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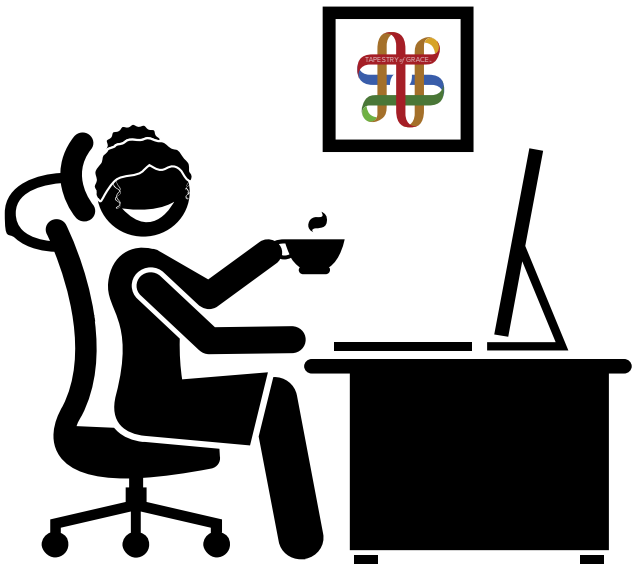

Questions? Clarifications? Suggestions?

Email Us: support@tapestryofgrace.com

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 *Tapestry of Grace* 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

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1 Curtain Rises on Egypt: Gift of the Nile

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, Herodutus, 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?[1]

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

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Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Parts of Speech ☐ Classical Comparison Paper (Week 1 of 15) ☐ Grammar & Composition Notebook	☐ 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. ☐ Our first project for this year will be a Classical Comparison Paper. From *Writing Aids*, 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. ☐ From *Writing Aids*, look at "Grading Strategies" so that you can get an idea of how the end product will be graded. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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1 Curtain Rises on Egypt: Gift of the Nile

"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.

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.*

Discuss each of the questions below:

1. 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.
2. 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.
3. 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.
4. 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."

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- ❑ "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."

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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"?[1]
    - ❑ 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?

1 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.

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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?

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1 Curtain Rises on Egypt: Gift of the Nile

Geography

1. Review previous studies of these major geographic terms:
   - ❑ equator
   - ❑ longitude
   - ❑ latitude
   - ❑ isthmus
   - ❑ mesa
   - ❑ strait
   - ❑ estuary
   - ❑ archipelago
   - ❑ glacier
   - ❑ piedmont
   - ❑ fall line
   - ❑ arroyo
   - ❑ chasm
   - ❑ reservoir
   - ❑ precipice
   - ❑ cataracts
   - ❑ fiord or fjord
2. Learn or review major features of Africa. Using this week's map, label the following::
   - ❑ Sahara Desert
   - ❑ Sudan (area, not country)
   - ❑ Atlas Mountains
   - ❑ Indian Ocean
   - ❑ Congo River
   - ❑ Zambezi River
   - ❑ Cape of Good Hope
   - ❑ Atlantic Ocean
   - ❑ Niger River
   - ❑ Lake Tanganyika
   - ❑ Lake Malawi
   - ❑ Madagascar
3. Using this week's map, label the following:
   - ❑ Red Sea
   - ❑ Upper Egypt
   - ❑ Nile Delta
   - ❑ Lower Egypt
   - ❑ 1st Cataracts
   - ❑ 2nd Cataracts
   - ❑ 3rd Cataracts
   - ❑ Red Lands
   - ❑ Black Lands
4. Using this week's map, label a world map with the following:
   - ❑ Mediterranean Sea
   - ❑ Black Sea
   - ❑ Caspian Sea
   - ❑ Sinai Peninsula
   - ❑ Tigris River
   - ❑ Euphrates River
   - ❑ Nile River
   - ❑ Italian peninsula
   - ❑ Greek peninsula
   - ❑ Crete
   - ❑ Sicily
   - ❑ Sinai Desert
   - ❑ Sahara Desert
   - ❑ Arabian Desert
   - ❑ Anatolia (modern Turkey)

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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).

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1 Curtain Rises on Egypt: Gift of the Nile

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."

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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."

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1 Curtain Rises on Egypt: Gift of the Nile

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.

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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!

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1 Curtain Rises on Egypt: Gift of the Nile

Philosophy Elective

There is no assignment this week.

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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
☐ Imhotep ☐ Cheops ☐ Tutankhamun ☐ Tuthmosis I ☐ Hatshepsut ☐ Akhenaten	**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.)** **c. 3100 B.C.** Egypt united by Menes **c. 2650 -2150 B.C.** Old Kingdom **c. 2150-2040 B.C.** First Intermediate Period **c. 1630-1550 B.C.** Second Intermediate Period **c. 1550-1050 B.C.** New Kingdom **c. 1050-656 B.C.** Third Intermediate Period **c. 644-332 B.C.** The Late Dynastic Period **Also, add the dates that these Egyptian leaders reigned:** **2585-2560 B.C.** Cheops (Khufu) **1493-1482 B.C.** Tuthmosis I **1479-?1458 B.C.** Hatshepsut **1353-1336 B.C.** Akhenaten **51-30 B.C.** Cleopatra (Cleopatra VII)

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2 Pharaohs and Pyramids

Reading

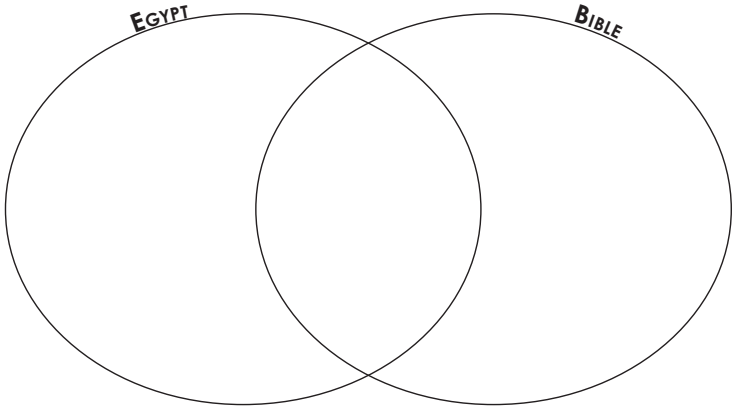
- ❑ *Historical Atlas of Ancient Civilizations*, by John Haywood, p. 60-65
- ❑ *Holman Bible Atlas*, by Thomas Brisco, p. 38 (start at "Egypt")-40 (stop at "Palestine and Syria"), 52-59
- ❑ *The Pharaohs of Ancient Egypt*, by Elizabeth Ann Payne (J 932) p. 40-152 (Week 2 of 3)

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[1] 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.

1 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.

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Writing

Level	Genres	Instructions and Topics
9	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ Describe the Egyptian perceptions of the role of the pharaoh (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ What do pharaohs, pyramids, and mummies have in common (*Writing Aids* Graphic Organizer: Relationship Diagram)? ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ Was a pharaoh human or divine? Use Scripture to verify your viewpoint (*Writing Aids* Graphic Organizer: T-Chart). ☐ Describe the Egyptian perceptions of the role of the pharaoh. Consider the social, political, and religious rites of the monarch (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ 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 (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Report on the various roles that pharaohs played: they were religious, militaristic, and social leaders (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 2 of 15)	☐ This week, review the steps in the writing process, focusing on the skill of prewriting. ☐ 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 & Composition Notebook so you can refer to it later for fresh vision. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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Detailed Chart of Egyptian Dynastic Periods[1]

Period: Name and Dates	Government: Dynasties and Their Unique Characteristics	Achievements and Events
Pre- and Proto-dynastic Period 5000-3000 B.C.	☐ Early kings and Dynasty "0"	☐ Growth of culture ☐ Consolidation of political power in towns ☐ Ruler identified with a deity
Early Dynastic Period 3000-2650 B.C.	☐ Dynasties 1-3 ☐ Menes united two kingdoms and placed political capital at Memphis c. 3100 B.C.	☐ Cultural unity ☐ Government and society began to evolve ☐ Pyramids became monuments to monarchies
Old Kingdom 2650-2150 B.C.	☐ Dynasties 4-8 ☐ Royal power at its greatest ☐ Departments of government presided over various areas ☐ Decentralization of government towards end	☐ Civilization reached its peak ☐ International prestige began developing ☐ Local militias served instead of standing army ☐ Height of pyramid building ☐ Religion dominated by sun god cult
First Intermediate Period 2150-2040 B.C.	☐ Dynasties 9-11 ☐ King Nebhepetre reunited Egypt ☐ Rise of nomarchs	☐ Water shortages and famines ☐ Nomarchs in Thebes united Egypt
Middle Kingdom 2040-1630 B.C.	☐ Dynasties 12-14 ☐ Sobekneferu, one of few women to rule ☐ Notable for foreign affairs and public works ☐ Centralized government maintained chief ministers in both Upper and Lower Egypt	☐ Began recovering from civil wars ☐ Fortresses provided protection during 12th Dynasty ☐ Influx of foreigners during the 14th Dynasty
Second Intermediate Period 1630-1550 B.C.	☐ Dynasties 15-17 ☐ Southern territory of Egypt remained under indigenous rule	☐ An administration of Semitic newcomers ("Hyksos") replaced the 13th and 14th Dynasties ☐ Trade and foreign relations extended to Crete
New Kingdom 1550-1050 B.C.	☐ Dynasties 18-20 ☐ Another woman, Hatshepsut, ruled for nearly twenty years ☐ Opulence and stature enjoyed under Amenhotep III	☐ Imperial expansion ☐ Language and culture slower to develop in Asia ☐ Warfare between Egyptians and Hittites for three generations ☐ Ramesses the Great, Ramesses I and II, Sety I ruled during this time ☐ (Not in recommended resource: The events of Exodus probably occurred near the end of this period)
Third Intermediate Period 1050-656 B.C.	☐ Dynasties 21-25 ☐ Disunity ☐ Shoshenq ("Shishak") led drive into Palestine ☐ Nubian conquerors rule much of Egypt	☐ Asian interests lost ☐ Criminality at all levels of society ☐ Loss of southern provinces ☐ Assyria became a superpower in the East
Late Period 664-332 B.C.	☐ Dynasties 26-31 ☐ Alexander the Great occupied Egypt	☐ Culture and religion maintained ☐ Hired Greek mercenaries to serve in military ☐ Development of naval power ☐ Internally divisive
Hellenistic Period 332-30 B.C. (Some resources subdivide this period into "Persian" or "Ptolomaic" periods)	☐ Dynasties 32-33 ☐ Ptolemaic rulers from Ptolemy I to Cleopatra VII	☐ Ptolemies ruled from Alexandria ☐ Greek immigrants reinforced contact with the Mediterranean world ☐ Egypt became a province of the Roman Empire

1 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.

