civilizations*, why does he say that it’s important to avoid value judgments when assessing a society’s level of advancement? Do you agree with his assertions? (Be sure to have good reasons for your opinion!)
2. Haywood makes interesting observations about what has and has not affected the development of human civilizations. Take notes on his points concerning the two aspects below, and be prepared to discuss them in class.
  - Observations concerning changes in human intelligence since prehistoric times.
  - Facts regarding the role that technologies have generally played in the development of advanced societies.
3. Most modern scholars talk of human beings existing for tens of thousands of years on the earth before some kind of “spark” resulted in rapid improvement and, following relatively quickly, civilization. (For an example, re-read page 24 of *The Pharaohs of Ancient Egypt*, by Elizabeth Payne.) Prepare to discuss Payne’s explanation: that the Nile forced men to think. Do you agree with this idea? If you allow the existence of the Creator God of the Bible, what different explanations might you give for rapid advances in civilization?<sup>1</sup>

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<sup>1</sup> Please note that we are not accepting without challenge the common typification of humans as living as savages for tens of thousands of years.

## Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Grammar & Composition Notebook	<input type="checkbox"/> Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section “Reference.” Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). <input type="checkbox"/> From <i>Writing Aids</i> , print the Talking Points entitled “Steps in the Writing Process.” Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
10	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Grammar & Composition Notebook	<input type="checkbox"/> Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section “Reference.” Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). <input type="checkbox"/> From <i>Writing Aids</i> , print the Talking Points entitled “Steps in the Writing Process.” Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
11	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Grammar & Composition Notebook	<input type="checkbox"/> Begin setting up a Grammar & Composition Notebook (ask your teacher for instructions if necessary). Label the first tabbed section “Reference.” Record the eight parts of speech, each on its own piece of paper (use an English grammar book for this information if you need it). <input type="checkbox"/> From <i>Writing Aids</i> , print the Talking Points entitled “Steps in the Writing Process.” Read this page and then file it in your Grammar & Composition Notebook under the Reference tab. Discuss the steps with your teacher this week. <input type="checkbox"/> With your teacher’s guidance, write out some goals for improvement this year. File them under “Goals” in your notebook so you can refer to them later for fresh vision. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.
12	<input type="checkbox"/> Parts of Speech <input type="checkbox"/> Classical Comparison Paper (Week 1 of 15) <input type="checkbox"/> Grammar & Composition Notebook	<input type="checkbox"/> If you have a Grammar & Composition Notebook from previous years, review the parts of speech this week. If not, look in Level 11 and follow the instructions there. <input type="checkbox"/> Our first project for this year will be a Classical Comparison Paper. From <i>Writing Aids</i> , print the Talking Points entitled “Classical Comparison Paper.” Read the goals and processes of this paper and discuss them with your teacher. Using your planner, record how much work you will need to accomplish each week, along with any due dates that your teacher may give you. <input type="checkbox"/> From <i>Writing Aids</i> , look at “Grading Strategies” so that you can get an idea of how the end product will be graded. <input type="checkbox"/> This week, your job for your Classical Comparison Paper is to read short biographies about your chosen authors. In future weeks, you will be asked to write a 2-3 page summary of each author’s life, so make sure you take enough notes this week. <input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.

## “WHY STUDY HISTORY?”: A SCRIPTURAL BASIS

### What is our Scriptural basis for the study of history?

Christians believe, in a way that other people do not, that history matters. For the atheist, history is a series of accidents and coincidences that somehow produced the world, life, human beings, and the complex civilizations in which we live. For the Hindu or Buddhist, history is an illusion to be transcended. Jews and Muslims believe that history matters because the God of Abraham is active in the affairs of men. But only Christians believe that the Lord of time and space entered into history and transformed all things for all time in the span of one dark Friday afternoon. Christians should therefore have a unique attitude about history.

The following pages contain Scriptures and corresponding questions, arranged by learning levels. These are meant to help you start thinking about history from God’s perspective. As you read your Bible, listen to the preaching of the Word, and fellowship with other believers, you and your children should discover more and more examples of God’s handiwork in history.

We encourage you to feel free to add to this document—it’s really just a starter list and reference for you. If you mark your Bible when you read it, consider using a highlighter or colored pen or pencil to note the enormous number of times that God draws our attention to His mighty acts in time and space.

### Discuss each of the questions below:

- Define history. What is it?
  - History is sometimes the study of a story that is not yet complete and sometimes the story of what is complete. Only God’s Word tells us the correct perspective on what is complete (Isaiah 41:22-23).
  - History is reading and thinking about people who have lived and acted before today so that we can learn from their successes and their failures.
- Why do we study history?
  - History warns us.
  - History encourages us.
  - History reveals the hearts of human beings.
  - History reveals the glory and character of God.
- Did God ever order people to keep written records? When, where, and why?
  - God commanded Moses to write things down (Exodus 17:14, Deuteronomy 31:19).
  - God routinely commanded the prophets to write down a record of what He had said and done (Isaiah 30:8, Jeremiah 30:2, Ezekiel 24:2).
  - Much of Scripture is a record of the mighty deeds of the Lord, as expressed in 1 Chronicles 16:8-12.
- Which books of the Old Testament are known as “history”?
  - The five books of Moses are “the Law.” They do contain much historical data.
  - The five Poetical Books are Job, Psalms, Proverbs, Song of Solomon, and Ecclesiastes.
  - The “Major Prophets” are Isaiah, Jeremiah, Ezekiel, and Daniel. Lamentations is included in this group, since it seems to have been written by Jeremiah.
  - Hosea, Joel, Amos, Obadiah, Jonah, Micah, Nahum, Habakkuk, Zephaniah, Haggai, Zechariah, and Malachi are called collectively the “Minor Prophets.”

#### Deuteronomy 31:19-22

“Now **write down** for yourselves this song and teach it to the Israelites and have them sing it, so that it **may be a witness for me** against them. When I have brought them into the land flowing with milk and honey, the land I promised on oath to their forefathers, and when they eat their fill and thrive, they will turn to other gods and worship them, rejecting me and breaking my covenant. And when many disasters and difficulties come upon them, **this song will testify** against them, because it will not be forgotten by their descendants. I know what they are disposed to do, even before I bring them into the land I promised them on oath.” So Moses **wrote down this song** that day and **taught it** to the Israelites.

#### 1 Corinthians 10:11-12

“These things happened to them as examples and were written down as warnings for us, on whom the fulfillment of the ages has come. So, if you think you are standing firm, be careful that you don’t fall!”

#### Romans 15:4

“For everything that was written in the past was written to teach us, so that through endurance and the encouragement of the Scriptures we might have hope.”

#### 1 Chronicles 16:8-12

Give thanks to the Lord, call on his name; **make known** among the nations what he has done. Sing to him, sing praise to him; **tell of** all his wonderful acts. Glory in his holy name; let the hearts of those who seek the Lord rejoice. Look to the Lord and his strength; seek his face always. **Remember** the wonders he has done, his miracles, and the judgments he pronounced.

- “History” books include Joshua, Judges, Ruth, 1-2 Samuel, 1-2 Kings, 1-2 Chronicles, Ezra, Nehemiah, and Esther.
5. Is there history in the New Testament?
    - All four Gospels and the book of Acts are “history” books.
    - All of history and all of the Bible is focused on the single most important thing that has ever happened in history: the Cross.
    - Everything before the Cross points to it; everything that happened afterwards was forever changed and informed (and judged) by it.
  6. Does God command us to study history?
    - God commands us to study His wonderful acts (1 Chronicles 16:8-12).
    - God is Lord of everything that ever happens.
    - Everything that happens is a part of God’s wonderful acts.
    - Therefore we have a holy duty to study what has happened to give Him the glory He deserves for it!
  7. What kind of people study history?
    - Wise people who understand the times (1 Chronicles 12:32)
    - “Rich” people who have treasures both old and new (Matthew 13:52)
    - Prudent people who learn from the mistakes of others without having to make the same mistakes themselves (1 Corinthians 10:11)
  8. Christians disagree among themselves over whether God predestines the salvation of each individual believer, but is there any reason to doubt God’s sovereignty over the events of history?
    - God created the heavens and the earth (Genesis 1:1).
    - God destroyed the world in Noah’s time (Genesis 6-8).
    - God crushed the Egyptians and set Israel free (Exodus).
    - Is there any historical event that did not serve God’s purposes?
  9. Since all that we do should glorify God, how does studying history glorify Him?
    - God expects us to learn from the examples, mistakes, and trials of others.
    - He demonstrates His character throughout history, as He directs the affairs of all people.
    - Discuss: Which of God’s “invisible qualities” are revealed in history?
  10. Does God hold us responsible for fitting into His plans and fulfilling our role in them?
    - Men question the justice of a sovereign God (Romans 9).
    - Yet God’s requirements are clearly just, and He has all knowledge, is always wise, and always loving in all He does (Micah 6:8).
  11. Were the destinies of any of these nations ever out of God’s hands? What, therefore, can we conclude about America?
    - Egypt
    - Canaan
    - Assyria
    - Babylon
    - Persia
    - Greece
    - Rome

**Exodus 17:13-14**

*“So Joshua overcame the Amalekite army with the sword. Then the Lord said to Moses, ‘Write this on a scroll as something to be remembered and make sure that Joshua hears it, because I will completely blot out the memory of Amalek from under heaven.’”*

**1 Corinthians 15:3-4**

*For what I received I passed on to you as of first importance: that Christ died for our sins according to the Scriptures, that he was buried, that he was raised on the third day according to the Scriptures....*

**Ephesians 1:4-6**

*For he chose us in him before the creation of the world to be holy and blameless in his sight. In love he predestined us to be adopted as his sons through Jesus Christ, in accordance with his pleasure and will—to the praise of his glorious grace, which he has freely given us in the One he loves.*

**Ephesians 1:9-10**

*And he made known to us the mystery of his will according to his good pleasure, which he purposed in Christ, to be put into effect when the times will have reached their fulfillment—to bring all things in heaven and on earth together under one head, even Christ.*

**1 Chronicles 16:8-12**

*Give thanks to the Lord, call on his name; make known among the nations what he has done. Sing to him, sing praise to him; **tell of all his wonderful acts.***

*Glory in his holy name; let the hearts of those who seek the Lord rejoice.*

*Look to the Lord and his strength; seek his face always. Remember the wonders he has done, his miracles, and the judgments he pronounced....*

**Deuteronomy 4:9**

*“Only be careful, and watch yourselves closely so that you do not forget the things your eyes have seen or let them slip from your heart as long as you live. Teach them to your children and to their children after them.”*



12. Does God predestine the fate of nations but leave the destiny of men in their own hands?
- Not a sparrow falls to earth without God's knowledge (Matthew 10:29).
  - We cannot turn one hair of our head white or black (Matthew 5:36).
  - Men make plans, but God directs their steps (Proverbs 16:9).
  - God moves men and animals (and even inanimate objects) to accomplish His wise, loving, and perfect plans!
5. What should a Christian seek to believe during trials or "interesting times"?<sup>1</sup>
- God is wise, loving, and knows all things. He never errs.
  - The gospel: our children should respond to their own errors and those of others with grace born of a certainty that the finished work of Christ on the cross (not deeds, good or bad) determines the ultimate outcome of all events.
  - Prayer is the single most effective means of receiving help in any given situation, not a last resort.
  - Their hearts will deceive them; they should trust in God's Word, and, at their age, the wise counsel of older people (parents) who love them, not in their own understanding (Proverbs 3:5-6).
  - God is not mocked: He will punish sinners who do not repent. He will also reward steadfast faith and dependence on Him (James 4:6).
  - Trusting God in times of trial builds our faith as we see Him move on our behalf and may also cause others to be convinced of God's reality.

**1 Chronicles 12:32**

...men of Issachar, who **understood the times** and knew what Israel should do—200 chiefs, with all their relatives under their command...

**Matthew 13:52**

And he said to them, "Therefore every **scribe** who has been trained for the kingdom of heaven is like a master of a house, who brings out of his treasure what is new and what is old."

**Jeremiah 30:1-3**

This is the word that came to Jeremiah from the Lord: "This is what the Lord, the God of Israel, says: '**Write in a book** all the words I have spoken to you. The days are coming,' declares the Lord, 'when I will bring my people Israel and Judah back from captivity and restore them to the land I gave their forefathers to possess,' says the Lord."

**Romans 1:18-25**

The wrath of God is being revealed from heaven against all the godlessness and wickedness of men who suppress the truth by their wickedness, since what may be known about God is plain to them, because God has made it plain to them. For since the creation of the world God's invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse.

For although they knew God, they neither glorified him as God nor gave thanks to him, but their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools and exchanged the glory of the immortal God for images made to look like mortal man and birds and animals and reptiles.

Therefore God gave them over in the sinful desires of their hearts to sexual impurity for the degrading of their bodies with one another. They exchanged the truth of God for a lie, and worshiped and served created things rather than the Creator—who is forever praised. Amen.

**Romans 9:15-21**

For he says to Moses,  
"I will have mercy on whom I have mercy,  
and I will have compassion on whom I have compassion."