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2 Pharaohs and Pyramids

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

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2 Pharaohs and Pyramids

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?

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Literature

Literary Introduction

This was a princess. . . .
See her, her hands here shaking the sistra[1]
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.

1 A sistra is a musical instrument.

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- ❑ 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	❑ Topic(s): ❑ Theme(s):	❑ Many of the lines repeat a thought with a slight variation to give depth of meaning. This is characteristic of the thought couplet: ❑ "The memory of [a just man] becomes a precious thing / he is a standard written in the Word of God" (stanza 6). ❑ "Is he a scales? It does not tilt. / Is he a balance beam? It does not dip awry" (stanza 6). ❑ 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	❑ Topic(s): ❑ Theme(s):	
Instruction for Merikare	❑ Topic(s): ❑ Theme(s):	

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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.

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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.

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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.

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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[1] 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.

1 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.

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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.

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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."** [1]

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."** [2]

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.**" [3]

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.**[4]

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.**[5]

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.**[6]

Simplicio: They are?

Narrator: **Happy is the man that findeth wisdom, and the man that getteth understanding.**[7]

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.

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Narrator: Oh yes! **For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold**.[1]

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**.[2]

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."** [3]

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."** [4]

Simplicio: *(uncertainly)* It is?

Narrator: Simplicio did not know that **her guests are in the depths of hell.**[5]

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?"** [6]

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**." [7]

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.**[8]

Simplicio: The fear of the Lord?

Narrator: **The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction.**[9]

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.**[10]

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.

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Narrator: **The fool hath said in his heart, "There is no God."** [1]

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.**[2]

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.**[3]

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."** [4]

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

1 Psalm 14:1.
2 Prov. 3:7.
3 Prov. 3:6.
4 Prov. 1:28-33.

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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,[1] 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	
☐ Ramesses II (the Great) ☐ Ramesses III ☐ Cleopatra (Cleopatra VII)	**1445 or 1446 B.C.**	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:

1 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.

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- ❑ 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!

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Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Dialogue ☐ Parts of a Sentence ☐ Sentence Combinations ☐ Sentence Structures	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Review the parts of a sentence, sentence combinations, and sentence structures. ☐ Print and read (or review) the Talking Points about Writing Sentences. File them under the Reference section of your Grammar & Composition Notebook. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Steps in the Writing Process	☐ Write rough drafts of one-page reports from last week's prewriting. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Supplement: Rhetoric Grading Rubric to understand how your teacher will be grading your assignment. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Steps in the Writing Process	☐ Draft a one-page report using last week's prewriting as a start. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Grading Strategy for Book Reviews/Reports to understand how your teacher will be grading your report. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 3 of 15)	☐ This week, review the steps in the writing process, focusing on the skills of writing rough drafts, editing them, and revising them. ☐ Learn or review the correct punctuation of advanced grammatical constructions and the usage of commonly troublesome words. ☐ About mid-week, ask your teacher to test you on these points using dictation. ☐ 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 & Composition Notebook. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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3 Egyptian Polytheism and the Judgment of God

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.)

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THIS STORY...	IS A PICTURE OF...
Egypt herself	☐ *Worldly accomplishment, wealth, arrogance.* ☐ *She bases at least part of her wealth on slave labor. In pursuit of wealth and power, she grows more oppressive.* ☐ *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).*
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.

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3 Egyptian Polytheism and the Judgment of God

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.

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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"

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- ❑ 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.

<u>Terms for Beginning and Continuing Levels</u>

- ❑ 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.

<u>Additional Terms for Continuing Level Only</u>

- ❑ 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?

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- ❑ 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?

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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, transcendently holy, and mysterious.	CC	God is indeed transcendently holy, and He is wrapped in infinite mystery.	Exodus 15:11; 1 Chronicles 16:29; Proverbs 25:2

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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.

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3 Egyptian Polytheism and the Judgment of God

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.

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.

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.

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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.

1. Which of the following are fiction?
   a. mythology b. legends c. folktales
2. Which kinds of stories may include characters that are animals, but speak and act like people?
   a. mythology b. legends c. folktales
3. When reading about gods and goddesses, what type of literature are you reading?
   a. mythology b. legends c. folktales
4. 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.

5. Davy Crockett—"king" of the wild frontier: _____
6. Story of a goddess conquering the stars: _____
7. Johnny Appleseed planting all the apple trees: _____
8. Story of the tortoise and the hare: _____
9. Romulus and Remus founding Rome: _____
10. Paul Bunyan and his blue ox: _____

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

11. 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?
12. 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?
13. What would you feel if you didn't know if the "gods" were angry or pleased with you?
14. 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?
15. 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.
16. Spend some time thanking God that He has placed you in a Christian family where you can learn about the true and living God.

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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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Leiden Hymn Content	Hymn	God's Nature and Attributes	Scripture
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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.
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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.
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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.

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Government Elective

There is no assignment this week.

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3 Egyptian Polytheism and the Judgment of God

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.

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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.**[1]

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.**

---

1 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. Some paraphrased sections (all paraphrased material appears in plain text) have been edited for modesty.

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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**

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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**

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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, Tesher-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.)

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History

Threads

- ❑ Using "'Why Study History?': A Scriptural Basis" (found at the end of this week's Multi-Level Handbook), discuss with your student why it is important to study history.
- ❑ Consider some ways to analyze civilizations, and establish definitions for this pursuit together.
- ❑ Discover specific ways that Egypt was "the gift of the Nile."

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

Teacher's Check List

- ❑ Read the historical introduction below.
- ❑ If you are also using *Tapestry's* Geography and Worldview threads, you may wish to read those introductions also.
- ❑ Newcomers to *Tapestry of Grace* should read "Accountability and Thinking Questions" on the *Loom*, which explains the intended purposes for these types of questions.
- ❑ Newcomers to *Tapestry of Grace* should read "Answer Keys and Socratic Discussions" on the *Loom*, which gives detailed information on our approach to discussion outlines.

People	Time Line
❑ example	**Set up your time line according to the instructions on the *Tapestry of Grace* website.**

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

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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.

Discussion Outline

Students are learning about each historic era from more than just their history readings. (This is especially true in Year 1 because so much of our study dovetails with the Bible.) Weekly, the gray box alerts you to information that you would be well served to read before holding the discussion outlined below. This week's suggested readings give the newcomer key guidance on how this curriculum is intended to be used with students in discussion.

As explained in the Unit Introduction notes, each week's discussion outline is not usually a "one-to-one" question and answer time that seeks to cover factual material asked about in the Accountability Questions. Rather, it is an aid to help you hold a discussion that will take your student *beyond* what he is capable of learning independently, as you help him to connect and analyze pieces of information, major patterns of human history, or to see God's hand and purpose in history.

In general, the idea of these Teacher's Notes is that, taken together, they will fully prepare you to lead meaty discussions with your older students. In this first week, because you and your student may be new to this kind of format, we have included most answers to the Accountability Questions in the Student Manual. Eventually, these will not be regularly included in the discussion outlines. Rather, if you desire to review more factual data, ask students to diligently find the answers to these questions in their assigned readings or using Internet research from the pre-screened Year 2 History supporting links page we provide via *Tapestry* Online. (We recommend that you always monitor such research, as Internet links are never secure and we can make no guarantees that Internet predators will not tamper with our website.)

Generally speaking, you need to assume that your older students absorb the factual information from doing the reading. At this learning level, it should not be necessary to go over factual information in discussion times in order to check for reading comprehension. Rather, take those readings as a basis for advanced thinking and analysis that you foster and direct.

If you only have one student, this discussion may not take two hours. Discussion outlines are timed as if for a co-op group of between 10 and 15 students, but you will note that the questions you will ask are written to our most common application of these outlines: a one-on-one session between a mom and her high school-aged son or daughter. We hope that you take time to enjoy with your student the wonder of learning interesting facts and unusual tidbits that you are both learning each week!

Part I: Give your student the big picture and establish a basis for analyzing ancient civilizations this year.

1. We suggest that you begin your discussion by outlining the unit they are about to study.
   - ❑ Start with the title of this unit (The Books of Moses). Ask your student why that is the title, and what he would expect to learn from a unit that has such a title.
     Answers will vary. What you want your student to see is the "big picture." The unit as a whole is covering the history and theology of the Pentateuch (the five books of Moses). As such, we are covering the beginnings of mankind as related in Holy Scripture, and the histories of the earliest Mediterranean and Near East civilizations. Unit 2 will take us into parallel ancient societies in other parts of the earth.
   - ❑ Walk through the weekly topics in the order you've chosen to do them. (See Unit 1 Introductory Notes for more information about choosing the order of the first six weeks of Unit 1.) Explain the gist of each week-plan to your student.