It does not, therefore, depend on man's desire or effort, but on God's mercy. For the Scripture says to Pharaoh: "I raised you up for this very purpose, that I might display my power in you and that my name might be proclaimed in all the earth." Therefore God has mercy on whom he wants to have mercy, and he hardens whom he wants to harden. One of you will say to me: "Then why does God still blame us? For who resists his will?" But who are you, O man, to talk back to God? "Shall what is formed say to him who formed it, 'Why did you make me like this?'" Does not the potter have the right to make out of the same lump of clay some pottery for noble purposes and some for common use?

<sup>1</sup> An old Chinese curse says, "May you live in interesting times!" The point being is that long eras of peace make uninteresting history; it's when things are in turmoil and confusion that interesting history is made.

**WORLDVIEW: BIBLE**

This week, we are going to introduce our study of the Bible. The goal of this year's Bible survey course is to show you how the Bible consistently and wonderfully communicates one central message: that a holy God loved sinful men enough to sacrifice His Son so that they could enjoy eternal life with Him. In preparation for your teacher's introduction to the survey, please look over these questions. You are not required to answer them; just think about them. Your teacher will be answering them for you during your discussion time. However, you might want to copy out these questions ahead of time as you consider them, leaving space between them to write your notes. If you have any ideas of your own answers to them, feel free to jot down some notes as you copy!

**Reading**

- Exodus 1:8-2:10
- Luke 24:13-35
- What the Bible is All About*, by Henrietta C. Mears (220) chapter 1

**Exercises**

1. Why is it important to know the history in the Bible?
2. What does "redemption" mean? How is the Bible a "history of redemption"?
3. What is one word that can define the Old Testament? Explain why.
4. What is one word that can define the New Testament? Explain why.
5. What is a type?
6. What are some examples of types found in the Old Testament?

## GEOGRAPHY

1. Review previous studies of these major geographic terms:
 

<input type="checkbox"/> equator	<input type="checkbox"/> mesa	<input type="checkbox"/> glacier	<input type="checkbox"/> arroyo	<input type="checkbox"/> precipice
<input type="checkbox"/> longitude	<input type="checkbox"/> strait	<input type="checkbox"/> piedmont	<input type="checkbox"/> chasm	<input type="checkbox"/> cataracts
<input type="checkbox"/> latitude	<input type="checkbox"/> estuary	<input type="checkbox"/> fall line	<input type="checkbox"/> reservoir	<input type="checkbox"/> fiord or fjord
<input type="checkbox"/> isthmus	<input type="checkbox"/> archipelago			
  
2. Learn or review major features of Africa. Using this week's map, label the following:
 

<input type="checkbox"/> Sahara Desert	<input type="checkbox"/> Indian Ocean	<input type="checkbox"/> Cape of Good Hope	<input type="checkbox"/> Lake Tanganyika
<input type="checkbox"/> Sudan (area, not country)	<input type="checkbox"/> Congo River	<input type="checkbox"/> Atlantic Ocean	<input type="checkbox"/> Lake Malawi
<input type="checkbox"/> Atlas Mountains	<input type="checkbox"/> Zambezi River	<input type="checkbox"/> Niger River	<input type="checkbox"/> Madagascar
  
3. Using this week's map, label the following:
 

<input type="checkbox"/> Red Sea	<input type="checkbox"/> Lower Egypt	<input type="checkbox"/> 3 <sup>rd</sup> Cataracts
<input type="checkbox"/> Upper Egypt	<input type="checkbox"/> 1 <sup>st</sup> Cataracts	<input type="checkbox"/> Red Lands
<input type="checkbox"/> Nile Delta	<input type="checkbox"/> 2 <sup>nd</sup> Cataracts	<input type="checkbox"/> Black Lands
  
4. Using this week's map, label a world map with the following:
 

<input type="checkbox"/> Mediterranean Sea	<input type="checkbox"/> Tigris River	<input type="checkbox"/> Greek peninsula	<input type="checkbox"/> Sahara Desert
<input type="checkbox"/> Black Sea	<input type="checkbox"/> Euphrates River	<input type="checkbox"/> Crete	<input type="checkbox"/> Arabian Desert
<input type="checkbox"/> Caspian Sea	<input type="checkbox"/> Nile River	<input type="checkbox"/> Sicily	<input type="checkbox"/> Anatolia (modern Turkey)
<input type="checkbox"/> Sinai Peninsula	<input type="checkbox"/> Italian peninsula	<input type="checkbox"/> Sinai Desert	



## LITERATURE

## Literary Introduction

“Books of wisdom were their pyramids...  
And the memory of those who write such books shall last  
to the end of time and for eternity”

—“Epilogue: The Immortality of Writers” (lines 15, 25-26)

The focus of this year’s literary studies will be on ancient literature. We will study the vast difference between the worldviews expressed in most cultures of the Ancient World and the worldview expressed in the Bible. Year 1 presents a unique opportunity because most of the works we will be reading express belief in a god or gods, but the gods in these works are very different from the biblical account of God. As we study the gods and worldviews of various cultures, we will be able to compare them with the God of the Bible.

In addition to our study of content and worldviews, we will learn about many literary techniques used in ancient literature. Although the cultures we will study were often separated by great distances and times, there is a remarkable similarity in many of the forms that they used. We will begin our study of literary techniques this week as we learn about the beautiful imagery in Egyptian literature. But the crowning jewel of our literary studies this year will be the Bible itself. We hope that you will see the beauty and power of the Bible as you have never seen it before, and that you experience it as the living Word, in which the God who speaks reveals Himself to His people in His own words.

You will be using an important resource to guide you in your literary studies this year: *Poetics*. “Poetics” is a word that essentially means a “theory of literature.” It refers to beliefs about the nature, purpose, forms, and principles of literature. Our literary handbook, called *Poetics*, covers these ideas and also provides you with a history of major literary movements and their connections to historical worldviews. Finally, our *Poetics* contains appendices which include literary vocabulary terms, brief biographies of the various authors whose works we will be reading, tools for literary analysis, a guide to metrical poetry, and a number of useful charts and diagrams. Each week’s reading assignments in *Poetics* are listed under the “Reading” header in the student workbook.

What you see on the following pages are the sections that you will normally see each week in the literature segment of your student workbook. Follow the level (Beginning or Continuing) that your teacher directs. As you start each week’s work, don’t forget that the written exercises and thinking questions are likely to be based at least in part on your reading from *Poetics*. Be sure to do that reading before you attempt to complete the exercises and questions.

Literature questions come in two basic types: written exercises and thinking questions. You should write out your answers for the written exercises, but you need only think about the thinking questions (unless your teacher directs you to write out answers) so that you are prepared to discuss them in class.

## Reading

- Beginning and Continuing Students
  - A Poetry Handbook*, by Mary Oliver, p. 92-93
  - Ancient Egyptian Literature: An Anthology*, by John L. Foster, p. 24-25, 32-42, 51-54, and 226-228 (Week 1 of 4)
  - From *Poetics*
    - Book I
      - Introduction
      - I.A-B: “What is Language?” through “Artistry, Literary Language, and Imaginative Literature”
      - IV.A.1: “The Clock Analogy: Two Perspectives and Two Principles of Literary Analysis”
      - IV.H.5.a-b: “Defining Imagery” through “Interpreting Imagery”
      - IV.K.1-2: “Introducing Content” through “Topic and Theme”
    - Book II — II.Intro.d and f: “Small Literary Circles” and “The Oral Tradition”

## Recitation or Reading Aloud

Each week you will have a chance to memorize and recite (or just read aloud) in class a selected passage from that week’s literary reading assignment. This week’s selection is “Love of you is mixed deep in my vitals” (*Ancient Egyptian Literature: An Anthology*, p. 24).

### Defining Terms

Your teacher may instruct you to make literary vocabulary cards this year. These are flashcards that help you to learn literary terms. If your teacher assigns you to make these cards, you may be quizzed on them at any time, so be sure to review your cards before class!

Whether or not you make literary vocabulary cards, remember that you always have the literary terms glossary (Appendix A of *Poetics*) at your disposal as a reference. This glossary includes definitions, descriptions, examples, and “what to look for” advice for many terms that you will be using in your weekly exercises, so you can always go to it for help and review.

If you see no “Defining Terms” section in your workbook, then you do not need to make any cards for that week. If your teacher does assign literary vocabulary cards for you this year, you should either begin or continue your index card bank of literary terms this week, and make cards for whichever of the following terms you do not already have:

- Artistry:** The selection and arrangement of elements in such a way that the artist’s purposes for the whole are fulfilled.
- Artistry (Literary Analysis Category):** A literary analysis category that deals with the selection and arrangement of elements in a literary work.
- Content:** What is expressed through a literary work.
- Content (Literary Analysis Category):** A literary analysis category that deals with the message(s), meaning(s), and view of reality communicated through a literary work.
- Fiction:** Literature that expresses its portrayal and interpretation of reality primarily through imaginary elements.
- Form:** The artistic elements that embody, express, and/or enhance the content of a work of literature.
- Form Follows Function:** An author will mold the formal elements of his work in such a way that they serve his purposes for the artistic work as a whole.
- Image (Imagery):** A literary device that presents an object through a concrete, usually non-literal, informing word picture (based on Mary Oliver, *A Poetry Handbook* 93).
- Imagination:** Image-making and image-perceiving capacity (Ryken, *Words of Delight* 13).
- Imaginative Literature:** A sub-genre of literature that appeals primarily to the imagination.
- Language:** Words and methods of combining them for the purposes of expression, communication, and naming.
- Literature:** The portrayal and interpretation of reality, in a verbal artistic form, for a purpose.
- Meaning Through Form:** The audience receives the author’s meaning through various elements of form which he uses to embody and convey it.
- Oral Literature:** Literary works that are made to be memorized and sung or recited.
- Pattern:** An element of artistry in which parts are arranged so that they form a recognizable unit or a series of units.
- Repetition:** An artistic element in which something is repeated for emphasis or to form a pleasing rhythm.
- Theme:** The message or meaning of a literary work, which also reveals what the author believes to be real or not real; true or false; right or wrong; valuable or worthless.
- Topic:** The subject(s) addressed by a literary work, about which the author will comment through his theme(s).

**NOTE:** Continuing students only, please review your old stack of cards and add any of the terms in the Beginning Level list that you do not already have. If you did not do vocabulary cards last year, then you should be careful to do all the cards for both Beginning and Continuing levels throughout this year, unless your teacher instructs otherwise.

### Beginning Level

1. This week and in the weeks ahead, be prepared for the fact that your teacher may ask questions about what was in your reading assignments from *Poetics*. Read those assignments carefully each week so that you are prepared for questions about them.
2. **Written Exercise:** Based on your *Poetics* reading about topic and theme, write down what you think are the topics and themes of “The Instruction for Little Pepi on His Way to School,” “Menna’s Lament,” and “The Immortality of Writers.”

3. Written Exercise: For “Love of you is mixed deep in my vitals,” do the following exercises based on your *Poetics* reading about images:
  - Identify at least three images.
  - Tell whether each one is literal or non-literal (figurative).
  - Explain what object (person, place, thing, idea, emotion, etc.) is presented through each of those images.
4. Thinking Question: How did each of the images that you identified affect you personally? How did you experience them?
5. Thinking Question: Having identified and experienced the images in “Love of you is mixed deep in my vitals,” it is time to interpret them. What qualities does the speaker convey from the images to their objects?
6. Thinking Question: How are the principles of meaning through form and form follows function at work in the Egyptian poems that you read this week?

### Continuing Level

Do everything in the Beginning level above, plus the following OPTIONAL questions, if your teacher so directs:

7. Written Exercise: From the author’s perspective, why do you think the poet who wrote “Love of you is mixed deep in my vitals” chose these particular similes for his poem? What does each of them accomplish?
8. Thinking Question: In the last line of “Love of you is mixed deep in my vitals,” the poet uses a metaphor. What is the metaphor? How is it artistically effective to introduce a metaphor at the end of this string of similes?
9. Written Exercise: You are well acquainted with the ten basic elements of artistry: balance, contrast, symmetry, repetition, rhythm, unity, variety in unity, unified progression, central focus, and pattern. Give an example of one or two of these elements in “Love of you is mixed deep in my vitals.”

## FINE ARTS ELECTIVE

**Reading**

*Art: A World History*, by Elke Linda Buchholz, et al., p. 24-29

**Exercises**

1. Organize your workspace and help to shop for and organize school supplies.
2. Set up a notebook for the year. Decorate the cover and organize your dividers.
3. Read about, and observe, ancient Egyptian art.

## GOVERNMENT ELECTIVE

### Reading

Supporting [links](#) on the *Tapestry* website

### Exercises

This week, we will begin our survey of the history of government. Over the next few weeks, we will discuss foundational questions such as: “What is a government?” “Why do people form governments?” “What are different types of governments?” To help you begin to think about these things, as you read, pay attention to ancient Egyptian legal procedures and penalties for crimes. If your teacher so directs, journal a short paragraph describing details of the legal system and some laws of ancient Egypt that strike you as unique. Be sure to bring your notes to discussion time!

# 1

## CURTAIN RISES ON EGYPT: GIFT OF THE NILE

### PHILOSOPHY ELECTIVE

There is no assignment this week.