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2. In chapter 1 of the student's assigned reading in the *Historical Atlas of Ancient Civilizations*, author John Haywood lists four classifications to categorize the levels of complexity (and advancement) of any given society.[1] These are then used throughout the book, so it is good to take time to make sure that your student has firmly grasped the details of Haywood's categories.
   - ❑ Your student was asked to outline the characteristics of each of these four. Ask him to share (either from memory or using his notes) the important distinctions between these levels of advancement for societies.
     - ❑ *Bands: typical among hunter-gatherers. These are small societies, usually under 100 people, who are really extended families. They have no formal leadership, tend to be migratory, and display very little disparity in levels of wealth or status.*
     - ❑ *Segmented societies or tribes: larger than bands—typically up to a few thousand people. Most often associated with settled farming peoples, this is a society wherein smaller groups connect to one another as a greater whole, usually related by kinship ties. Though their leadership is more formal than bands, leaders lack real coercive power outside of their own small group.*
     - ❑ *Chiefdoms: these are still larger, usually falling between 5,000 and 20,000 members. The element of status as a social organizer sets chiefdoms apart from tribes. Social status becomes an index that determines each member's relationship to a superior lineage. Chiefs have real coercive power, and use it to control food surpluses. They also command the labor of the whole society (and thus can accomplish building projects) and can use their food surpluses to support retainers and craftsmen, who often live with chiefs in their power centers.*
     - ❑ *States or civilizations: these are the most complex (and advanced) forms of society, and are typically larger than chiefdoms. They display considerable specialization of roles and settlements in cities. Status is not defined by lineage; rather, status comes from occupational specialization which forms classes in society. Leaders have full coercive powers, either based on a standing army or ideological/religious beliefs, and can issue laws. Subjects pay taxes, which support the leader's armies, craftsmen, and the administrative staffs who become essential to maintaining the system.*
   - ❑ Ask, "Which of these societal classifications does Haywood say is "to all intents and purposes synonymous with civilization"?
     The last: a state

NOTE: We want our children to become discerning readers. Many resources about the Ancient World include statements that secular authors take for granted that their audience agrees with. The next few discussion topics are aimed at helping your student to notice (and respond well to) such assumptions.

3. Ask, "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?"
   - ❑ *His central point is that value judgments vary according to the standards one applies, and can lead to unhelpful (or damaging) assessments of the merits of societies.*
     NOTE: The fact that he uses Christian missionaries' tendencies to require converts to their religion to also conform to their cultural norms may bother some students; hence this discussion point!
   - ❑ *This, of course, is a set up for him to advance (and define for the purposes of this book) his own criteria for analyzing all ancient societies in this book. So, another reason for his assertions is to "clear the decks" for his own view, which is legitimate and helpful. We know where he's coming from!*
   - ❑ Ask, "Do you agree with his assertions?"
     Answers will, of course, differ.
     - ❑ Your student should have rational, reasons (based in fact or Scripture) for his opinions. Be a good listener, and draw him out, helping then by gentle questioning to clarify his thoughts.
     - ❑ *Most thoughtful students will agree with Haywood that value judgments alone form inconsistent and unreliable bases for comparing the relative advances in organization and the accomplishments of people groups.*
     - ❑ *However, even while accepting a classification system based on the complexity of human relationships and achievements, note with your student that we should not relegate biblical (God-oriented) assessments of ancient civilizations to the sidelines, nor will we!*

1 Information given in this discussion topic is taken directly from pages 8-9 of *The Historical Atlas of Ancient Civilizations*, by John Haywood. Penguine Group, New York, 2005.

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- ❑ The LORD establishes and tears down civilizations for His own good purposes, and He has opinions about them that stand in eternity. As we explore the civilizations of the Ancient World, we'll be looking at both assessments that scholars make on the basis of advancements and biblical assessments of ancient societies.

4. Haywood makes interesting observations about what has and has not affected the development of human civilizations. Your student was asked to take notes on Haywood's points concerning the two aspects below, and to be prepared to discuss them in class.
   - ❑ Ask, "What were Haywood's observations concerning changes in human intelligence since prehistoric times, and how did they strike you?"
     - ❑ *Haywood writes that, "Mentally fully modern humans probably evolved between 50,000 and 40,000 years ago, when art, body ornaments and other material evidence of symbolic thought begin to appear in the archaeological record" (10). This, of course, is widely accepted by secular scholars, though it seems to many to contradict biblical accounts of man's beginnings.*
     - ❑ *What is more interesting is his next observation, however: "The immense scientific and technological accomplishments of the present day are not, however, evidence that human mental capacities have gone on evolving" (10). Haywood is noting here a phenomenon that he can't explain without admitting the "divine spark" of God-breathed revelation. There is no plausible reason why mankind should have existed for tens of thousands of years without advancement, and then, in well under 7,000 years (of recorded history) advanced to present-day status* with no appreciable difference in mental capacities!
   - ❑ Discuss the role that technologies have played in the development of advanced societies.
     - ❑ *Here, Haywood asserts that "technological innovation does not seem to have been a critical factor in the emergence of civilization" (10). He gives several good examples, among which is the astounding achievement of the construction of 40-foot high stone pyramids in ancient Egypt, which were erected without the benefit of wheels, pulleys, cranes, or hard metal tools.*
     - ❑ This is an important point for students to grasp, since modern people do tend to equate technological advancement with both higher intelligence and general social "goodness" (for lack of a better term). This general outlook can lead one to look upon biblical wisdom as "old fashioned" or "outdated" or "primitive." This is especially true when scientific constructs (such as the correct model of a heliocentric universe) are applied to biblical expressions like "the sun rose in the east." Crude critics of Bible wisdom point to such expressions as "primitive" when, of course, what they really are is phenomenological (meaning, they express the phenomenon of a sunrise as one experiences it while standing on earth, not as a scientific construct for the universe).

5. 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 improvements and, following relatively quickly, civilization. (For an example, students were asked to re-read page 24 of *The Pharaohs of Ancient Egypt*, by Elizabeth Payne.) Discuss Payne's explanation: that the Nile forced men to think, and that is why (and how) they acquired the ability to rapidly form an advanced civilization in the Nile Valley.
   - ❑ Ask, "Do you agree with this idea?"
     Answers will, of course, vary. What you are listening for is your student's basis for his answer.
     - ❑ *Because of your earlier discussions regarding human intelligence, thoughtful students who are biblically informed may be able to articulate that, even granted a long period of savagery before their rapid advances, humans probably did not figure out how to tame their environment because the Nile forced them to do so.*
     - ❑ *From earlier cycles of studying the Ancient World, students may also point out that mankind advanced in parallel ways in other parts of the world; therefore, the argument that the Nile "forced men to think" seems incomplete at best.*
   - ❑ Ask, "If you allow the existence of the Creator God of the Bible, what different explanations might you give for rapid advances in civilization?" [1]
     Note: This prompt is intended to encourage students to consider Payne's idea from a biblical perspective.
     Answers will vary.

1 Please note that we are not accepting without challenge the common typification of humans living as savages for tens of thousands of years. Rather, we are using this reading as a springboard to point out that, even were we to accept the framework, the question still presents itself: how *did* mankind begin to make rapid societal and/or technological advances, no matter how long he existed in a relatively savage state beforehand?

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- ❑ *A good suggestion from your student would be that God Himself instructed mankind in advanced farming (Adam was a gardener even before the Fall). This would explain how mankind advanced relatively quickly from a savage state to the complex societal organizations that gave rise to the great civilizations of the Ancient World, including Egypt.*
- ❑ *The Bible records many individuals receiving gifts, skills, or talents directly by the Spirit of God. After all, the Bible teaches us that we were created in His image, and part of that image includes the abilities to reason, relate, and organize. These skills form the basis of all human advancement.*
  Note: See Genesis 4:20-21, Exodus 31:1-11, and Ephesians 3:17 all provide examples that will uphold the idea that the "spark" of advancement (in the physical and spiritual realms) is a direct, specific, and purposeful gift from God.

Part II: Go over details about ancient Egypt.

1. Ask your student what he found most interesting about the Nile or Egyptian culture this week. This open-ended question is intended for the student to talk, expressing a personal opinion. There is no wrong or right answer here: encourage your student by affirming his participation (and don't move on too quickly with a student who is not eager to participate).
2. Ask your student to explain the yearly cycle of the Nile's flooding, and how Egyptian society as a whole was regulated by its rhythm.
   - ❑ *In a nutshell, every spring (our July to September) the Nile flooded.*
   - ❑ *Growing season was mid-November to mid-March; in March and April the harvest was gathered.*
   - ❑ *Also, between harvest and the next inundation, new irrigation ditches were prepared and old ones were repaired.*
   - ❑ *During the inundation, fields were covered with water and (especially as the society aged) idle farmers who lacked employment now worked for the pharaoh on building projects as fulfillment of a labor tax.*
3. Circle back to the earlier discussion about how mankind suddenly advanced beyond a savage, tribal state. Both Payne and Haywood note correctly that there was too little rainfall for the fertile Nile silt to become productive farmland without human ingenuity and self-organization, as evidenced by the development of intensive irrigation. These authors are quick to point out that irrigation was one of the first significant steps to rapid advances in advanced social organization, yet advanced social organization was needed in order to create significant irrigation systems, both in Egypt and, as students will learn in Weeks 5 and 10-12, in other ancient societies. Bring up the crucial fact that Egypt had very little rainfall, and ask how it was that Egyptians learned to farm the rich silt successfully.
   - ❑ *Biblically informed students will again point to the likeliness of divine inspiration for the rapid progression (that involved complex and cooperative organization among humans) of intensive irrigation of Egyptian soils.*
   - ❑ Point out that both secular authors this week noted irrigation as a key aspect of Egyptian development:
     - ❑ They say that this was a crucial step in the development of mankind, but slur over how early people accomplished this step.
     - ❑ Both note that Egypt's methods involved the use of a *shaduff*, and that the irrigation systems had to be maintained by hard labor on a yearly basis.
     - ❑ Both point out that irrigation led to larger crop yields, that then led to increases in population and a release from the pressure of subsistence living, which in turn led to the ability of Egyptians to specialize occupationally.
     - ❑ Thus, for both authors, the ability to irrigate intensively was both an indication of advanced society and a means to advancement. This is somewhat circular thinking, and leaves out important answers to the obvious question: how did these advances happen? For most Christian students, divine inspiration provides the most satisfying answer!
4. The Greek philosopher, Herodutus, famously called Egypt "the gift of the Nile." Ask your student to name several ways that the Nile directly "gave" the world the Egyptians' civilization.
   Answers will vary. Any of the following would be correct, and your student may have additional ideas to offer:
   - ❑ *Coupled with irrigation, the yearly flooding of the Nile provided abundant food for a growing population, such that, once irrigation efforts were organized and people regularly coordinated their efforts, the stable civilization could advance beyond primitive conditions.*