HISTORY

Historical Introduction

This week, we are going to look at the government of the Egyptian empire. Do you know that the Egyptian civilization is one of the longest-lasting ones in world history? We are going to see how the Egyptian government managed to remain stable and powerful through thousands of years.

The head of the Egyptian government was a king (who eventually came to be called a “pharaoh”). Most Egyptians believed that their pharaoh was a god in human form. Because they were divine (and related to other gods who controlled the forces of nature), pharaohs were obeyed without question. Egyptians believed that when pharaohs died, they mounted the sun’s rays to return to his brother gods.

The pharaohs ruled the mightiest civilization that was known to the Mediterranean World. At the height of their civilization, many ancient peoples paid tribute to the pharaohs. The mighty Egyptian army was, for many centuries, more powerful than any other. The Nile River and easy trading routes over the waters of both the Mediterranean Sea and the Red Sea gave Egypt wealth and prosperity. Given centuries of stable government, abundant food supply, and safety from enemies who might have destroyed what they built, Egypt became the wealthiest, most admired civilization of her day.

One of these “godlike” pharaohs was an undisputed ruler of the most powerful civilization on Earth, to whom Moses was sent to say, “Let my people go.” And who was Moses? A poor shepherd in Midian, wanted for murder by his adopted father, another pharaoh! How Moses must have wondered if he was any kind of leader when God said to him, “Go to Egypt!” Next week, we will read the story of how God judged both the pharaoh of Moses’ day and the idols of Egypt; but this week, we need to understand just how grand Egypt’s pharaohs were, what life was like in their courts, and why they did strange things like build pyramids and have themselves wrapped up in strips of cloth after they died.

Threads

- With younger siblings, learn about pharaohs, pyramids, and mummies.
- Learn more details about the chief features of the various Egyptian kingdoms up until Cleopatra by doing extensive time line work to get the “big picture.” This work will provide reference points in future units.

PEOPLE	TIME LINE
<input type="checkbox"/> Imhotep <input type="checkbox"/> Cheops <input type="checkbox"/> Tutankhamun <input type="checkbox"/> Tuthmosis I <input type="checkbox"/> Hatshepsut <input type="checkbox"/> Akhenaten	<p><b>Find the dates for these events in your resources and add them to your time line. (Different resources have different dates for very ancient times.)</b></p> <p>c. 3100 B.C. Egypt united by Menes</p> <p>c. 2650 -2150 B.C. Old Kingdom</p> <p>c. 2150-2040 B.C. First Intermediate Period</p> <p>c. 1630-1550 B.C. Second Intermediate Period</p> <p>c. 1550-1050 B.C. New Kingdom</p> <p>c. 1050-656 B.C. Third Intermediate Period</p> <p>c. 644-332 B.C. The Late Dynastic Period</p> <p><b>Also, add the dates that these Egyptian leaders reigned:</b></p> <p>2585-2560 B.C. Cheops (Khufu)</p> <p>1493-1482 B.C. Tuthmosis I</p> <p>1479-?1458 B.C. Hatshepsut</p> <p>1353-1336 B.C. Akhenaten</p> <p>51-30 B.C. Cleopatra (Cleopatra VII)</p>

**Reading**

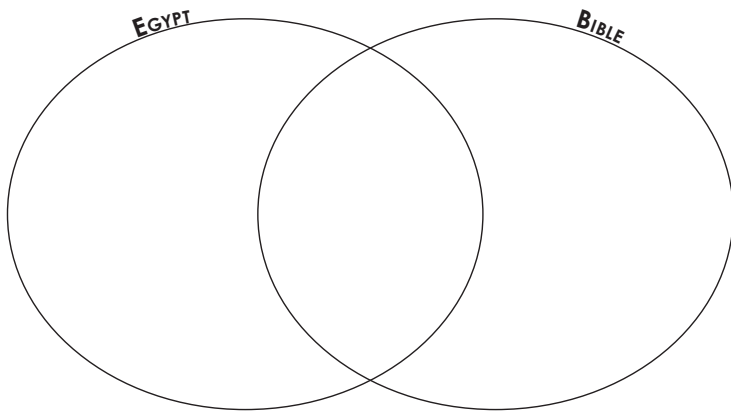
- Historical Atlas of Ancient Civilizations*, by John Haywood, p. 60-65
- Holman Bible Atlas*, by Thomas Brisco, p. 38 (start at “Egypt”)-40 (stop at “Palestine and Syria”), 52-59
- The Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 40-152 (Week 2 of 3)

**Accountability Questions**

1. From your reading, summarize the general trends for each of the three periods in which the pharaohs of Egypt were strong: the Old Kingdom, the Middle Kingdom, and the New Kingdom. The chart offered as the supplement on the next page summarizes this information in detail to aid you.
  - Notice how fundamentally unchanging Egyptian culture was for thousands of years! Jot down reasons for its stability during each of the three periods.
  - Now, list major factors that contributed to the downfall of each imperial period.
  - Jot down a few interesting facts about two or three of the pharaohs who most interested you as you read. Bring these to class to share with your teacher (and/or other students).
2. There are varying theories on how the Egyptians constructed their pyramids. Some are offered in your reading.
  - Take reading notes on amazing details about these massive building projects, and be prepared to explain at least one theory about pyramid construction to your teacher during discussion time.
  - What class of laborers built the pyramids?

**Thinking Questions**

1. Name at least three ways that the unique geography of Egypt affected its culture (think more about everyday life for this question, not the larger picture of society as a whole, or Egypt’s history).
2. Why did the pharaohs who built them spend so much time, money, and manpower on their pyramids? (Try to think beyond selfish, personal desires. Some of these are accurate reasons, but there are broader ones having to do with nation building as well.)
3. From your reading, list specific ways that the religious beliefs of the Egyptians reinforced their pharaohs’ power. Where core beliefs changed over time, note them and how they affected the pharaohs.
4. Summarize the Egyptian beliefs about death and the afterlife.
  - Use a Venn diagram<sup>1</sup> to compare/contrast biblical views of the afterlife with Egyptian beliefs. (Be sure to look up Scriptures to support the information in your diagram concerning Christian beliefs.)
  - Did Egyptians have any concept of judgment? If so, include comparative information on Egyptian and Christian views concerning final judgment in your Venn diagram.
5. Compare and contrast Egyptian burial customs with our culture’s customs. (Again, you might want to use a Venn diagram.) What do those practices tell us about the beliefs of each culture and how they differ?

**New to Venn diagrams?**

Venn diagrams are useful for comparisons. Put information that applies *only* to one thing (like Egyptian or Biblical burial practices in this example) in the outer space of the appropriate oval spaces. Put information that applies to both Egyptian and Biblical practices in the overlapping center space.

<sup>1</sup> You can print one of these from the Graphic Organizer in *Writing Aids*, or simply draw one into your notebook like the one pictured above, but larger.

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<input type="checkbox"/> Steps in the Writing Process	<ul style="list-style-type: none"> <li><input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting.</li> <li><input type="checkbox"/> Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre.</li> <li><input type="checkbox"/> This week, do some prewriting by completing two Graphic Organizers using the topics below. File under “Work in Progress” for use in Week 3. (Don’t write the paragraphs; just practice organizing your thoughts.)                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Describe the Egyptian perceptions of the role of the pharaoh (<i>Writing Aids</i> Graphic Organizer: Advanced Cluster Diagram).</li> <li><input type="checkbox"/> What do pharaohs, pyramids, and mummies have in common (<i>Writing Aids</i> Graphic Organizer: Relationship Diagram)?</li> </ul> </li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
10	<input type="checkbox"/> Steps in the Writing Process	<ul style="list-style-type: none"> <li><input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting.</li> <li><input type="checkbox"/> Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre.</li> <li><input type="checkbox"/> This week, do some prewriting by filling out a Graphic Organizer on one of the following topics. File under “Work in Progress” for use in writing a report in Week 3. (Don’t write the rough draft; just practice organizing your thoughts.)                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Was a pharaoh human or divine? Use Scripture to verify your viewpoint (<i>Writing Aids</i> Graphic Organizer: T-Chart).</li> <li><input type="checkbox"/> Describe the Egyptian perceptions of the role of the pharaoh. Consider the social, political, and religious rites of the monarch (<i>Writing Aids</i> Graphic Organizer: Advanced Cluster Diagram).</li> </ul> </li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
11	<input type="checkbox"/> Steps in the Writing Process	<ul style="list-style-type: none"> <li><input type="checkbox"/> Review the steps in the writing process, focusing on the skill of prewriting.</li> <li><input type="checkbox"/> Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre.</li> <li><input type="checkbox"/> This week, do some prewriting by filling out a Graphic Organizer for three paragraphs on one or more of the topics below. File under “Work in Progress” for use in writing a one-page report in Week 3. (Don’t write the rough drafts; just practice organizing your thoughts.)                         <ul style="list-style-type: none"> <li><input type="checkbox"/> Egyptian culture is vividly displayed through the monuments known as pyramids. Explain how this symbol of Egypt displays the supremacy of the king, the significance of the cult of the dead, and the magnitude of the sun god (<i>Writing Aids</i> Graphic Organizer: Advanced Cluster Diagram).</li> <li><input type="checkbox"/> Report on the various roles that pharaohs played: they were religious, militaristic, and social leaders (<i>Writing Aids</i> Graphic Organizer: Advanced Cluster Diagram).</li> </ul> </li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
12	<input type="checkbox"/> Steps in the Writing Process <input type="checkbox"/> Classical Comparison Paper (Week 2 of 15)	<ul style="list-style-type: none"> <li><input type="checkbox"/> This week, review the steps in the writing process, focusing on the skill of prewriting.</li> <li><input type="checkbox"/> Look over your work from last year and, with your teacher, decide what areas most need improvement. With your teacher’s guidance, write out some goals for improvement this year. File this paper in the “Goals” section of your Grammar &amp; Composition Notebook so you can refer to it later for fresh vision.</li> <li><input type="checkbox"/> This is the first of eight weeks for reading two works by each of your chosen authors. Begin reading one of the novels, and as you do so, take notes on the plot, character development, and themes.</li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>

DETAILED CHART OF EGYPTIAN DYNASTIC PERIODS<sup>1</sup>

PERIOD: NAME AND DATES	GOVERNMENT: DYNASTIES AND THEIR UNIQUE CHARACTERISTICS	ACHIEVEMENTS AND EVENTS
PRE- AND PROTO-DYNASTIC PERIOD 5000-3000 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Early kings and Dynasty “0”</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Growth of culture</li> <li><input type="checkbox"/> Consolidation of political power in towns</li> <li><input type="checkbox"/> Ruler identified with a deity</li> </ul>
EARLY DYNASTIC PERIOD 3000-2650 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 1-3</li> <li><input type="checkbox"/> Menes united two kingdoms and placed political capital at Memphis c. 3100 B.C.</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Cultural unity</li> <li><input type="checkbox"/> Government and society began to evolve</li> <li><input type="checkbox"/> Pyramids became monuments to monarchies</li> </ul>
OLD KINGDOM 2650-2150 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 4-8</li> <li><input type="checkbox"/> Royal power at its greatest</li> <li><input type="checkbox"/> Departments of government presided over various areas</li> <li><input type="checkbox"/> Decentralization of government towards end</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Civilization reached its peak</li> <li><input type="checkbox"/> International prestige began developing</li> <li><input type="checkbox"/> Local militias served instead of standing army</li> <li><input type="checkbox"/> Height of pyramid building</li> <li><input type="checkbox"/> Religion dominated by sun god cult</li> </ul>
FIRST INTERMEDIATE PERIOD 2150-2040 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 9-11</li> <li><input type="checkbox"/> King Nebhepetre reunited Egypt</li> <li><input type="checkbox"/> Rise of nomarchs</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Water shortages and famines</li> <li><input type="checkbox"/> Nomarchs in Thebes united Egypt</li> </ul>
MIDDLE KINGDOM 2040-1630 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 12-14</li> <li><input type="checkbox"/> Sobekneferu, one of few women to rule</li> <li><input type="checkbox"/> Notable for foreign affairs and public works</li> <li><input type="checkbox"/> Centralized government maintained chief ministers in both Upper and Lower Egypt</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Began recovering from civil wars</li> <li><input type="checkbox"/> Fortresses provided protection during 12<sup>th</sup> Dynasty</li> <li><input type="checkbox"/> Influx of foreigners during the 14<sup>th</sup> Dynasty</li> </ul>
SECOND INTERMEDIATE PERIOD 1630-1550 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 15-17</li> <li><input type="checkbox"/> Southern territory of Egypt remained under indigenous rule</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> An administration of Semitic newcomers (“Hyksos”) replaced the 13<sup>th</sup> and 14<sup>th</sup> Dynasties</li> <li><input type="checkbox"/> Trade and foreign relations extended to Crete</li> </ul>
NEW KINGDOM 1550-1050 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 18-20</li> <li><input type="checkbox"/> Another woman, Hatshepsut, ruled for nearly twenty years</li> <li><input type="checkbox"/> Opulence and stature enjoyed under Amenhotep III</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Imperial expansion</li> <li><input type="checkbox"/> Language and culture slower to develop in Asia</li> <li><input type="checkbox"/> Warfare between Egyptians and Hittites for three generations</li> <li><input type="checkbox"/> Ramesses the Great, Ramesses I and II, Sety I ruled during this time</li> <li><input type="checkbox"/> (Not in recommended resource: The events of Exodus probably occurred near the end of this period)</li> </ul>
THIRD INTERMEDIATE PERIOD 1050-656 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 21-25</li> <li><input type="checkbox"/> Disunity</li> <li><input type="checkbox"/> Shoshenq (“Shishak”) led drive into Palestine</li> <li><input type="checkbox"/> Nubian conquerors rule much of Egypt</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Asian interests lost</li> <li><input type="checkbox"/> Criminality at all levels of society</li> <li><input type="checkbox"/> Loss of southern provinces</li> <li><input type="checkbox"/> Assyria became a superpower in the East</li> </ul>
LATE PERIOD 664-332 B.C.	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 26-31</li> <li><input type="checkbox"/> Alexander the Great occupied Egypt</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Culture and religion maintained</li> <li><input type="checkbox"/> Hired Greek mercenaries to serve in military</li> <li><input type="checkbox"/> Development of naval power</li> <li><input type="checkbox"/> Internally divisive</li> </ul>
HELLENISTIC PERIOD 332-30 B.C. (SOME RESOURCES SUB-DIVIDE THIS PERIOD INTO “PERSIAN” OR “PTOLEMAIC” PERIODS)	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dynasties 32-33</li> <li><input type="checkbox"/> Ptolemaic rulers from Ptolemy I to Cleopatra VII</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Ptolemies ruled from Alexandria</li> <li><input type="checkbox"/> Greek immigrants reinforced contact with the Mediterranean world</li> <li><input type="checkbox"/> Egypt became a province of the Roman Empire</li> </ul>