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- ❑ *The Nile provided relatively easy transportation to a low-technology society.*
  - ❑ *The combination of prevailing winds that filled sails to push boats upriver, and the current that flowed down river made the Nile an ideal highway.*
  - ❑ *This was important in terms of the great public works unique to Egypt. Workers and building materials were both transported far more easily on water than on land.*
  - ❑ *It also helped with societal stability: the river provided a means of quick communication throughout the long, skinny civilization, which facilitated unity and centralized authority.*
  - ❑ *Easy and rapid transportation on the Nile facilitated trading, adding to Egypt's wealth and grandeur.*
- ❑ *The Nile regulated the work and play of the society in a reliable way so that an advanced civilization could emerge.*
- ❑ *The river was the playground of children and adults, shaping Egyptian society in unique ways.*

5. Finally, go over any difficulties that your student may have experienced in working through this, the first week-plan of the year. Especially talk to him about the Accountability and Thinking Questions. They have differing purposes, and the student should understand their intended goals in order to get as much as possible out of them!
   - ❑ Accountability Questions help students find the main ideas in the readings they've done.
     - ❑ They cover *factual* information, *but the answers may not be worded exactly like the students' resource texts*, and students may need to *extract* answers. This is different from the way text books often work, where questions are worded exactly like answer passages, and even bolded!
     - ❑ *It may take your student time* to learn how to find answers to Accountability Questions, even though the answers are most often right in front of him in the text. Encourage him that he can learn to do this, especially if he's had trouble this first week.

       Note: You may need to spend extra time teaching him how to find these answers, if this kind of learning is new to him.
   - ❑ Thinking Questions prepare students for more abstract and analytical aspects of their discussions.
     - ❑ They may not be at all answered in exact ways by student readings, and are usually not primarily about fact finding. They are *thinking* questions because they ask for effort on the student's part in assembling ideas.
     - ❑ They are intended to help students to think ahead about connections and/or worldview ideas that you (as teacher) will emphasize and clarify during your discussions.
     - ❑ Students may not be able to fully answer these questions independently, but they should be encouraged to make a stab at them in writing. Again, if this kind of work is new to your student, encourage him that it will get easier with practice!
     - ❑ As with all of *Tapestry's* suggestions, it's up to you, the teacher, how many of these questions you require to be answered in written form, and in what amount of detail.

Note: For help with this new style of teaching, you may want to purchase two of the Tapestry Teacher Training videos entitled "Developing Learning Skills" and "Holding Socratic Discussions."

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Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Parts of Speech ☐ Steps in the Writing Process ☐ Grammar & Composition Notebook	☐ 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). ☐ From *Writing Aids*, 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. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Parts of Speech ☐ Classical Comparison Paper (Week 1 of 15) ☐ Grammar & Composition Notebook	☐ 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. ☐ Our first project for this year will be a Classical Comparison Paper. From *Writing Aids*, 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. ☐ From *Writing Aids*, look at "Grading Strategies" so that you can get an idea of how the end product will be graded. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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Glance Into Next Week...

Week 2: Pharaohs and Pyramids	
Rhetoric	History: In-Depth reading is quite long. Think about other tasks for the week before making this assignment in totality.
Teacher	There are no special concerns this week.

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"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.

Below are a few Scriptures with some questions. 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:

1. 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.
2. 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.
3. 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.
4. 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."
   - ❑ "History" books include Joshua, Judges, Ruth, 1-2 Samuel, 1-2 Kings, 1-2 Chronicles, Ezra, Nehemiah, and Esther.

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.*

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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."

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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"?[1]
    - ❑ 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?

1 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.

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1 Curtain Rises on Egypt: Gift of the Nile

Worldview: Bible

Threads

- ❑ Our Bible survey begins this week with reading about Moses' childhood from the Bible.
- ❑ They should become aware that ancient Egypt, which they are studying in History, was the culture in which Moses grew up. The everyday activities of Egyptians that they will read about were the ones he would have enjoyed, or been used to, until he became a man.
- ❑ This week, students should be given an introductory lecture to set up the study ahead.

Reading & Materials

- ❑ 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
- ❑ A way of storing work in progress, and a place to file completed work, such as a three-ring binder or file folder.

Teacher's Check List

- ❑ Read the worldview introduction below.
- ❑ Determine a storage system to begin the year. (You can always tweak/change it later!)

Worldview Introduction

Students have seen the questions that form the skeleton of our introductory discussion in the questions found in the Student Manual but have not been asked to answer them in written format, as they will in future week-plans.

Every week, this section of your Teacher's Notes contains information that students cannot get on their own from their readings. You can deliver it in a straight lecture, or through Socratic (question and answer) format, or in some other creative way that's all your own!

As with all *Tapestry* discussion outlines, Bible discussions are printed in either regular or italic font. If information in the outline is in italics, the student should have read that material in his assignments. If the information in the discussion outline is in regular font, this is considered information the your student may only know through your lecture.

We suggest you start your first class with this simple exercise. Get your student to pull out a piece of clean, lined paper and give him five minutes to write down "a history of him." Don't give any more direction than that: let him choose what information he will write. After he is done, ask, "What did you write?" (If you do this with a group of students, you can go around the room asking them. Some will have put their names, their parents' and grandparents' names, where they live, when they were born, or an outline/summary of their whole lives, etc.) The point that you want to make is this: history is an introduction. It tells us about the person, or nation, we are interested in.

Discussion Questions

1. Ask your student, "Why is it important to know the history in the Bible?"
   Answers will vary. The following are excellent answers (though not based on readings, so they are not in italics), and you should bring all of them out as you interact with your student:
   - ❑ The past is prologue: the accounts of historical events, of the story contained in the Bible tell us many things about how God views mankind and how mankind views God. History is therefore an introduction.
   - ❑ The Bible is a selected history that truly relates to (and often is the only correct interpretation of) what God has done in the world.
   - ❑ Knowing the past helps us predict future acts God might do.
   - ❑ Studying Bible history helps us know what God does and what He says about what He does. Thus, knowing the past builds our faith in God.

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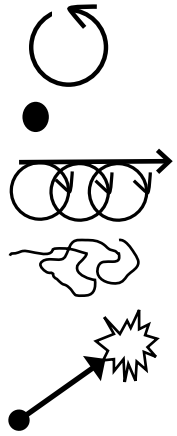

2. Ask your student a foundational question that he may never have thought about before: "What kind of pattern would you draw to express your view of how history progresses, and will end?" After attempts are made, tell him that, from the Bible, we learn that human history is linear and apocalyptic: it is a planned progression of events that has a clear purpose (the glory of God) and will have an end. (An arrow with a fixed beginning and definite ending point can represent this view of history, as the diagram at the right shows.)
3. This view of history is very different from other views. Consider with your student these alternate versions:
   - ❑ Hindu, Buddhist and some New Age: Reincarnation means an endless cycle of life. (See the first illustration to the right.)
   - ❑ Existentialist: The here and now is all we can know; it's probably all that's real (the single point in the diagram).
   - ❑ Far Eastern and early pagan ancestor worship: My life/history is tied to that of my ancestors. Their choices affect mine. (See the continuous, intersecting circles, right.)
   - ❑ Darwinian: There is no beginning; there is no end; evolution just "happens." (See the wandering line, the fourth illustration at the right.)
   - ❑ Marxist: Surprisingly, Hegelian-Marxist theory is one of the few philosophies apart from Christianity that holds an apocalyptic vision of human history (diagram at right). The difference is that Marx thought that "stuff" was the primary mover of history; Christians believe the glory of God is the primary mover of history.
   - ❑ What you believe about history influences your choices day by day. If you believe that life is an endless cycle of reincarnation, you might leave a child to starve in the streets, believing that he deserves this fate because of previous actions (karma) and will have a better life next time around. However, if you believe that God rewards and punishes humans for their actions at the end of time, you will give the child a meal in the name of Jesus. If you believe that what you do influences future generations, you will act more purposefully and more wisely. Knowing Bible history and the message of the Bible itself helps give you both purpose and motivation as you make choices day by day.
4. Ask, "What does 'redemption' mean? How is the Bible a 'history of redemption'?"
   - ❑ To "redeem" is to buy back, as in the case of a pawnshop, where you leave an article as a promise to buy it back later. When you get enough money, you "redeem" your article from the shop.
   - ❑ It also applies to those sold into slavery or captivity. Family members or rich benefactors would pay money for the freedom of unfortunate people, which was their "redemption price."
   - ❑ The Bible is the story of how God rescues powerless people who are held captive by their sin and blindness. In the case of human beings, our first parents sold our race into slavery through sin and disobedience. Each person is born with a sin nature that he is powerless to overcome in his own strength. But God, who owed us nothing but judgment and damnation, chose to buy us back from rightful damnation at the price of His only Son's blood. This story unfolds throughout the entire Bible.
5. Ask, "What is one word that can define the Old Testament?"
   Encourage your student, no matter what he says, and ask him to explain why he thinks what he's said is true. If his answer is not "preparation," explain this viewpoint:
   - ❑ It is the record of how God prepared the world for Jesus' arrival and work.
   - ❑ Stories of Abraham, Moses, David, and Isaiah—indeed, all the Old Testament—provide a record that was written down so future generations would be prepared for Jesus.
   - ❑ The entire Old Testament speaks of Christ and His work. We'll be looking more at this in future weeks.
   - ❑ Your student was assigned to read Luke 24:13-35. This passage includes Jesus telling the disciples that all of the Old Testament (which is what would have been written by the time this story took place) pointed to His coming.
6. Ask, "In light of Luke 24:13-35 (which you may want to read aloud at this point with your student), what is one word that can define the New Testament? Explain why."
   - ❑ Fulfillment: The New Testament shows how Jesus fulfilled all the promises and types that the Old Testament used to prepare us for His coming.
   - ❑ For emphasis, see Matthew 4:14-17; 5:17; 26:56; Luke 18:31; and John 17:12. There are many others!