<sup>1</sup> The dates given in the chart do not reflect a young-earth view of Creation; dates may also vary in different resources. The information is mostly taken from *Ancient Egypt*, by David P. Silverman.

## GEOGRAPHY

1. If you did not finish all the suggested geography work from last week, do those assignments first.
2. Use this week's map to label these political places and pyramid locations:
  - Memphis
  - Abydos
  - Thebes
  - Heliopolis
  - Abusir
  - Sakkara (also spelled Saqqara or Saccara)
  - Meidum
  - Herakleopolis
  - Cush (also spelled Kush)
  - Sphinx
  - Nubia
  - The Great Pyramids
  - Giza

**WORLDVIEW: BIBLE**

This week's objective is to understand the ministry of Moses: his goals for God's people, his role as a mediator, his weaknesses, and the people's attitude towards him. The book of Exodus is a book about Moses and could be subtitled "God's Chosen Leader." Was Moses (who wrote this book) proud? No! Rather, God knew that later generations who didn't know Moses personally might question the authority of the Mosaic Law in later years. Exodus shows Moses in many lights, and reveals that Moses' leadership and law came from God.

**Reading**

- Exodus 2:11-5:23
- What the Bible is All About*, by Henrietta C. Mears (220) p. 49-52 (stop at "The Passover")

**Exercises**

1. What was Moses' central goal for God's people as described in Chapter 3?
2. Read Exodus 2:11-25. Why did Moses flee Egypt?
3. What do we call someone who kills another human being and then flees from lawful authority?
4. In Exodus 3, what did God promise? What did God tell Moses to do? Be specific with details.
5. In Exodus 4, what were Moses' doubts about himself?
6. What do the Israelites think of Moses' leadership by the end of Exodus 5?
7. What have you learned about leadership from your reading this week?



## LITERATURE

## Literary Introduction

*This was a princess....  
See her, her hands here shaking the sistra<sup>1</sup>  
to bring pleasure to God, her father Amun.  
—“For a Portrait of the Queen” (Ancient Egyptian Literature: An Anthology, 101)*

This week we will be discussing poems that focus on Egyptian royalty and aristocracy. As we learned last week, Egyptian poetry was an art practiced—for the most part—in the court and the temple. Thus, these poems were largely written by scribes and aristocrats, people who stood in an excellent position to comment on the pharaohs and their lives.

As you read this week’s poems, remember what you have learned in your history readings about pharaohs and the way Egyptians viewed them. In Egypt, a pharaoh was not only a king; he was also believed to be the son of a god, destined to become a god himself in the afterlife. (Pharaoh’s wife, who was most likely also his sister, was also seen as the daughter of a god.) As a child of the gods and the ruler of Egypt, pharaoh was in a sense father as well as high priest for his people. He was thus expected to govern with compassion and justice.

This week you will see several of these ideas appear, expressed, however long ago, in words that show what real people passionately felt and thought. As you read, try to put yourself in an Egyptian’s place and see the world as he would for a little while. It is always worthwhile to be able to see through another person’s eyes, and from another person’s perspective.

## Reading

- Beginning and Continuing Students
  - Ancient Egyptian Literature: An Anthology*, translated by John L. Foster, p. 8-16, 100-101, 183-185, 191-205 (Week 2 of 4)
  - From *Poetics*
    - Book I
      - II.A: “Stories”
      - II.B.1-4: “A Basic Definition” through “Density and Compression: Language Fit for Kings”
      - IV.C.1 and 3: “Defining and Studying Plot and Plotline (or Storyline)” and “Pattern Plot”
      - IV.E.1: “Introducing Settings”
      - IV.I.Intro and 2: “Introduction” and “Genres”
    - Book II
      - II.Intro.b-c: “Ethnocentricity in the Ancient World” through “Beliefs about Gender in the Ancient World”
      - II.A.3: “Favorite Topics and Forms of Egyptian Literature”
    - Appendix A: Narrative Poem
- Continuing Students Only
  - Ancient Egyptian Literature: An Anthology*, translated by John L. Foster (893) p. 124-148

## Recitation or Reading Aloud

The subject for recitation or reading aloud this week is “For a Portrait of the Queen” (*Ancient Egyptian Literature: An Anthology*, p. 101).

## Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

- Character: A personality, whether human or non-human, in a story.
- Character (Literary Analysis Category): A literary analysis category that deals with the character(s) in a literary work.

<sup>1</sup> A sistra is a musical instrument.

- Frameworks (Literary Analysis Category): A literary analysis category that deals with the overarching structural elements of a literary work.
- Genre: A type of literature that has either definite characteristics of form or definite characteristics of content (or both).
- Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
- Pattern Plot: A kind of plot in which the events are arranged in patterns.
- Plot: The arrangement of events in a story such that they have a beginning, middle, and end (from Aristotle's *Poetics*).
- Plot Frame: A literary technique used to introduce and provide a framework for a story, usually by enveloping it in another story.
- Plot (Literary Analysis Category): A literary analysis category that deals with the plot in a literary work.
- Poetry (Verse): Highly compressed language, typically written in lines, which may be metrical or non-metrical and characteristically uses imagery as its main medium of expression.
- Setting: A location or situation in time, space, and culture which forms the background for a work of literature.
- Setting (Literary Analysis Category): A literary analysis category that deals with the settings in a literary work.
- Story: A piece of literature that has at least one character, plot, and setting, and uses narrative as its primary medium of expression.
- Thought Couplet: Two lines of poetry that together form a complete thought.

### Beginning Level

1. Written Exercise: In the chart below are some poems that reveal an Egyptian perspective on the lives of scribes, priests, and aristocrats, as well as their interactions with each other and with the common people. What are some of the topics and themes that you see in these poems? Also, try to give examples of some common Egyptian forms used in them (pattern, repetition, thought couplets, or imagery). The first box in the form column has been done for you.

	CONTENT (TOPICS AND THEMES)	FORM (PATTERN, REPETITION, THOUGHT COUPLETS, AND IMAGERY)
THE PEASANT'S EIGHTH COMPLAINT	<input type="checkbox"/> Topic(s):  <input type="checkbox"/> Theme(s):	<input type="checkbox"/> Many of the lines repeat a thought with a slight variation to give depth of meaning. This is characteristic of the thought couplet: <ul style="list-style-type: none"> <li><input type="checkbox"/> "The memory of [a just man] becomes a precious thing / he is a standard written in the Word of God" (stanza 6).</li> <li><input type="checkbox"/> "Is he a scales? It does not tilt. / Is he a balance beam? It does not dip awry" (stanza 6).</li> </ul> <input type="checkbox"/> The just man is portrayed through the images of an untilting scale and a balance beam that does not tip. Both of these images communicate something about the concept of justice, namely, that it is honest (like honest scales) and perfectly balanced (not tipping in favor of one person over another).
FOR A PORTRAIT OF THE QUEEN	<input type="checkbox"/> Topic(s):  <input type="checkbox"/> Theme(s):	
INSTRUCTION FOR MERIKARE	<input type="checkbox"/> Topic(s):  <input type="checkbox"/> Theme(s):	

2. Thinking Question: Now that we have discussed the topics and themes of these poems, what do they tell us about what was important to the royalty and aristocracy in ancient Egypt?
3. Written Exercise: Using what you have learned in this week and last, fill in the blank spaces on the following analysis outline for “The Tale of the Shipwrecked Sailor.” Ask your teacher if you need additional help.

### Frameworks

Genre:

### Characters

- The Leader of the Sailors: In the beginning, he is fearful because he must make a bad report to the King. Despite the sailor’s efforts to cheer him, he remains fearful at the end of the poem.
- The Sailor Who Was Shipwrecked:
  - Foster’s introduction to this poem describes the sailor as “a comic character—assertive, blustery, overconfident, forgetful of past favors, and unaware of the ironies of his speech and situation” (8).
  - He is also clearly a master storyteller and seems to be pious (by Egyptian standards), since he wants to offer sacrifices and thanksgiving to the serpent of the magic island.
  - He is the sort of man who might try to talk his way out of difficulties (stanza 2, lines 7-8), but at the same time believes himself to be honest (stanza 2, line 2).
  - “Just look at me!” (stanza 23, line 12) or “Just look at us!” (stanza 1, line 11) are phrases characteristic of the sailor, who uses many exclamations in his speech patterns.
- The Serpent:

### Plot

- Plot Frame: This poem is a story (the great serpent who lives on an island and has lost his family) within a story (the sailor who meets the serpent when he is shipwrecked on the island) within a story (the leader whom the sailor is trying to comfort with his tale).
- Pattern Plot: The three plotlines in this story of serpent, sailor, and leader form a pattern of story within a story within a story. All of the stories are connected by the themes of fear and joy at homecoming.

### Settings

- Physical Setting(s):
- Temporal Setting(s):
  - The first story takes place as the crew has at last returned home.
  - The middle story occurs at an earlier time, when the sailor is shipwrecked on the magical island.
  - The innermost story occurs at a still earlier time, when the snake lived on the island with his family.
- Cultural Setting: The cultural setting is that of ancient Egypt.
  - One important part of the cultural setting in this poem is the awe and fear that subjects (particularly the leader in this story) feel towards their king.
  - Another is the belief that it is pious to worship powerful creatures, as the sailor does when he pays homage to the serpent as a god with sacrifices and incense.

### Content

- Topic(s):
- Theme(s):
  - The theme of the innermost story is the joy of dwelling with family and friends at home. This is what the serpent misses even among all his splendors, because his whole family, and especially his little daughter, was killed by a falling star.
  - The theme of the outermost story is the same as the theme of the innermost story: that there is a longing for a joyful homecoming (stanza 1; stanza 14, lines 5-8; stanza 21, lines 2-3).
  - There is at the same time a theme of the need to conquer fear and speak up:
    - The leader’s fear of standing before the king, perhaps with bad news (stanzas 2 and 25), is echoed by the sailor’s fear of the great serpent (stanzas 8-10).
    - The sailor’s story suggests that, even as the serpent was kind to the ready-tongued sailor (stanzas 13-14 and 22), so the king may be kind to this leader if he takes the sailor’s advice and is sure to “address the King staunch-hearted/responding with no hesitation” (stanza 2, lines 5-6). The leader is not confident in the sailor, however, and we never learn whether the sailor is correct.

Artistry

- Repetition:
- Pattern:
- Meaning Through Form:
- Form Follows Function:

**Continuing Level**

Do everything in the Beginning level above, plus the following:

4. Thinking Question: You studied free verse in Year 4. How similar do you think Egyptian poetry is to modern free verse?
5. Thinking Question: Foster says that “The Tale of Sinuhe” “embodied” some of the “fundamental values” or world-views beliefs “of ancient Egyptian civilization” (124). From the content of the poem, what would you say were some beliefs about reality, morality, and values among ancient Egyptians?
6. Written Exercise: Foster tells us that the “now-anonymous author [of “The Tale of Sinuhe”] conceived and executed [this] poem so splendidly that, on the basis of present evidence, he can rightly be called the Shakespeare of ancient Egypt” (124). Let’s test this idea. Jot down examples of literary texture techniques (imagery, personification, inversion, etc.) or elements of artistry that you find in this poem, which might give evidence of the poet’s excellence.