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7. Ask, "What is a type?"
   - ❑ Most high school students won't know this one off the top of their heads, but they'll think it's interesting once you tell them. Still, start by asking!
   - ❑ A biblical type is a reality that points to a future, greater reality: something that happens in history that foreshadows future, greater historical events.
8. Share some examples of types found in the Old Testament.
   - ❑ Historical types:
     - ❑ Egypt is a type of worldliness. Egypt was the greatest civilization of its day, and was known as the pinnacle of political and cultural sophistication and strength. It's a type of the entire world system that entices Christians away from greater, spiritual realities. When God delivered Israel from Egypt by means of great acts of power, the gospel message of deliverance from "the world" was foreshadowed.
     - ❑ The Israelites passed through the Red Sea during the Exodus. The Sea allowed them to pass and then swept away their enemies and oppressors. Similarly, we are saved through faith in the message of the gospel, and we show this transformation by passing through the waters of baptism, where we "die" to sin while the water "washes away" all past sins. The baptismal waters always stand as a barrier between our past lives of slavery to sin and our new lives as free children of God. The Red Sea passage is thus a "type" of baptism, which is in itself a type (symbol) of our salvation.
   - ❑ Ritual types:
     - ❑ For centuries, under the Mosaic Law, Israelites sacrificed perfect animals to atone for their sins. This taught people that sin must be paid for by a perfect blood sacrifice. Jesus became the ultimate, and final, blood sacrifice on mankind's behalf.
     - ❑ When sacrificing an animal, the sinner laid his hand upon the animal's head to establish that this animal was being killed for his fault. Similarly, we must confess Christ in order to have His saving blood applied to our sinful states.
   - ❑ People as types:
     - ❑ Moses is a type of Jesus in that he communicates the laws of God to men, he intercedes for God's people, he institutes sacrifices, and he functions as a mediator.
     - ❑ Joshua's name is the same as Jesus' in the Hebrew dialect. Joshua leads Israel into the Promise Land by faith and great deeds, just as Jesus leads the sinner to salvation through steadfast faith in His Father and great deeds.
     - ❑ David is also a type of Jesus: he defeats the Lord's enemies, brings unity and peace to Israel, trusts in God during great dangers and difficulties, and is a righteous king. Jesus is all these things, to a greater degree.

Talk about the life of Moses in the context of his nation.

9. Ask, "What is 'irony'?"
   Irony is an unexpected contrast. A person expects things to turn out one way and then events turn out very differently. Sometimes, the irony points to deeper truths than the person expected.
10. There were several examples of ironic twists in the brief passage that students read in their Bibles about Moses' early life. Introduce your student to the fact that the plight of the Israelites and the story of Moses all fit together. God used Pharaoh's fears to accomplish part of His plan. Moses was one of the children who was affected by these fears. First ask your student, "What was Pharaoh's fear, and what did he do about it?"
    Pharaoh's fear was that the Israelites would multiply in numbers and eventually rise up against him when his enemies attacked (Exodus 1:9-10). He therefore ordered all the Israelite boys to be murdered.
11. Ask, "What are three ironic reversals found in your Bible passages assigned this week that connect the story of the Israelites with the story of the life of Moses?"
    - ❑ *His first solution was to "make their lives bitter with hard toil." Thus, they were tired and shorter-lived, and did not have children. But, ironically, the Bible tells us they multiplied all the more.*
    - ❑ *His second solution was to command the Israelite midwives to commit infanticide (kill all the male newborn children). Ironically, the midwives disobeyed him and lied to Pharaoh, and God then established these midwives in households of their own.*
    - ❑ *Finally, Pharaoh sent his own people to deal with the Israelite babies. He ordered his soldiers to throw newborn male babies into the Nile, which, as we've just learned last week, was infested with crocodiles. If the infants didn't*

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drown, they'd stand small chance against predators. Moses' mother hid him until he was three months old, and then, by faith, put him into a papyrus ark and floated him on the Nile. Ironically, a member of Pharaoh's own house found him, pitied him, and then paid his mother to nurse him! Finally, Moses was taken into Pharaoh's own household and raised there as an adopted son.

12. Ask, "How is Moses the high point of the three stories and the height of irony?"
The very baby that Pharaoh wanted to kill was raised in his own household. The very one he harbored became Israel's leader in leaving Egypt. Moses was well prepared for his later encounters with Pharaoh by becoming familiar with him and his household. It is difficult to imagine a lowly slave speaking to Pharaoh as Moses later does; his certain knowledge, through his upbringing, that Pharaoh was not divine, but a human being, must have given him courage when God asked him to speak later on.

13. Discuss the story of the Israelite midwives who defied and lied to the mighty Pharaoh.
    - ❑ Ask, "What happened to the midwives who lied to Pharaoh?"
    The simple answer is that God established households for these midwives (in other words, He gave them husbands and families of their own—a very great reward). (See Exodus 1:21.)
    - ❑ Ask, "Does this mean that God approves of lying?"
    Note: Students were not asked to look up Scripture passages and prepare for a discussion of this question. You are meant to work through this question with your student, looking up and reading aloud these passages as you go.
        - ❑ *God certainly does not approve of lying. However, if people are lying to others out of loyalty to God, He does at times bless them.*
        - ❑ Read Proverbs 12:22, Psalm 26:4, and Proverbs 30:8. These are just a few of the many verses that tell us that God does not want us to lie, especially to save ourselves trouble, hide our sins, or harm others.
        - ❑ However, verses like Proverbs 16:19 show us that God hates both lying and the shedding of innocent blood. The midwives lied to Pharaoh in order to save children from being slaughtered, and God blessed them for this.
        - ❑ Read verses such as Acts 5:29 and Joshua 2:1-13. Though, strictly speaking, these situations are about lying, they are about standing out against human authorities who oppose the clear will of the Creator God. Typically, we teach our children to obey such authorities and to tell the truth when questioned by them. In both these cases, God approves of these Bible heroes putting His interests above those of earthly authorities.
        - ❑ Some Christians believe and teach that it is *always* wrong to lie, and that God will protect a Christian who tells the truth to their own peril, or that of someone else. This is a matter of personal conviction, and you should, of course, teach your child your personal views of this moral question.
    - ❑ Ask, "Can you think of other examples where people lied, yet events that followed benefited them?"
    Note: The question is complex; discussion is good—don't look for a pat answer.
        - ❑ *Rahab is referenced in Joshua above, Sarah lied to the angel of the Lord, denying that she'd laughed (Gen. 18:15), David lied to Achish (1 Sam 21:12-13), pretending to be mad.*
        - ❑ Note that not all people reaped good consequences from lying, though. Jacob deceived Laban, Samuel lied to Delilah, Achan hid his disobedience, and Ananias and his wife lied to Peter about the price of their sale.
        - ❑ Again, in the cases where God blesses those that lie, it is usually because they are obeying God, or showing great faith in Him (as with Rahab and the midwives). Those times where deceit is for personal gain, or in direct disobedience to His clear purposes, never meet with favorable results for the liar.

14. Conclude your time by looking ahead to the rest of the unit. Your student will be reading and discussing the five books of Moses over the next eight weeks. His goal will be to see how these books give types—historical, ritual, and personal—of Christ. He should be looking to see the ways that "beginning with Moses and all the Prophets, [we can see how Jesus could] interpret and show in . . . all the Scriptures the things concerning himself" Luke 24:27 (*ESV*).

Glance Into Next Week...

There are no special concerns this week.

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1 Curtain Rises on Egypt: Gift of the Nile

Geography

Threads

- ❑ Review/teach, as necessary, the continents, oceans, major mountain ranges, major deserts, and major river systems of the world.
- ❑ Learn the peculiar aspects of the Nile River: its direction of flow (north, which is "up" on most maps) and its yearly flood pattern.
- ❑ Color and label outline maps of Egypt and Africa.
- ❑ Make a salt map of an imaginary country.
- ❑ Note how the geography of Egypt directly shaped her history.
- ❑ Review major geographic terms.
- ❑ Review or teach major features of Africa and label on an outline map.
- ❑ Label major landforms on a blank map of the world.

Reading & Materials

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 3 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ A way of storing work in progress, and a place to file completed work, such as a three-ring binder or file folder.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

Teacher's Check List

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ Please see the *Loom* for suggested approaches to geography, and then purchase necessary materials to get started.
- ❑ Determine a storage system to begin the year. (You can always tweak/change it later!)
- ❑ Students may want to make a salt map of Europe or set up their transparency atlas for the year, in conjunction with their Geography assignments.
- ❑ Decide if you will use acetate overlays or paper maps for map work this year, and set them up using instructions on the *Loom*. If so, purchase transparencies for your printer for overlays to be placed in a notebook.

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Geographical Introduction

Note: See the Year 1 Geography Supporting Links via *Tapestry*'s website for helps for teaching and/or reviewing the geographic terms this week

Exercises

1. Review previous studies of these major geographic terms:
   - ❑ equator
   - ❑ longitude
   - ❑ latitude
   - ❑ isthmus
   - ❑ mesa
   - ❑ strait
   - ❑ estuary
   - ❑ archipelago
   - ❑ glacier
   - ❑ piedmont
   - ❑ fall line
   - ❑ arroyo
   - ❑ chasm
   - ❑ reservoir
   - ❑ precipice
   - ❑ cataracts
   - ❑ fiord or fjord
2. Learn or review major features of Africa. Using this week's map, label the following::
   - ❑ Sahara Desert
   - ❑ Sudan (area, not country)
   - ❑ Atlas Mountains
   - ❑ Indian Ocean
   - ❑ Congo River
   - ❑ Zambezi River
   - ❑ Cape of Good Hope
   - ❑ Atlantic Ocean
   - ❑ Niger River
   - ❑ Lake Tanganyika
   - ❑ Lake Malawi
   - ❑ Madagascar
3. Using this week's map, label the following:
   - ❑ Red Sea
   - ❑ Upper Egypt
   - ❑ Nile Delta
   - ❑ Lower Egypt
   - ❑ 1st Cataracts
   - ❑ 2nd Cataracts
   - ❑ 3rd Cataracts
   - ❑ Red Lands
   - ❑ Black Lands
4. Using this week's map, label a world map with the following:
   - ❑ Mediterranean Sea
   - ❑ Black Sea
   - ❑ Caspian Sea
   - ❑ Sinai Peninsula
   - ❑ Tigris River
   - ❑ Euphrates River
   - ❑ Nile River
   - ❑ Italian peninsula
   - ❑ Greek peninsula
   - ❑ Crete
   - ❑ Sicily
   - ❑ Sinai Desert
   - ❑ Sahara Desert
   - ❑ Arabian Desert
   - ❑ Anatolia (modern Turkey)

Glance Into Next Week...

There are no special concerns this week.

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1 Curtain Rises on Egypt: Gift of the Nile

Literature

Threads

- ❑ Beginning
  - ❑ Introduce the related concepts of language, artistry, imaginative literature, content and form, and topic and theme.
  - ❑ Describe the literary realm of ancient Egypt.
  - ❑ Introduce imagery as an example of form.
  - ❑ Discuss the principles of "meaning through form" and "form follows function." Relate these ideas to this week's reading in Egyptian poetry.
- ❑ Continuing: In addition to the above, you may do a further, in-depth analysis of an Egyptian poem.

Reading

- ❑ 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"
- ❑ A way of storing work in progress, and a place to file completed work, such as a three-ring binder or file folder.

Teacher's Checklist

- ❑ As needed, print the Literature worksheet for your student.
- ❑ Determine a storage system to begin the year. (You can always tweak/change it later!)
- ❑ We recommend that you pre-read the rhetoric literature class plan each week before teaching class, as well as the Literary Introduction in your student's Student Activity Pages.
- ❑ This week's plan assumes that you have already read the Unit 1 Introduction, and we strongly recommend that you read your student's assigned reading in *Poetics* if you have time. You can find your student's *Poetics* reading assignments listed in the Student Activity Pages this week and every week.
- ❑ If you find anything in this class plan confusing, please see "Teaching Rhetoric Literature" (a document on the *Loom)*. You will find there an explanation of each component of the class plan, together with tips for using it and suggestions for grading, customizing assignments, etc.
- ❑ Your student has been instructed to ask you for instructions about recitations and literary vocabulary cards. If he is just beginning rhetoric literature, he will need some direction. If he is a Continuing student (i.e., he has used *Tapestry* literature at the rhetoric level before), you might choose to have him spend some time this week brushing up on his old vocabulary cards.
- ❑ Teachers of Beginning students, please note that the questions and answers which appear each week in blue boxes are intended for Continuing students. We do invite you, however, to make use of any information in those sections that you think would enrich your Beginning class discussion.
- ❑ If you have time, we recommend that you read the poem "Love of you is mixed deep in my vitals" (*Ancient Egyptian Literature: An Anthology*, p. 25), and also glance over our summaries of the two longer poems (below).

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- ❑ In *Ancient Egyptian Literature: An Anthology*, the poems unfortunately lack line and stanza numbers. We suggest that you pencil in stanza numbers, at least, in the margins of each poem. For our purposes, a stanza is understood to be any line or group of lines set off from the other lines on the page by spaces. This does not include lines in italics or lines which appear as headings before the beginning of the poem. In cases where it is difficult to tell whether a stanza extends past the end of the page, footnotes have been made to help you differentiate one stanza from another. If there is no note, then you should assume that any given stanza at the bottom of a page ends with the page and does not extend to the next page.

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 the student workbook. Please direct your student to follow the appropriate level: Beginning or Continuing (see *Teaching Rhetoric Literature* on the *Loom* for more details about these two levels). 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. Students should write out their answers for the written exercises, but they need only think about the thinking questions (unless you direct them to write out answers).

Summary of *The Instruction for Little Pepi on His Way to School* (*Ancient Egyptian Literature: An Anthology,* p. 32)

The poem is divided into roughly two parts: stanzas i-xxi (comprising about two-thirds of the total number) and stanzas xxii-xxx.

The first stanza introduces a man who is taking his son, Pepi, to be enrolled at the scribes' school in the Royal City. The next two stanzas present and enlarge on this poem's theme: the superiority of a scribe's trade above all others. After this, "example" stanzas of various lengths each briefly describe and dismiss a trade as being beneath that of the scribe: some of these are metalworkers, hoemen, masons, barbers, reedcutters, potters, wall-builders and carpenters. The father seems to divide occupations into various levels of wretchedness, though he says that the fisherman is "worse off than any other occupation" (xxi). In general, whereas artisans and craftsmen are "weary" (v, vi) and "exhausted" (xv), it is the

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laborers of various kinds (reedcutters, wall-builders, gardeners, porters, stokers, washermen) to whom the poet applies his worst epithets: words like "death" (viii, xii, xvii) and "sickness" (viii, xvi) appear frequently, together with mentions of the shame of having only a loincloth to wear (x, xvi). Thus, the scribe's trade is best of all (xxi, lines 11-12).

The last third of the poem (stanzas xxii-xxx) is advice for the young scribe who wishes to do well in his trade.

Summary of *Menna's Lament* (*Ancient Egyptian Literature: An Anthology,* p. 51)[1]

The introduction notes that Menna's son, Pay-iry, has run away to sea (51). Menna expresses his father's heart in the anguished cry, "My arm does not know how to save you!" (line 4). Menna wants his son to come home. His basic reasoning hinges on two points:

- ❑ Menna points out that he has never failed to "set good advice of every sort" (stanza 2, lines 1-2) before his son. Menna says that his instructions are built on "long experience" (stanza 12, line 4), and besides, sons are supposed to obey their fathers (stanza 7, lines 1-2). He predicts disaster for Pay-iry in a sailor's terms, such as a "coming storm" or a "watery grave," a "founder" or "sinking in the chambers of the sea" (stanzas 1, 6, 8, and 9).
- ❑ Menna also believes that his son is heedless (stanza 2, line 2; stanza 3; stanza 4, lines 5-6; stanza 7, lines 3-4; stanzas 11-13) and that Pay-iry longs to chase after wickedness or foolishness (stanza 6, line 1 and line 4). He compares Pay-iry to an "able seaman, lost for the final mooring" (stanza 1, line 2), or a "drowning man" (stanza 9, line 6) who is "lost through [his] own piloting" (stanza 8, line 4).

Menna never explains why the sailor's life is harmful, or what advantage there is for his son in following the scribe's trade. Instead, he appeals to the wisdom of fathers, the foolishness of sons, and the belief that children should obey their fathers.

Recitation or Reading Aloud[2]

The subject for recitation or reading aloud this week is, "Love of you is mixed deep in my vitals" (*Ancient Egyptian Literature: An Anthology,* p. 24). This selection can be read aloud or recited at any time that suits you, but we do particularly recommend it with topic 3 or 5, since we discuss this poem in both of these topics.

Defining Terms[3]

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question:[4] Which poem that you read this week was your favorite? Why?
Answers will vary.

1 For the purposes of this summary, stanza 4 (bottom of page 52) is understood to extend through the first two lines on page 53. The third line on page 53 is its own stanza (stanza 5) and stanza 6 begins with the fourth line on the page. No other stanzas in this poem extend beyond the end of the page.

2 Please see "Teaching Rhetoric Literature" (on the *Loom)* for explanations and recommendations concerning recitations and reading aloud.

3 Each week you also have the option of giving your student an oral or written vocabulary quiz. Doing a few such quizzes is one good way to get a participation grade for your student. See "Teaching Rhetoric Literature" for more on vocabulary cards and vocabulary quizzes as a means of grading.

4 The class-opening question or comment is meant to provide a fun or thought-provoking way for you to open your class, if you choose to use it. Please see "Teaching Rhetoric Literature" for further information about this feature.

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Class Topics [1]

1. From *Poetics*, introduce the related concepts of language, artistry, and literature, and describe the literary realm of ancient Egypt.
   - ❑ This week you read in *Poetics* about language. How do we define human language? [2]
     - ❑ *The* Oxford English Dictionary *defines language as, "Words and the methods of combining them for the expression of thought."*
     - ❑ *We define language as, "Words and methods of combining them for the purposes of expression, communication, and naming."*
     - ❑ This definition includes both the idea of expressing thoughts and the concept of receiving another's expressed thoughts, as well as naming.
   - ❑ Language is one necessary ingredient of literature. Another necessary ingredient is artistry. From *Poetics*, what is artistry?
     The selection and arrangement of elements in such a way that the artist's purposes for the whole are fulfilled.
   - ❑ Language and artistry together help to make up literature. From *Poetics*, what is literature? What are its characteristics?
     - ❑ *We define literature as the portrayal and interpretation of reality, in a verbal artistic form, for a purpose.*
     - ❑ *Three main characteristics of literature are contained in this definition:*
       - ❑ *Literature is a portrayal of reality with a corresponding interpretation of reality.*
       - ❑ *It is a portrayal of reality in a verbal (sung, spoken, or written) artistic (selected and arranged) form. In other words, it is artistic language.*
       - ❑ *It is a portrayal invented, crafted, and sustained by one or more particular authors for a definite purpose.*
   - ❑ Ancient Egypt had a literary realm within its culture, just as we do now. From your reading in *Poetics,* describe the world of Egyptian literature. For instance, were there many books? Were there many authors and big audiences? Who did most of the writing and reading?
     Compared to our own times, there were very few books and authors, and very small audiences. Most people in America can read, and many authors write to provide books for us. We have libraries, books and bookstores both online and in our towns, as well as books at home. In Egypt, there was much less to read, and it was only the priestly, administrative, scribal, and aristocratic classes (a small group of people in the upper classes) who did most of the writing (and reading, for that matter!).
   - ❑ From *Poetics*, what are some reasons why the literary realm of ancient Egypt was so much smaller and more specialized than ours?
     - ❑ *Because there was less need for it: most people did not need to read or write in order to conduct their lives.*
     - ❑ *Because there was less opportunity for it: most people in the lower classes had to work hard for their living; anything extra like reading and writing was out of the question.*
     - ❑ *Because it was more difficult to learn and use: Egyptian writing was more complicated and repetitive than our writing system, so it took longer to learn. Also, it was more time-consuming to use (no editing software!).*
     - ❑ *Because things to read and writing materials were scarcer to find, harder to make, and harder to preserve.*
   - ❑ From *Poetics*, what is oral literature, and how does it become lost? Since all Egyptian literature is in the oral tradition, why do we still have the compositions of the upper classes of Egypt, but not those of the lower?
     - ❑ *Oral literature is made up of literary works that are made to be memorized and sung or recited. It becomes "lost" when it is never written down but only handed down by word of mouth, eventually becoming distorted or forgotten.*
     - ❑ *Ordinary Egyptians invented plenty of songs, stories, poems, jokes, proverbs, and spells. However, only the works of the upper classes were written down, and so the rest have been lost.*

1 Continuing teachers, please note and remember throughout this year that whenever we teach or review a literary term, concept, etc., with which your Continuing student is already well acquainted, you are welcome to skip or only briefly review that section!