**FINE ARTS ELECTIVE****Reading**

*The Story of Architecture*, by Jonathan Glancey (720) p. 8-11, 18-21

**Exercise**

Read about, and observe the unique architecture of ancient Egypt.

**GOVERNMENT ELECTIVE****Reading**

Supporting links on the *Tapestry* website

**Exercises**

If you are doing government work this year, take some time to ponder the government of the Egyptians. It was strong, stable, and a major reason for Egypt's successes as a culture. Write a four-paragraph essay<sup>1</sup> in which you discuss the strengths and weaknesses of the Pharaonic government. Here are some ideas to get you started:

Begin to fill in a three-way chart comparing Egyptian Law, Babylonian Law, and Mosaic Law. After drawing a three-column chart (or printing out the 3-Way Comparison chart found as a Graphic Organizer in *Writing Aids*), make these row labels on the side so you can compare information about them: Source of this Code, Civil Laws, Criminal Law, Status of Women, Enforcements/Administration, and Punishments.

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<sup>1</sup> Your essay should have short introductory and concluding paragraphs, and then include two longer paragraphs in the middle, one discussing the strengths and the other the weaknesses of Egypt's government.



## PHILOSOPHY ELECTIVE

Over the next four years, we will dig into some of the most difficult writings in human history as we study philosophy. To simplify matters, we have taken the original words of the philosophers and have assembled them into a play entitled *The Pageant of Philosophy*, in which a young man named Simplicio looks for the truth. By rehearsing and performing the script of this pageant each week it is offered, you will gain familiarity with the philosophers' main ideas.

### Reading

*Meet Simplicio (Pageant of Philosophy 1)*

### Exercise

There are no exercises this week.

THE PAGEANT OF PHILOSOPHY:  
MEET SIMPLICIO

*(The Narrator stands on a bare stage.)*

Narrator: Once upon a time there was a youth named Simplicio who was full of questions.

*(Simplicio enters, looking around curiously.)*

Simplicio: Where am I? Who are you?

Narrator: *(ignoring his questions)* As a young child, Simplicio wanted to know everything.

Simplicio: *(to himself and the audience)* Why is the sky blue? What do frogs eat?

Narrator: As Simplicio grew older, the questions grew harder.

Simplicio: Why do people die? Who made God? Is there a God?

Narrator: Simplicio wanted to do what was right but didn't know how.

Simplicio: Oh, dear! Should I even ask such questions?

Narrator: Then, one day, Wisdom called Simplicio, saying, **“Whoso is simple, let him turn in hither.”**<sup>1</sup>

Simplicio: *(looking around, as if the voice came from the audience)* Hither? Whither?

Narrator: To him who lacks sense, she says, **“Come, eat of my bread, and drink of the wine which I have mingled. Forsake the foolish, and live; and go in the way of understanding.”**<sup>2</sup>

Simplicio: Who are you? Where are you?

Narrator: Wisdom answered: **“The Lord possessed me at the beginning of His work, the first of His acts of old.”**<sup>3</sup>

Simplicio: Wow! How old are you?

Narrator: **Ages ago I was set up, at the first, before the beginning of the earth. When there were no depths I was brought forth.**<sup>4</sup>

Simplicio: Wisdom is older than *dirt*?

Narrator: That's right!

Simplicio: Is Wisdom older than *God*?

Narrator: No, not *older*, but **when He established the heavens, I was there... when He marked out the foundations of the earth, then I was beside Him, like a master workman, and I was daily His delight.**<sup>5</sup>

Simplicio: You were with God?

Narrator: **I was rejoicing before Him always, rejoicing in His inhabited world and delighting in the children of man. And now, O sons, listen to me: blessed are those who keep my ways.**<sup>6</sup>

Simplicio: They are?

Narrator: **Happy is the man that findeth wisdom, and the man that getteth understanding.**<sup>7</sup>

Simplicio: He is?

1 Prov. 9:4.

2 Prov. 9:5-6.

3 Prov. 8:22.

4 Prov. 8:23-24a.

5 Prov. 8:28, 30.

6 Proverbs 8:30-32.

7 Prov. 3:13.

Narrator: Oh yes! **For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold.**<sup>1</sup>

Simplicio: Tell me more!

Narrator: **Wisdom is more precious than rubies; and all the things thou canst desire are not to be compared unto her. Length of days is in her right hand; and in her left hand riches and honour. Her ways are ways of pleasantness, and all her paths are peace. She is a tree of life to them that lay hold upon her: and happy is every one that retaineth her.**<sup>2</sup>

Simplicio: That's what I want!

Narrator: Simplicio had been curious from the start, but now he devoted himself to questions. Now he wanted to understand everything, but it was harder than it looked!

Simplicio: What is knowledge? How can I really know that I know something?

Narrator: He began asking the really big questions.

Simplicio: What is truth?

Narrator: Unfortunately, Wisdom was not the only voice calling out to Simplicio. The woman Folly was also calling him. She sat at the door of her house, on a seat in the high places of the city, saying, **"Whoso is simple, let him turn in hither."**<sup>3</sup>

Simplicio: Simple? I guess that would be me.

Narrator: She called out to him that lacked understanding and said to him, **"Stolen waters are sweet, and bread eaten in secret is pleasant."**<sup>4</sup>

Simplicio: (*uncertainly*) It is?

Narrator: Simplicio did not know that **her guests are in the depths of hell.**<sup>5</sup>

Simplicio: I've got a bad feeling about this...

Narrator: Simplicio was tempted, but Wisdom did not give up so easily. She cried out, calling in the streets and the gates of the city, saying, **"How long, ye simple ones, will ye love simplicity?"**<sup>6</sup>

Simplicio: Who, me?

Narrator: She cried, **"How long will fools hate knowledge? Turn you at my reproof: behold, I will pour out my spirit unto you, I will make known my words unto you."**<sup>7</sup>

Simplicio: (*desperately*) I'm sorry! I'll turn. Tell me how to find wisdom!

Narrator: **The fear of the Lord is the beginning of wisdom: and the knowledge of the holy is understanding.**<sup>8</sup>

Simplicio: The fear of the Lord?

Narrator: **The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction.**<sup>9</sup>

Simplicio: But how do I know there even is a God?

Narrator: **Trust in the Lord with all thine heart. Lean not unto thine own understanding.**<sup>10</sup>

Simplicio: I wish it were that easy. But I have to make sure God exists first.

1 Prov. 3:14.

2 Prov. 3:15-18.

3 Prov. 9:16.

4 Prov. 9:17.

5 Prov. 9:18.

6 Prov. 1:22.

7 Prov. 1:22-23.

8 Prov. 9:10.

9 Prov. 1:7.

10 Prov. 3:5.

Narrator: **The fool hath said in his heart, “There is no God.”**<sup>1</sup>

Simplicio: (defensively) I didn’t say that! I just said I would have to find out if there is a God.

Narrator: **Be not wise in thine own eyes: fear the Lord, and depart from evil.**<sup>2</sup>

Simplicio: You’re saying I should just trust God without first making sure He’s really there?

Narrator: **In all thy ways acknowledge Him, and He shall direct thy paths.**<sup>3</sup>

Simplicio: That does it—I can’t accept that! I guess I’m going to have to find another way to wisdom. (Exits)

Narrator: Wisdom was sorry to see Simplicio go. She had seen many young men and women set off on that long and difficult road before. Sadly, she said, **“They shall seek me early, but they shall not find me, for that they hated knowledge, and did not choose the fear of the Lord . . . . For the turning away of the simple shall slay them, and the prosperity of fools shall destroy them. But whoso hearkeneth unto me shall dwell safely, and shall be quiet from fear of evil.”**<sup>4</sup>

*(The Narrator sighs and shakes his head. Curtain.)*

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1 Psalm 14:1.

2 Prov. 3:7.

3 Prov. 3:6.

4 Prov. 1:28-33.

HISTORY

Historical Introduction

This week, we'll finish our three-week mini-unit on ancient Egypt with a detailed study of Egyptian mythology. Egyptians chose to worship various aspects of God's creation instead of worshipping the Creator Himself. We will then be well positioned to read Moses' account of how God demonstrated that He is Lord of all creation, more powerful than any false gods. Though the story of the ten plagues, the deliverance of the children of Israel from bondage, and the stories of how God provided for Israel's every need as they traveled through the desert to Sinai are familiar ones, you should gain many new insights as you revisit them against the backdrop of Egyptian mythology.

Remember, too, as you read about the ten plagues, that God was also judging the human arrogance that Egypt represented. Egypt, we have said, was the most advanced, respected, and wealthy culture of its day (in its part of the world), and all eyes looked there. God's plagues ruined Egypt's crops, destroyed her valuable animals, and killed the first-born male of each family. The Red Sea swept away her pharaoh and his best army,<sup>1</sup> and the children of Israel plundered her supply of costly fabrics and jewels. Truly, our mighty God humbled the pride of Egypt in every way!

As we'll see this week, the entire story of God's dealings with the children of Israel and with Egypt is a type; it paints a picture of how every believer first appears before God, and then is miraculously redeemed through God's saving power and through blood sacrifice. See how many parallels with the Christian experience you can find this week as you read your history to better understand the context of the story, and then read the Bible to see new truths about God and men.

Threads

Consider the pagan beliefs of Egyptians. Contrast the fatalistic, capricious gods of ancient Egypt with the merciful, holy God of the Bible.

PEOPLE	TIME LINE
<input type="checkbox"/> Ramesses II (the Great) <input type="checkbox"/> Ramesses III <input type="checkbox"/> Cleopatra (Cleopatra VII)	<b>1445 or 1446 B.C.</b> Probable date for the Exodus according to most Bible dating systems

Reading

- The Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 153-172 (Week 3 of 3)
- Holman Bible Atlas*, by Thomas Brisco, p. 63-69 (stop at "The Sojourn at Kadesh")
- Gods of Ancient Egypt*, by Bruce LaFontaine

Accountability Questions

1. From your readings, list the major idols or "gods" of Egypt. As you do, note the aspects of Egyptian life with which each "god" was associated.
2. Interestingly, Egyptian idols were often pictured as animal/human combinations. Prepare to share with your teacher or your class about three of these. For each, answer these questions:

<sup>1</sup> It is not explicitly stated in Exodus that Pharaoh drowned in the Red Sea, but a close reading indicates this. See Exodus 14:17. Coupling this verse with the customs of the day, in which kings led armies into battle, it would seem likely that Pharaoh died in the Red Sea, though most movies picture him standing helpless on the opposite shore, unrepentant, powerless, and amazed after his army is swept away.

- What did the animal portion represent to the Egyptians?
- What stories, if any, are associated with the human half of the “deity”?

### Thinking Questions

1. We want to try to get a “bird’s eye view” of the general character of Egyptian religion. Make a three-columned chart to compare the characters of Egyptian idols with our God’s character. Try to summarize answers to these:
  - What kinds of personalities did Egyptian “gods” manifest in Egyptian myths? Were they loving, gentle, angry, jesting, compassionate, or bellicose?
  - Compare these with human personalities, and then with the character of our God. Were Egyptian “gods” more like Yahweh or like human beings?
  - On three of the topics listed below, compare the Bible’s message with Egyptian mythological accounts as objectively as possible. Whose deities seem more likely to have been invented by men, and which stories seem more likely to reveal a divine being or beings who transcend men and is “other” than them? Write a paragraph or two (no longer than a page) for each topic:
    - Creation story: how and why the earth and mankind came to be
    - The nature of mankind
    - The nature of God
    - The nature of life on earth
2. On what basis does a person achieve good and avoid evil in the Egyptian system? What do we call a religion that purports to enable people to earn moral acceptance by a god?
3. It is said that polytheism necessarily breeds a fearful and/or superstitious people. Why might this be true?
4. Do you think that modern people are less concerned with religion today because we seem to have more control over our survival and environment than did earlier generations? Be prepared to support your answer!

Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	<ul style="list-style-type: none"> <li><input type="checkbox"/> Dialogue</li> <li><input type="checkbox"/> Parts of a Sentence</li> <li><input type="checkbox"/> Sentence Combinations</li> <li><input type="checkbox"/> Sentence Structures</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Look in your grammar book and review the proper punctuation of dialogue.</li> <li><input type="checkbox"/> Review the parts of a sentence, sentence combinations, and sentence structures.</li> <li><input type="checkbox"/> Print and read (or review) the Talking Points about Writing Sentences. File them under the Reference section of your Grammar &amp; Composition Notebook.</li> <li><input type="checkbox"/> Write sentences from the information that you included in last week’s Graphic Organizers. File them under “Work in Progress” for use in Week 4.</li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
10	<ul style="list-style-type: none"> <li><input type="checkbox"/> Steps in the Writing Process</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Write rough drafts of one-page reports from last week’s prewriting.</li> <li><input type="checkbox"/> Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the <i>Writing Aids</i> Supplement: Rhetoric Grading Rubric to understand how your teacher will be grading your assignment.</li> <li><input type="checkbox"/> Type your final copy and turn it in to your teacher by the due date. File it under “Completed Work.”</li> <li><input type="checkbox"/> Add any needed insights to the “Goals” section of your Grammar &amp; Composition Notebook.</li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
11	<ul style="list-style-type: none"> <li><input type="checkbox"/> Steps in the Writing Process</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> Draft a one-page report using last week’s prewriting as a start.</li> <li><input type="checkbox"/> Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the <i>Writing Aids</i> Grading Strategy for Book Reviews/Reports to understand how your teacher will be grading your report.</li> <li><input type="checkbox"/> Type your final copy and turn it in to your teacher by the due date. File it under “Completed Work.”</li> <li><input type="checkbox"/> Add any needed insights to the “Goals” section of your Grammar &amp; Composition Notebook.</li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>
12	<ul style="list-style-type: none"> <li><input type="checkbox"/> Steps in the Writing Process</li> <li><input type="checkbox"/> Classical Comparison Paper (Week 3 of 15)</li> </ul>	<ul style="list-style-type: none"> <li><input type="checkbox"/> This week, review the steps in the writing process, focusing on the skills of writing rough drafts, editing them, and revising them.</li> <li><input type="checkbox"/> Learn or review the correct punctuation of advanced grammatical constructions and the usage of commonly troublesome words.</li> <li><input type="checkbox"/> About mid-week, ask your teacher to test you on these points using dictation.</li> <li><input type="checkbox"/> Use your writing time this week to study your “problem areas” and develop a plan for improving them. Add any needed insights to the “Goals” section of your Grammar &amp; Composition Notebook.</li> <li><input type="checkbox"/> Continue to read for your Classical Comparison Paper. Keep an eye on the time you have left so that your reading will be finished by the due date.</li> <li><input type="checkbox"/> Do any writing worksheet(s) that your teacher gives you.</li> </ul>

## WORLDVIEW: BIBLE

## Reading

- Exodus 6-18
- What the Bible is All About*, by Henrietta C. Mears (220) p. 52-54 (stop at “The Giving of the Law”)
- The Feasts of Adonai*, by Valerie Moody, section on historical Passover

## Exercises

1. Read Exodus 7-11. Make a chart like the one below. Use the left-hand column to list details about the plagues that God brought on the Egyptians. Leave the right hand column blank; we’ll complete it in class. (As with all charts in *Tapestry*, feel free to use the chart “as is” or copy and expand it in your notebook.)

PLAGUE	WHAT THE PLAGUE REPRESENTED
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	

2. In your notebook, define “miracle.” Then think about this question: if you take medicine in order to relieve a headache, how are you healed—by the medicine or by a miracle?
3. List ways that God used Pharaoh’s opposition to further His purposes through the plagues and the crossing of the Red Sea.
4. What do you think was the special significance of the tenth plague?
5. In your notebook, list each part of the Passover meal from Exodus 12. Can you see any “types” that relate to the experience of Christian believers?
6. In Exodus 13-14, how did the Lord deliver the Israelites at the Red Sea? Be specific as you record your answer in your notebook. Are there any types in this story?
7. In your notebook, make a two-column chart. What trials did the Israelites encounter on their way to Sinai, and how did God help them? In each case, whom did God use to deliver Israel from trials?
8. In your notebook, make (and expand) another two-column chart with the categories listed in the sample on the next page. Looking at the story of Israel’s experience with Egypt as a whole, list all the types you can see in it, noting the type in one column and its meaning in the other. How was God preparing the world for a Savior in His dealings with Israel and with Egypt? (The first row is done for you as an example.)



THIS STORY...	IS A PICTURE OF...
Egypt herself	<input type="checkbox"/> <i>Worldly accomplishment, wealth, arrogance.</i> <input type="checkbox"/> <i>She bases at least part of her wealth on slave labor. In pursuit of wealth and power, she grows more oppressive.</i> <input type="checkbox"/> <i>Her people choose to worship gods of their own fashioning, and so Pharaoh “does not know the LORD” (Ex. 5:2). In this, the Egyptians are “without excuse” (Rom. 1:19).</i>
Israelites in bondage	
“Make bricks without straw!” (Exodus 5:6-23)	
Israelites did not easily trust Moses after experiencing Pharaoh’s wrath. (Ex. 6:6-12)	
Magicians match Moses’ first signs with equal demonstrations of power (Ex. 7-8) but cannot keep pace as God shows more and more of His power.	
The struggle between Pharaoh and Moses throughout.	
In Exodus 8:22 and following, God makes a distinction between the Egyptians and the Israelites.	
In Exodus 11, the Israelites ask for gold, silver, and clothing from Egyptians, and God gives them favor.	
In Exodus 12, the Passover lamb is sacrificed and consumed.	

9. Throughout the Bible, Egypt is a type of worldliness, human vainglory, and the oppression and bondage of sin. Using a concordance (paper or electronic), look up verses in the Bible containing the word “Egypt” that are not found in Exodus. After reading five or more of them in context, write down what consistent type Egypt represents. Be prepared to read and interpret in class one or two verses you’ve found.

**GEOGRAPHY**

During your Bible reading this week, if you are also studying worldview with *Tapestry*, the story will pause at the foot of Mt. Sinai. On this week's map, trace the path that the Israelites probably took as they traveled out of Egypt to Mt. Sinai.

## LITERATURE

**Literary Introduction**

In his preface to *Ancient Egyptian Literature: An Anthology*, John L. Foster argues that there are “two great hindrances to any proper appreciation of the literature and civilization of ancient Egypt” (xi): the Western world’s preoccupation with 1) the Bible, and 2) the traditions of Greek thought. According to Foster, these have made us oblivious to the wealth of wisdom and insight offered by Egyptian literature, resulting in an “oversimplified and parochial [narrow-minded]” (xii) understanding of the Ancient World.

Foster also believes that it “no longer works” to accept without question the biblical account of ancient history and fit the available evidence into a biblical framework (xii), since, as far as he knows, the earliest Israelite author was writing “some time later than 1000 B.C.” (xii). “We need to realize,” he says, “that some forty percent—almost half—of recorded human history occurred before King David” (xii). In studying Egyptian literature, he says, “We need not rely—as is the case, for instance, in biblical studies—on traditions only later written down or on several centuries of oral transmission” (xv).

It is true that ancient Egyptian literature has some wisdom and beauty to offer, and that it has not been much studied. It is also true that Egyptian historical accounts and literary works are some of the oldest in the world. But we respectfully disagree with Foster’s statement that the Bible “no longer works” (xii) as a framework for understanding ancient history. Although Egyptian reports certainly predate King David and the year 1000 B.C., the book of Genesis appeared several hundred years before David, and was not handed down from oral tradition but written down from God by Moses. Also, archaeological studies have never disproven so much as a detail of Scripture—why should we doubt it as a framework for our understanding of history?

In fact, Foster might be surprised to hear that our love for the Bible gives us a reason to care about Egyptian literature. Moses was *born in Egypt*, rescued from death on the Nile by the hand of God, and *raised in the court of Pharaoh*, as the adopted son of Pharaoh’s sister. Moses would have been like the sons of scribes and aristocrats whom we read about in Week 1. As a schoolboy, he might have read some of the very same poems that you have been assigned. God provided Moses with literary skills through his Egyptian upbringing. Thus, far from Foster’s complaint that we won’t be interested in Egyptian literature because we love the Bible more, we may be interested in Egyptian literature as the background of Moses’ composition of Genesis and Exodus precisely *because we love the Bible more*.

Foster also says that there is reason for us to “insist flatly that [Egyptian] masterpieces belong at the beginning of our traditions of world literature—as the fountainhead—preceding the contributions of Greece and Israel” (xx). He writes that “we have been too long blinded by our own formative traditions to appreciate the older, sometimes deeper, and now alien excellence of Egypt” (xx-xxi). As Christians, we do not apologize for our preoccupation with Scripture—for, as Peter said when Jesus asked if he wanted to leave, “to whom shall we go? You have the words of eternal life” (John 6:68). Though some Egyptian authors wrote before Moses, the ultimate Author of Genesis is older still, and wrote with much deeper insight than any human possesses, so Egyptian literature shall never be the fountainhead for us.

But we can agree with Foster that it is a little sad that the fascinating perspectives and artistic beauties of Egyptian literature have not been studied much over the millennia. Therefore, we will continue to take the Bible as our framework for the study of ancient history, but also we will spare a little time to appreciate the wisdom and beauty of Egyptian literature.

**Reading** Beginning and Continuing Students From *Poetics* Book I I.C.1: “Defining ‘Worldview’” II.B.3-6: Read or review “Poetry and Prose” through “What Great Poetry Offers Us: A Universe in a Nutshell.” IV.I.1 and 3-4: “Modes” and “Distinguishing and Mixing Mode and Genre” through “What Awareness of Mode and Genre Can Do for Us” IV.K.5: “Finding Topic, Theme, and Worldviews in a Non-Narrative (Lyric) Poem”

- Book II — II.Intro-II.A.2: “Introduction” through “The Egyptian Worldview as a Story”
- Appendix A: Lyric Poem, Realistic Mode, Romantic Mode
- From *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster
  - From *The Leiden Hymns* (p. 149-168)
  - “The Prayers of Pahery” (p. 169-178)
- “Attributes of Egyptian Gods and God Compared” Supplement (found in this workbook)
- Continuing Students Only
  - Poetics* — Appendix A: Carpe Diem Poem
  - From *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster
    - “From the Tomb of King Intef” (p. 179-180)
    - “The Harper’s Song for Inherkhawy” (p. 181-182)

### Recitation or Reading Aloud

Your teacher may let you pick your own *Leiden* hymn for recitation or reading aloud this week, or may assign you the following selection: Hymn XC (p. 160).

### Defining Terms

You should continue your index card bank of literary terms this week, and make cards for whichever of these terms you do not already have. Be sure to write down exactly what you see here.

#### Terms for Beginning and Continuing Levels

- Hymn: A brief lyric poem which is 1) written to be sung, and/or 2) is written in praise of someone, usually a deity.
- Lyric Poem: A short, non-narrative poem expressing the thoughts and feelings of a speaker.
- Mode: The overall mood, manner, or emphasis expressed in a work of literature.
- Morality: 1) What actually is right and/or wrong, and the degree to which it is so, and 2) belief(s), expressed in and through a literary work, about what is right and/or wrong.
- Prose: Language which is relatively uncompressed, does not follow any metrical rules, and is measured in the basic units of sentences and paragraphs.
- Realistic Mode: A mode that emphasizes a view of the world as it usually appears to our earthly senses.
- Reality: 1) The way things actually are, including both the world we can see and the unseen spiritual realm, and 2) belief(s), expressed in and through a literary work, about what is or is not real or true.
- Romantic Mode: A mode that emphasizes the spiritual, supernatural, and/or emotional elements in human experience.
- Theocratic Age: An age of literature that was 1) characterized by belief in a god or gods and/or 2) took the interactions of the natural and supernatural as a favorite topic.
- Values: 1) What actually is valuable or worthy, and the degree to which it is so, and 2) belief(s), expressed in and through a literary work, about what is or is not valuable or worthy, and to what degree.
- Worldview: A person’s view of the world, consisting of the set of beliefs on which he bases his life.

#### Additional Terms for Continuing Level Only

- Carpe Diem Poem: A lyric poem about the shortness of life and the desire to seize pleasures while living.
- Stanza: A group of lines which can be recognized as a separate unit in the overall pattern of a poem.

### Beginning Level

1. Thinking Question: Does literature of the Theocratic Age seem to you to be more romantic in mode, or more realistic? Or does it display a balance of the two? Try to give reasons for your answer.
2. Written Exercise: Write down what you think is the subject of each of the *Leiden Hymns*, and give one or two examples of the general beliefs about reality, morality, or values that you think the poems are trying to communicate.
3. Thinking Questions:
  - The worship of many different gods lends itself to an incoherent belief system. Why might this be?
  - Apparently, the Egyptians themselves eventually realized that their theology was incoherent. Therefore, Foster explains, “Egyptian theology ... developed the concept of one preeminent god [Amun or Amon], the creator, all-powerful, all-encompassing, god of all lands and peoples, and one who can appear in a multitude of forms or incarnations, including those of the other Egyptian gods” (149). How might this simplify matters?

- ❑ Based on the chart you read in the supplement this week, do you think there are there real differences between the God of the Bible and Amun of the Egyptians?
- 4. Written Exercise: What are some statements made in the Prayers of Pahery that match the Egyptian view of morality and values (which you read about this week in a chart in *Poetics*)? Try to give specific phrases from the poem that express what you read about in the Morality and Values sections of that chart!
- 5. Thinking Question: What is the one major problem with the Egyptian worldview, from a biblical perspective, where the question of human salvation is concerned?

### Continuing Level

Do everything in the Beginning level above, plus the following:

- 6. Thinking Question: Can you understand why human beings throughout history have expressed such feelings as we find in carpe diem poems? How would you respond biblically to them?
- 7. Written Exercise: Apply the tricks that you learned this week from *Poetics* for excavating the content of a lyric poem. What topic(s) and theme(s) do you find in these two Harper's Songs?
- 8. Thinking Question: You may recall that, in poetry, a group of lines which can be recognized as a separate unit in the overall pattern of a poem is called a stanza. In the poem from the Tomb of King Intef (179), the varying lengths of stanzas form an overall pattern: the first stanza is six lines long, the second is six likewise, but the third is five; the overall pattern is: 6-6-5-4-5-6-4. How might this pattern of the stanza-lengths reinforce the poem's message?