2 Whenever you see that part of an answer to a question is italicized and part of it is not, you should know that the italicized part(s) is the answer that your student might be expected to give, either from his *Poetics* readings or from his own analysis (though Beginning students may need help). Non-italicized parts are further comments or examples that you may choose to mention. Sometimes we will ask a question that has no one short answer, then invite you to share some of the comments listed below it after hearing your student's thoughts.

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2. Discuss content and form in literature, and apply these ideas to three Egyptian poems. (Student Question #2)
   - ❑ Literature is made up of two basic "ingredients": content and form. From *Poetics*, what is "content"?
     - ❑ *Content: What is expressed through a literary work.*
     - ❑ Content is generally composed of the topic and themes of a work, as well as its portrayal and interpretation of reality (and, often, a portrayal of morality and values).
   - ❑ When we are analyzing literature, one of the ten major analysis categories that we use is Content. Within the literary analysis category of content, there are two sub-categories that we study: "topic" and "theme." From *Poetics*, what are topic and theme?
     - ❑ *Topic: The topic is what the story is about—the subject(s) it addresses, about which the author will comment through his theme(s). It can be narrow or as broad as "love" or "homecoming."*
     - ❑ *Theme: A theme is the author's message or meaning, which also reveals what he believes is real or unreal, true or false, right or wrong, valuable or worthless. If the topic is homecoming, then the theme might be, "Home is the most valuable place in the world, and you should do whatever you have to do in order to get home."*
     - ❑ So, if the topic of "I think I'll go home and lie very still" is romantic love, then the theme might be, "The speaker is not really ill; he is really playing a joke on the whole town (except his beloved, who is in on it!)."
     - ❑ The author's themes can usually be divided into three general categories of 1) Reality (what is real or unreal, true or false), 2) Morality (what is right or wrong), and 3) Values (what is valuable or worthless).
   - ❑ We must be careful not to confuse topic with theme. From *Poetics,* what is a main difference between the two?
     - ❑ *Topic tells us what a work of imaginative literature is about, whereas theme tells us what the author thinks about the topic.*
     - ❑ *For example, the topic of "homecoming" says nothing about whether the author thinks it is possible or impossible (reality), good or bad (morality), and/or worthwhile or not (values), to come home. The* theme *is a statement that tells what the author thinks within the topic he has chosen.*
   - ❑ Try to describe the content of the three poems listed in the chart below. For each poem, provide both the topic and theme.
     Review with your student the left-hand column on topic and theme. (He may need some help in identifying the topics and themes, and he need not have the same wording as we do, though the ideas should be similar.)

	Content (Topics & Themes)	Form (Pattern and Repetition)
Instruction for Little Pepi	☐ Topic: *A scribe's advice to his son, and a comparison of the scribe's trade to other trades* ☐ Theme: *The scribe's trade is the best; the one who learns it will enjoy good fortune.*	In this poem, there is a pattern of comparisons between the scribe's trade and other trades. In literary studies we sometimes call this "variety within unity," because a variety of trades are being examined, but the unified theme is that none of them are as good as the scribe's trade.
Menna's Lament	☐ Topic: *A scribe's sorrowful letter to his son, who has run away* ☐ Theme: *The son should obey his father's advice and return home, because his father is trustworthy and the son is heedlessly chasing folly and destruction.*	☐ There is an alternating pattern of the father warning his son of the danger he is in and of giving advice about how he can escape that danger. ☐ The first, second, and third lines of stanza 8 have an artistic repetition of the words "should you."
Immortality of Writers	☐ Topic: *The blessings and benefits of being a writer* ☐ Theme: *One should aspire to be a writer, because a writer's name is preserved forever in his books, and the wisdom that he leaves behind is the best legacy, just as good as sons and pyramids built in memory of his name—or better.*	☐ The second stanza uses a pattern of interlocking ideas to contrast the writer's legacy of literature to that of a non-writer who leaves behind pyramids and children: ☐ Lines 1-2: non-writer's pyramid (memorial after death) ☐ Lines 3-4: non-writer's children ☐ Lines 5-6: a writer's works *are* his children ☐ Line 7: a writer's works are *his* lector-priest (connected to memorial after death) ☐ Line 8: a writer's child ☐ Line 9: a writer's pyramid ☐ Line 10: a writer's child ☐ Oft repeated is the idea that writing provides a kind of immortality that nothing else can give to man.

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- ❑ Do you agree with the fathers in these poems (Pepi's father and Menna) in their value for education, or would you honestly have preferred to run away like Menna's son, Pay-iry? Do you think that authorship really is a kind of immortality, as good as children and pyramids?
  Answers will vary. The first question above might provide an opportunity to discuss the wisdom of listening to advice from those who know what they are talking about, and/or to acknowledge the hardships of learning and encourage them in their struggle—after all, no discipline at the time seems pleasant (Hebrews 12:5-11)!
- ❑ The other basic "ingredient" of literature, besides content, is form. From *Poetics*, what is form? How is form different from content?
  - ❑ *Form: The artistic elements that embody, express, and/or enhance the content of a work of literature.*
  - ❑ In imaginative literature, the forms chosen are those that appeal primarily to the imagination.
  - ❑ *Content and form are sometimes referred to as the* what *and* how *of literature. Content is all about* what *is said, whereas form is a matter of* how *it is said. Content is meaning; form is the selection and arrangement of parts (in other words, artistry) that make up a whole.*
- ❑ There are ten major literary analysis categories that you will learn this year. One of them, which we have discussed, is Content. Another is Artistry, which has a lot to do with literary forms and techniques. Within Artistry we look for some basic artistic elements that appear in literary works. Two of the most common artistic elements used in Egyptian literature are repetition and pattern. From *Poetics*, what do these terms mean?
  - ❑ *Repetition is an artistic element in which something is repeated for emphasis or to form a pleasing rhythm.*
  - ❑ An artist may repeat words, phrases, lines, or even whole sections in his literary work. He may also repeat an idea, an event, a color, a character trait, or an idea. *Any* element in a work of literature may be repeated.
  - ❑ *Pattern is an element of artistry in which parts are arranged so that they form a recognizable unit or a series of units.*
- ❑ Please review the examples of pattern and repetition in the right-hand column of the chart on the previous page.
- ❑ We have already mentioned the "oral literature" of the Ancient World. From *Poetics*, why are pattern and repetition especially appropriate for literature written in the oral tradition?
  Pattern and repetition are especially appropriate for literature written in the oral tradition because both of them assist with memory. It is easier for the reciter to memorize lines that repeat themselves and are part of a pattern; similarly, it is easier to for the audience to catch hold of the subject and meaning of a long recitation if it includes plenty of repetition and a strong pattern.
- ❑ Can you imagine standing or sitting in one of those high-pillared Egyptian halls, listening to a poet read or recite stories and poems in the glow of lamplight, perhaps at a feast? Can you imagine his voice rising and falling—following the patterns and repetitions of a familiar story or song?
  This is simply an opportunity for your student to consider what it must have been like to be an Egyptian, in a time when there was no television, and stories were found in scrolls, and reading was an unusual privilege.

3. Discuss imagery as an example of form. (Student Questions #3-5)
   - ❑ As we have said, techniques of form are important in literature. One kind of literary form or device that was beloved by Egyptian poets is called an "image." From your readings in *Poetics* and in *A Poetry Handbook*, what is an image?
     - ❑ *An image is a literary device that presents something in a concrete, usually non-literal, informing word picture.*
     - ❑ *Concrete* means that the image is something human beings know and can remember or visualize, usually something we could taste, hear, touch, feel, and/or smell.
     - ❑ *Usually non-literal* means that poets tend to portray objects (persons, places, things, ideas, emotions, etc.) not as they literally are, but rather in a "figure" (figuratively). Thus, a poet might describe his friend's green eyes as "emeralds." Eyes are not literally green stones, but the non-literal word picture of an emerald may captures an audience's imagination better, and may be more memorable.[1]
     - ❑ An image can also be highly *informing.* It informs us that the qualities of sparkle and deep brilliant green in an emerald might belong to a person's eyes as well. If we have seen an emerald but have not yet met your friend, this word-picture also allows us to imagine more exactly what his eyes are like.

1 It should be noted that although the vast majority of poetic images are non-literal (especially those in poems written before the twentieth century), there are still plenty of literal word-pictures in poetry—especially in twentieth-century poetry—that are considered imagery as well.

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- ❑ "A picture is worth a thousand words" because it takes many words to fully describe a person's eyes, or anything. But most poems don't come with illustrations. Instead they come with images, which are *word-pictures* through which the poet tells us what the object he is portraying is like, or what qualities it has.
- ❑ Thus, a poet is able to pack three or four qualities (sparkle, depth, brilliance, a shade of green) into a few words by presenting his friend's eyes non-literally in the concrete, informing word-picture of an emerald.