## ATTRIBUTES OF EGYPTIAN GODS AND GOD COMPARED

The chart below is a comparison of the Egyptian gods, as encountered in your reading of the *Leiden Hymns*, with God as revealed in the Bible.

LEIDEN HYMN CONTENT	HYMN	GOD'S NATURE AND ATTRIBUTES	SCRIPTURE
The god is a life-giving creator and skilled craftsman.	IX	God is indeed the Creator, who gives life to all things that have it. He is also a wonderfully skillful fashioner.	Acts 17:28; Genesis 1-2
The god is literally incarnated as light.	IX, XX, XC	Nowhere in Scripture do we read that God incarnated Himself as light. The Bible does say that "God is light," but it is speaking symbolically, not literally.	1 John 1:5
The god is incarnated as various other gods who are parts or aspects of him.	LXX, XC, CC	God has only been incarnated once, as Christ, and He was still fully Himself in that incarnation.	John 1:14, 20:31
The god is a warrior and defeater of evil, which has no chance against him .	XXX, D	There is no equal contest between evil and God, because God is infinitely greater than evil, and is always triumphing over it.	1 Samuel 17:47; Psalm 24:8
The god created or fashioned himself.	XL, C	God did not create or fashion Himself—He has always been.	Nowhere in Scripture is there any idea of God creating Himself.
The god has a favorite or most sacred city: Thebes.	X	God's holy city will be the New Jerusalem, but it has not come yet.	Nehemiah 11:1; Revelation 21:2
The god's mercy towards mankind	LXX	God is supremely merciful towards mankind, His creation.	John 3:16; Ephesians 2:7; Luke 1:78-79
The god is a trinity of Amun, Ptah, and Re, or the god literally is the world (pantheism).	CCC, DC	God does indeed exist as the Trinity, but not as the Egyptian trinity, and He is certainly not pantheistically present in creation.	The Bible nowhere uses the word Trinity, but the three Persons of God and their relationship are clearly portrayed throughout Scripture.
When not incarnated in one of his many forms, the god is hidden, transcendentally holy, and mysterious.	CC	God is indeed transcendentally holy, and He is wrapped in infinite mystery.	Exodus 15:11; 1 Chronicles 16:29; Proverbs 25:2

## LITERATURE SUPPLEMENT: UNDERSTANDING MYTHOLOGY BIBLICALLY

As you read Egyptian myths and legends this week, you may wonder why these stories are considered untrue but the Bible is considered true. How are Egyptian myths different from Bible stories? Below are some thoughts for you to discuss with your teacher this week, after reading Egyptian mythology.

One popular secular theory concerning mythologies is that they are part of mankind's religious progression. Such theories go something like this:

1. At first, people were cave dwellers on the earth. Because they did not understand the world scientifically and were fearful, people invented and prayed to "gods of nature." Thus, the sun, the earth, the wind, etc. were all gods.
2. Later, people developed higher, more consistent forms of religion, which we call mythologies. This form of religion placed nature gods into stories that explained for people the world around them and gave them a sense of meaning. Mythologies also (Scripture would say falsely) defined people's abilities to affect their own lives through piety, sacrifice, and other rituals. Sumerian, Egyptian, and Greek deities and their associated rituals would be in this category.
3. Man developed further and "the great monotheistic religions" were developed: Judaism, Christianity, and Islam.
4. Still later, as mankind understood more and more science, and as the established religions were either obviously corrupted by their leaders or scientifically disproved, religion ceased to be important to man. Man rose above his need for religion by means of secular knowledge, which explained his world and removed his need for "gods." This is the basic position of many in our secularized society today.

The (largely) unspoken direction of this evolutionary theory of religion is that the only god is man himself. Accordingly, man will perfect himself through science and reason to become master of all: his physical body (with immortality through medicine), his world (control of environment through buildings, roads, and proper management of natural resources), and eventually his universe (through space travel and colonization). Indeed, some unorthodox groups preach this view openly: Mormons and New Age groups believe that men are destined to become gods.

Romans 1 teaches an entirely different understanding for the place of mythology in the history of man, and it will serve you to set mythology in this context over and over as you read it.

**Romans 1:18-32**

The wrath of God is being revealed from heaven against all the godlessness and wickedness of men who suppress the truth by their wickedness, since what may be known about God is plain to them, because God has made it plain to them. For since the creation of the world God's invisible qualities—his eternal power and divine nature—have been clearly seen, being understood from what has been made, so that men are without excuse.

For although they knew God, they neither glorified him as God nor gave thanks to him, but their thinking became futile and their foolish hearts were darkened. Although they claimed to be wise, they became fools and exchanged the glory of the immortal God for images made to look like mortal man and birds and animals and reptiles.

Therefore God gave them over in the sinful desires of their hearts to sexual impurity for the degrading of their bodies with one another. They exchanged the truth of God for a lie, and worshiped and served created things rather than the Creator—who is forever praised. Amen.

Because of this, God gave them over to shameful lusts. Even their women exchanged natural relations for unnatural ones.

In the same way the men also abandoned natural relations with women and were inflamed with lust for one another. Men committed indecent acts with other men, and received in themselves the due penalty for their perversion.

Furthermore, since they did not think it worthwhile to retain the knowledge of God, he gave them over to a depraved mind, to do what ought not to be done. They have become filled with every kind of wickedness, evil, greed and depravity. They are full of envy, murder, strife, deceit and malice. They are gossips, slanderers, God-haters, insolent, arrogant and boastful; they invent ways of doing evil; they disobey their parents; they are senseless, faithless, heartless, ruthless. Although they know God's righteous decree that those who do such things deserve death, they not only continue to do these very things but also approve of those who practice them.



Biblical revelation teaches that man is not “progressing” in an “evolution of religion”; rather, he has known from the beginning about a loving, omnipotent, wise Creator because God has revealed His attributes in creation. Yet mankind refuses to thank and honor God. Therefore, his foolish heart is darkened and his cultures fall from monotheism into idolatry and sin. Honoring and thanking God, and worshipping His Son Jesus for His death on the cross, comprise the only true religion. And someday, at the name of Jesus, every knee shall bow and every tongue confess that He is Lord, to the glory of God.

Isaiah lived and wrote over 800 years before the birth of Christ. In Isaiah 45:18-25 (right), we read that he understood the truths of God and saw even the day of Christ approaching. Though he lived in ancient times, this man was not a primitive, superstitious worshipper of nature gods.

It is important to set all studies of mythology in this context. Man did not “make up mythology because he was ignorant.” Rather, man has consistently chosen to ignore the evidences of his senses and his conscience. He has sought to apprehend good and avoid evil apart from God. As a result, all mythologies seem to share the following characteristics:

1. They are man-centered. The gods may be immortal or supernatural, but they have limitations of character that make them more like humans than like God. Mythological stories center on beings who get angry, who steal, who cheat, who are foolish, who are jealous, and who are driven by sexual passions. No mythological gods are all-knowing, all-powerful, or all-loving. Few, if any, seem to display the compassion and sacrificial love of our God, and none to the same degree. Perhaps this is because men know, in their hearts, that they lack such qualities, and so, when inventing their own gods, they seek to lower those gods to their level.
2. Heathen gods seek no personal relationships with their devotees (unless it is sexual union for their lustful pleasure). In fact, pagan deities seem unconcerned with the welfare of men and women. Rather, people seem to be their playthings, often serving as bargaining chips in situations of deistic strife.
3. In many cases, people exist merely to placate angry gods who are looking for an opportunity to harm them. Thus, sacrifices and rituals are required.
4. In no way is there a sense of an overarching plan for creation or history. Rather, each story seems to attempt to explain the inexplicable things of life on earth (as the secular theory indicates).

#### Discussion Preparations

1. As you read Egyptian mythology this week, make note of things in the text that illustrate the four points listed above. If you own the book you are using, put little numbers in the text where these characteristics seem the most obvious. If you don't own your book, you can make a chart for yourself or use a method of your own choosing to note these instances.
2. When looking at man-made myths such as these, one can discern what people of the culture valued. Note, as you read, which character traits the Egyptians prized and which ones they despised.

#### Isaiah 45:18-25

*For this is what the Lord says—  
he who created the heavens, he is God;  
he who fashioned and made the earth,  
he founded it;  
he did not create it to be empty,  
but formed it to be inhabited—he says:*

*“I am the Lord,  
and there is no other.*

*I have not spoken in secret,  
from somewhere in a land of darkness;  
I have not said to Jacob’s descendants,  
‘Seek me in vain.’*

*I, the Lord, speak the truth;  
I declare what is right.*

*“Gather together and come; assemble,  
you fugitives from the nations.  
Ignorant are those who carry about idols of wood,  
who pray to gods that cannot save.*

*Declare what is to be, present it—  
let them take counsel together.*

*Who foretold this long ago,  
who declared it from the distant past?*

*Was it not I, the Lord?*

*And there is no God apart from me,  
a righteous God and a Savior;  
there is none but me.*

*“Turn to me and be saved, all you ends  
of the earth;*

*for I am God, and there is no other.*

*By myself I have sworn,  
my mouth has uttered in all integrity  
a word that will not be revoked:*

*Before me every knee will bow;*

*by me every tongue will swear.*

*They will say of me, ‘In the Lord alone  
are righteousness and strength.’*

*All who have raged against him*

*will come to him and be put to shame.*

*But in the Lord all the descendants of  
Israel will be found righteous and will exult.*



## LITERATURE SUPPLEMENT: MYTHS, LEGENDS, AND FOLKTALES: WHAT ARE THE DIFFERENCES?

**World Book dictionary definitions for myths, legends, and folk tales**

**Myths** are religious stories that explain how the world and humanity developed into their present form. Myths differ from most types of folk stories because myths are considered to be true among the people who develop them. Many myths describe the creation of the earth. In some of these stories, a god creates the earth. In others, the earth emerges from a flood. A number of myths describe the creation of the human race and the origin of death.

**Legends**, like myths, are stories told as though they were true. But legends are set in the real world and in relatively recent times.

**Folk tales** are fictional stories about animals or human beings. Most of these tales are not set in any particular time or place, and they begin and end in a certain way. For example, many English folk tales begin with the phrase “Once upon a time” and end with “They lived happily ever after.”

**Grammar students, complete the worksheet below.****Mark the correct answers.**

- Which of the following are fiction?  
a. mythology                      b. legends                      c. folktales
- Which kinds of stories may include characters that are animals, but speak and act like people?  
a. mythology                      b. legends                      c. folktales
- When reading about gods and goddesses, what type of literature are you reading?  
a. mythology                      b. legends                      c. folktales
- If you are reading exaggerations about a king and his domain, what type of literature are you probably reading?  
a. mythology                      b. legends                      c. folktales

**Write the type of literature each represents.**

- Davy Crockett—“king” of the wild frontier: \_\_\_\_\_
- Story of a goddess conquering the stars: \_\_\_\_\_
- Johnny Appleseed planting all the apple trees: \_\_\_\_\_
- Story of the tortoise and the hare: \_\_\_\_\_
- Romulus and Remus founding Rome: \_\_\_\_\_
- Paul Bunyan and his blue ox: \_\_\_\_\_

**Discuss with your teacher the answers to the following questions concerning Egyptian myths.**

- If you were an Egyptian child learning these myths, how would you feel if you were sick or hurt? Would you fear death? Why, or why not?
- How would you feel if someone you loved was in trouble and you couldn't pray to an all-powerful God but had to rely on stone idols?
- What would you feel if you didn't know if the “gods” were angry or pleased with you?
- What is the difference between a belief system based on works and a belief system based on grace? How does this affect the life of the believer?
- Read this verse: “The LORD is good, a refuge in times of trouble. He cares for those who trust in him” (Nahum 1:7). Compare the comforts of our God with the superstitious fears the Egyptians labored under.
- Spend some time thanking God that He has placed you in a Christian family where you can learn about the true and living God.

## LITERATURE SUPPLEMENT: ATTRIBUTES OF EGYPTIAN GODS AND GOD COMPARED

The chart below is a comparison of the Egyptian gods, as encountered in rhetoric student's reading of the *Leiden Hymns*, with God as revealed in the Bible.

“Understanding Mythology Biblically” intended for older students. “Myths, Legends, and Folktales: What are the Differences?” is intended for younger students. However, all students can benefit from the ideas communicated on all three pages. I was amazed to discover that my 12-year-old daughter was much helped by logical arguments presented for older students. Here are answers to the questions:

1. *a, b, c*
2. *c*
3. *a*
4. *b*
5. *legend*
6. *mythology*
7. *legend*
8. *folk tale*
9. *mythology*
10. *legend*

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## FINE ARTS ELECTIVE

## Reading

None this week

## Exercises

This week, we begin our study by suggesting that you keep a small collection of note cards for art terms. Print terms on one side of the card and take notes or draw examples on the other side. You may want to clip them together and keep them near your art history books so that you get in the habit of pulling them out together. This week, make cards for “line” and “shape”:

 **Line (Element of Design)**

- For a definition of line, use the Paul Klee quote, “A line is a dot who went for a walk.”
- Brainstorm a list of possible kinds of lines. Illustrate and write them on the back of the card. Examples include straight, curved, diagonal, wide, bold, even, quiet, or impulsive.
- One kind of line that might be new to you is the implied line. This includes dotted lines and lines that might “trail off” while the viewer understands that it is implied that the line continues. In other words, every part of the line does not need to be visible to be understood (an important concept when learning to draw).

 **Shape (Element of Design)**

- Again, this term is very basic, and could be defined as a line enclosing a space.
- Geometric shapes here are defined as any man-made shapes with straight edges. Examples would include triangles, squares, and other polygons.
- Organic shapes here are defined as natural (not man-made) shapes with any variety of curved or non-straight edges: flowers, trees, or birds, for example.

Egyptian art was almost solely devoted to adorning temples, palaces, and tombs. Tombs received the greatest attention because of the belief that the deceased would only enjoy what was pictured, and then only if the painting was exactly according to set forms.

In the Egyptian wall paintings, observe the varieties of lines and shapes that they used. Pull out your note cards and add to the list any new varieties that you find.

GOVERNMENT ELECTIVE

There is no assignment this week.

## PHILOSOPHY ELECTIVE

**Reading**

*Egyptian Thought (Pageant of Philosophy 1)*

**Exercises**

Rehearse *Egyptian Thought*, which is in the *Pageant of Philosophy*. Did you include your father? If he is available, make an effort to have him rehearse with you at least one time.

THE PAGEANT OF PHILOSOPHY:  
EGYPTIAN THOUGHT

*(A priest wearing ancient Egyptian robes and carrying a sheaf of oversized yellowish paper stands on a stage decorated with Egyptian murals. Simplicio enters.)*

Priest: Greetings, youth. Welcome to the temple of Osiris! Have you come to this sacred place to learn the mysteries of life and death?

Simplicio: Life and death? Perhaps. Mostly I'm looking for wisdom, sir.

Priest: How can you find wisdom in life unless you learn the secrets of death? I will tell you of **the glorious Khert-Neter, which is in the beautiful Amentet.**<sup>1</sup>

Simplicio: I don't know if that's exactly what I was looking for.

Priest: Do you know of **the forms of existence which it may please the deceased to take?**

Simplicio: The deceased? You mean, dead people?

Priest: Yes, my child, I do.

Simplicio: I don't know. *Is there even life after death?*

Priest: Oh, yes—for those who know what to do in life.

Simplicio: You're a priest, right? You tell people how to live?

Priest: Our religion tells us how to live, how to die, how to be buried, and how to rise again.

Simplicio: Your religion? But how can you be sure it is true?

Priest: Hear the words of Tem: **"I am the god Tem in rising. I am the Only One. I came into existence in Nu. I am Ra who rose in the beginning, the ruler of this creation."**

Simplicio: I've heard of Re—is that the same as Ra?

Priest: **It is Ra, when at the beginning he rose in the city of Hensu, crowned like a king for his coronation.**

Simplicio: Isn't Ra the god of the sun?

Priest: Ra says, **"I am the Great God who created himself, even Nu, who made his names to become the Company of the Gods as gods."**

Simplicio: Ra created himself?

Priest: Yes, and out of himself were created all the other gods. **It is Ra, the creator of the names of his limbs, which came into being in the form of the gods who are in the train of Ra.**

Simplicio: But how could Ra create himself?

Priest: That is a mystery, my child. The gods say what they choose to say, not what we choose to know.

Simplicio: I can't argue with that, I suppose. What else have the gods said?

Priest: Much! They say, **"I am Yesterday, I know To-day."**

Simplicio: What is *that* supposed to mean?

Priest: **Yesterday is Osiris, and To-day is Ra, when he shall destroy the enemies of Neb-er-tcher (the lord to the uttermost limit), and when he shall establish as prince and ruler his son Horus.**

<sup>1</sup> The bold-faced text in this document comes from the Egyptian *Book of the Dead*, as translated by Sir E. A. Wallis Budge in 1895. All text quoted is from the chapter, "Texts Relating to the Weighing of the Heart of Ani," in the subsection, "Here begin the praises and glorifyings of coming out from and of going into the glorious Khert-neter." This public domain material is online at [www.lysator.liu.se/~drokk/BoD/Papyrus\\_Ani.txt](http://www.lysator.liu.se/~drokk/BoD/Papyrus_Ani.txt). Some paraphrased sections (all paraphrased material appears in plain text) have been edited for modesty.

Simplicio: Could you slow down a little, please? What is yesterday? Who is today?

Priest: (*ignoring him*) **Others, however, say that To-day is Ra, on the day when we commemorate the festival of the meeting of the dead Osiris with his father Ra, and when the battle of the gods was fought, in which Osiris, the Lord of Amentet, was the leader.**

Simplicio: Amentet? What is that?

Priest: Some say Amentet is **the creation of the souls of the gods when Osiris was leader in Set-Amentet.**

Simplicio: I'm getting more and more confused!

Priest: **Others, however, say that it is the Amentet which Ra hath given unto me; when any god cometh he must rise up and fight for it. I know the god who dwelleth therein.**

Simplicio: You do? Who is it?

Priest: Some say **it is Osiris. Others, however, say that his name is Ra, and that the god who dwelleth in Amentet is only one part of Ra's body.**

Simplicio: I'm sorry, I'm afraid I'm completely lost.

Priest: Are you? Listen! **"I am the Benu bird which is in Anu. I am the keeper of the volume of the book (the Tablet of Destiny) of the things which have been made, and of the things which shall be made."**

Simplicio: This really isn't working for me, sir. Could we try something a little more basic? Look here. (*Simplicio points at an image of Osiris on the mural.*) Who is this?

Priest: **It is Osiris.**

Simplicio: Great! Now we're getting somewhere.

Priest: **Others, however, say that it is the dead body of Osiris.**

Simplicio: Never mind, I guess we aren't. Can't we just stick with one or the other? Which is it? Why would anybody want to paint a picture of a dead body?

Priest: **The things which have been made, and the things which shall be made [refer to] the dead body of Osiris.**

Simplicio: They do?

Priest: That is what some say. **Others again say that the things which have been made are Eternity, and the things which shall be made are Everlastingness, and that Eternity is the Day, and Everlastingness the Night.**

Simplicio: All right. This is beginning to sound a *little* more like what I was looking for. But how do you know all these things?

Priest: These are the secrets that are contained in the Book of the Dead. See what is written! (*He hands Simplicio a bundle of large sheets of yellowish paper. Simplicio peers at the paper.*)

Simplicio: It's all in pictures!

Priest: Each picture has a meaning, my son, which speaks to you if you will take the time to learn.

Simplicio: (*pointing to the papyrus*) Who is this, with the feathers on his head?

Priest: This is **the god Menu in his coming forth; may his two plumes be set on my head for me.**

Simplicio: Who is Menu?

Priest: **Menu is Horis, the Advocate of his father Osiris, and his coming forth means his birth. The two plumes on his head are Isis and Nephthys, when these goddesses go forth and set themselves thereon, and when they act as his protectors, and when they provide that which his head lacketh.**

Simplicio: The feathers are goddesses?

Priest: Some say so. **Others, however, say that the two plumes are the two exceedingly large uraei which are upon the head of their father Tem, and there are yet others who say that the two plumes which are upon the head of**



Menu are his two eyes.

Simplicio: (*starts to ask, then decides against it, pointing instead at something else*) What is this?

Priest: **It is the purification [of Osiris] on the day of his birth. He says, "I am purified in my great double nest which is in Hensu on the day of the offerings of the followers of the Great God who dwelleth therein."**

Simplicio: What is the "great double nest"?

Priest: **The name of one nest is "Millions of years," and "Great Green [Sea]" is the name of the other, that is to say "Lake of Natron" and "Lake of Salt."**

Simplicio: Okay—

Priest: So say some. **Others, however, say the name of the one is "Guide of Millions of Years," and that "Great Green Lake" is name of the other. Yet others say that "Begetter of Millions of Years" is the name of one, and "Great Green Lake" is the name of the other.**

Simplicio: (*aside*) At least one always says "Great Green Lake"! (*pointing to the papyrus*) What is this?

Priest: **It is Ra-stau, that is to say, it is the gate to the South of Nerutef, and it is the Northern Gate of the domain, which is the tomb of the god... Now the Gate Tchesert is the Gate of the Pillars of Shu, that is to say, the Northern Gate of the Tuat. Others, however, say that the Gate of Tchesert is the two leaves of the door through which the god Tem passeth when he goeth forth to the eastern horizon of the sky.**

Simplicio: (*wearily*) Do they? How—interesting. (*pointing*) Who are these? They look like gods of some sort.

Priest: **They are the drops of blood which came forth from the body of Ra when he went forth to perform his own mutilation. These drops of blood sprang into being under the forms of the gods Hu and Sa, who are in the bodyguard of Ra, and who accompany the god Tem daily and every day.**

Simplicio: How unpleasant! (*pointing to the papyrus*) What is this?

Priest: This is the Eye of Ra, which Osiris brought **when it had suffered extinction on the day of the combat of the Two Fighters, Horus and Set.**

Simplicio: Combat? What combat?

Priest: **It was the combat which took place on the day when Horus fought with Set, during which Set threw filth in the face of Horus, and Horus crushed the body of Set.**

Simplicio: (*pointing at the papyrus*) And what is this?

Priest: **This storm was the raging of Ra at the thunder-cloud which [Set] sent forth against the Right Eye of Ra, which is the Sun. Thoth removed the thunder-cloud from the Eye of Ra, and brought back the Eye living, healthy, sound, and with no defect in it to its owner.**

Simplicio: I see, I guess. Well, maybe not. Anyway, it sounds like everything worked out all right?

Priest: Perhaps, but others **say that the thunder-cloud is caused by sickness in the Eye of Ra, which weepeth for its companion Eye, the Moon; at this time Thoth cleanseth the Right Eye of Ra.**

Simplicio: Oh. I guess that would have been too simple. (*pointing at the papyrus*) What is this?

Priest: These are the gods who are in the train of Horus.

Simplicio: And they are—

Priest: They are Kesta, Hapi, Taumutef, and Qebhsenuf.

Simplicio: I'm sorry, who?

Priest: These are the lords of truth and righteousness! (*looking upward, as he raises his arms; does not notice Simplicio start*) **Homage to you, O ye lords of right and truth, ye sovereign princes who stand round about Osiris, who do away utterly sins and offences, and who are in the following of the goddess Hetepsekhus, grant ye that I may come unto you. Destroy ye all the faults which are within me, even as ye did for the Seven Spirits who are**

among the followers of their lord Sepa. Anubis appointed to them their places on the day when he said unto them, “Come ye hither.”

Simplicio: (*waits respectfully for the priest to lower his arms, though he is suddenly very excited again*) Sir, you mentioned something that might be what I’m looking for. You said these are lords of *truth*?

Priest: **The lords of right and truth are Thoth and Astes, the Lord of Amentet. The great chiefs round about Osiris are Kesta, Hapi, Tuamutef, and Qebhsenuf, and they are also round about the Constellation of the Thigh, which you might know as the Big Dipper, in the northern sky. Those who do away utterly sins and offences, and who are in the following of the goddess Hetepsekhus, are the god Sebek and his associates who dwell in the water.**

Simplicio: (*feverishly counting on fingers*) Hold on—I want to get this, but I’m losing count. This is getting very complicated!

Priest: Yes, but you must learn these things if you are to find life beyond the grave. Now, listen: **the goddess Hetepsekhus is the Eye of Ra. Others, however, say that it is the flame which accompanieth Osiris to burn up the souls of his enemies.**

Simplicio: But which is which?

Priest: No one knows! Your job is to learn the sacred truths, not understand them! Now listen: **as concerning the Seven Spirits who are Kesta, Hapi, Tuamutef, Qebhsenuf, Maa-atef, Kheribeqef and Heru-khenti-en-ariti, these did Anubis appoint to be protectors of the dead body of Osiris.**

Simplicio: He did? These are the truth-gods still, right?

Priest: So say some. **Others, however, say that he set them round about the holy place of Osiris.**

Simplicio: Help! I can’t keep track of all this!

Priest: Your existence after death may depend on it! Now, pay attention! **The Seven Spirits which were appointed by Anubis were Netcheh-netcheh, Aatqetqet, Nertanef-besef-khenti-hehf, Aq-her-ami-unnut-f, Teshar-ariti-ami-Het-anes, Ubes-her-per-em-khetkhet, and Maaem-kerh-annef-em-hru.**

Simplicio: Stop.

Priest: What?

Simplicio: I can’t even pronounce those names, much less memorize them!

Priest: You’re giving up? So quickly?

Simplicio: I’m giving up on this. (*He hands the papyrus back to the priest.*) I don’t think this is the wisdom I was looking for.

Priest: Be warned, you’re giving up your chance at life beyond the grave!

Simplicio: I was sort of hoping to have a life *before* the grave. (*looks around the temple*) I don’t think this is it!

(*Simplicio exits. Curtain.*)