❑ In "Menna's Lament," Menna describes the dangerous state of his son Pay-iry in images like 1) an "able seaman, lost for the final mooring" (stanza 1, line 2), 2) a "drowning man" (stanza 9, line 6), and 3) a man who is "lost through [his] own piloting" (stanza 8, line 4). For "Love of you is mixed deep in my vitals," you were asked 1) to identify at least three images, 2) tell whether each one is literal or non-literal (figurative) and 3) to explain what object (person, place, thing, idea, emotion, etc.) is presented through each of those images. What did you find?

There are eight separate images, which we have numbered below. Your student may have chosen any three of these. All of them are non-literal. Three of them refer to one object, two to another, and three to a third object (see the explanation below):

- ❑ The first three images are all used to describe an object (in this case an emotion), which is the speaker's kind of love. "Love of you is mixed deep in my vitals,"[1] he says: 1) like flour and water mixed together to make bread, 2) like simples compounded together into a sweet-tasting drug, and 3) like a pastry soaked in honey.
- ❑ The next two images have to do with how the speaker's beloved should respond. Again, the object being described in images is an emotion. The beloved should "hurry to look at your love," like 4) horses rushing into battle[2] or like 5) "a gardener up with the sun, burning to watch his prize bud open."
- ❑ Finally, the speaker in the poem considers "a girl's lovelonging." Again, the object being described here is an emotion: longing for the person whom one loves. The speaker says it is like 6) being too far from the light, and 7) far from the hearth of familiar arms. He also describes it as 8) "this being so tangled in you."

❑ Now that we have identified some images, let's talk about what we should do with them. From *Poetics*, what do images require of a reader?

- ❑ *Poetic images 1) "ask to be experienced as images," and 2) they "require interpretation."*[3]
- ❑ The first thing that we do, when we run across an image of eyes like emeralds, is to *experience* the image. We remember the emeralds we have seen in pictures or museums (if any). We think of an emerald's qualities. Since an emerald is a beautiful thing, our feelings in experiencing those qualities are pleasurable.
- ❑ Next, we have to *interpret* the image, which means thinking not only about the qualities of the emerald (greenness, sparkle, etc.), but also any secondary meanings that it has (such as "valuable," because it is a gem), and try to understand which of these qualities the poet wants us to transfer to the friend's eyes.
- ❑ Note: Not all qualities should always be transferred. For instance, emeralds are *green*, which is a beautiful color, but one that can symbolize envy or poisonous thoughts. Since we know that the poet is describing his *friend*, it makes sense to assume (unless the poet gives us a clue that this is a false friend) to transfer only the qualities of beauty and value (rather than envy or poison) from the emerald to the friend's eyes.

❑ How did each of these images affect you personally? How did you experience them?

Only your student can tell how these images affected him as a reader. We invite you to draw him out on this point and see what he thinks.

❑ Having identified and experienced the images in this poem, it is time to interpret them. What qualities does the speaker convey from these eight images to his three objects (the way his love is mixed deep in his vitals, the manner in which his beloved should hurry to see him, and "a girl's lovelonging")?

Note: Your student was only asked to answer this question in relation to the three images he identified earlier. We, however, provide answers for all eight images below.

Answers may vary slightly. After hearing your student's thoughts, we invite you to make whichever of these points are appropriate:

1 A person's "vitals" are literally the things in him that sustain vitality or life. "Vitals" often refers to vital organs, such as the heart.

2 An interesting note is that the image of the power and strength of the warhorse was common in ancient cultures. For example, God uses this image in his response to Job: "[The horse] paws in the valley, and rejoices in his strength; He gallops into the clash of arms" (Job 39:21).

3 This understanding of what to do with images, as well as the two quotes, are based on Leland Ryken's explanation in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), 161, 165.

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- ❑ The poet's first three images all convey a quality of inseparableness, showing how his love cannot be separated from him any more than 1) flour can separate from water once made into dough, nor 2) "simples" (another word for ingredients) be distinguished once they are mixed in a drug, nor 3) honey be removed once it has soaked into a pastry.
- ❑ The next two images convey two startlingly different qualities to the idea of hurrying to see one's love. The first uses a "horse charging into battle" to communicate a quality of rushing intensity and passion. The second brings to mind qualities of tenderness, eager expectation, and attentive care, through the image of the gardener rising early, "burning to watch his prize bud open."
- ❑ The last three images all portray "a girl's lovelonging." The first two depict qualities of intense need and being at a distance from the place where one belongs: a girl far from her love is like a person who is "too far from the light" and "far from the hearth of familiar arms." Finally, the poet speaks of a girl's lovelonging as "being so tangled" in her love, as if her thoughts and feelings are completely wrapped around him.

❑ As it turns out, images are an important part of what it means to have imagination. From *Poetics*, how do we define imagination?
We define imagination as the image-making and image-perceiving capacity.[1] *In other words, explains, human imagination is the ability to make pictures (word-pictures, for instance) and to see other people's pictures.*

❑ From *Poetics*, what is a main difference between literature in general and imaginative literature in particular?
- ❑ *Imaginative literature in particular, unlike literature in general, appeals primarily to the imagination.*
- ❑ *When elements of reality are presented primarily through images, or through imagined characters and events (as in a story), then we say that literature appeals to the imagination, and is "imaginative" literature.*[2]
- ❑ Literature that expresses content partly or wholly through the form of imagined elements is, as you know from your literary terms this week, called "fiction." Fictional works tell about imaginary things which never happened, but still say things which may be true.

4. Discuss the twin principles of "meaning through form" and "form follows function." (Student Question #6)

❑ This week you learned that there are always at least two perspectives of a given literary work. From *Poetics,* what are those two perspectives?
- ❑ *The two perspectives are the audience's perspective and the author's perspective.*
- ❑ If literary works were like clocks, then the audience's perspective would be the one that looks at the clock face, whereas the author's would be that of looking at the cogs and gears in the back that make the clock go.
- ❑ Each of these perspectives can enrich our understanding, evaluation, and enjoyment of meaning and form in a piece of literature.

❑ From *Poetics*, what are two principles that help us to understand the way content and form interact and work together in literature? What do each of these principles state?
- ❑ *The principle of meaning through form, and the principle that form follows function, together help us understand the way content and form interact:*
  - ❑ *Meaning through Form: This principle states that the audience receives the author's meaning through various elements of form which he uses to embody and convey it.*
  - ❑ *Form Follows Function: This principle states that 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.*
- ❑ The forms that an author chooses may enhance and adorn, provide structure, convey meaning in a powerful way, or do any number of other things, but they will all function in a way that serves his overall purpose for the work of literature.

❑ How do you think that these two principles might work together with these two points of view to deepen our understanding and enjoyment of literature?
- ❑ *Looking from the audience's perspective, we can seek to understand and enjoy the way that the meaning of a story comes to us through its forms.*
- ❑ *Recalling the principle of meaning through form gives us the clue that we should expect to find meaning artistically conveyed and enhanced by form. It helps us to remember to look for the connection between characters' experiments in living and the theme of the story, which enable us to better interpret the story and understand its meaning.*

1 We borrow our definition of imagination from Leland Ryken's *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992), 14.

2 In *Tapestry* rhetoric literature studies, we confine ourselves to imaginative literature. Excellent works of non-fiction literature can be found in our other spheres of study, such as government, history, philosophy, and church history.

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- ❑ *Looking from the author's perspective helps us to appreciate artistry more deeply as we see how all the elements in a work of literature (the cogs and wheels on the back of our clock) work together to make up the meaning and pleasure of the whole. It can also help us to interpret the author's work more accurately.*
- ❑ *The idea that form follows function helps us to recall that meaning and form in a literary work are also like a gem in a gold setting. The setting must be carefully crafted to enhance the gem, just as literary forms must be artistically selected, arranged, and presented in such a way as to set off the author's meaning and message. Or, in the language of our clock, the gears and cogs in the back are carefully selected, arranged, and set running in such a way as to give the time (meaning) on the clock face that the clockmaker (author) wants to display.*
- ❑ *Application of these two principles from these two perspectives will allow us to work from function to form, and from form to content, to discover the complete meaning and artistry of the whole.*

❑ Did you see these two principles at work in the imagery that you studied this week? If so, how?
Yes! Your student may need a little help to make this connection, but each image that he identified was an example of both principles. An image exemplifies "meaning through form" because it is a form that the poet uses to carry meaning to the reader. Images are also examples of "form follows function" because the poet carefully chose suitable images which would function in the way he wanted and carry the meaning he had in mind.

5. Optional: Further analyze "Love of you is mixed deep in my vitals." (Student Questions #7-9)

❑ From the author's perspective, why do you think this poet chose these particular seven similes for his poem? What does each of them accomplish?
Answers will vary. After hearing your student's thoughts, you may wish to make some of the following points.

- ❑ Stanza 1: Because each of these similes compares the poet's love to something that the Egyptian would have viewed as valuable, they enhance the idea that the poet's love is pleasurable and vital.
- ❑ Stanza 2: For the reader, the first simile brings together two unlikely things—a girl's hurry to look at her love and a battle horse—but the simile reveals the passion that exists in love in a startling (and thus powerful) way. The second simile balances the first by showing the tenderness and delicacy of a girl's budding love.
- ❑ Stanza 3
  - ❑ There is only one "like," but it arguably compares a "girl's lovelonging" to two things: being "too far from the light" and being "far from the hearth of familiar arms."
  - ❑ Both of these similes affect the reader by expressing a sense of separation and longing for something that is needful for life (light and human love). Yet there is a difference between one's need for light (which is almost physical) and one's need for a home or haven in "familiar arms" (which is emotional and spiritual). Thus each presents a different facet of a "girl's lovelonging."

❑ In the last line of "Love of you is mixed deep in my vitals," the poet uses a metaphor, rather than a simile. What is the metaphor? How is it artistically effective to introduce a metaphor at the end of this string of similes?

- ❑ *The metaphor occurs when the poet says that a "girl's lovelonging" is "this being so tangled up in you."*
- ❑ *Answers may vary as to the artistic effectiveness of this metaphor, but we argue that the metaphor gives an unexpected (and, arguably, pleasing) twist to the end of the poem. After using a string of similes, the poet makes a more vivid and powerful statement by using a metaphor that completely identifies the girl's love-longing with being tangled up inside. It is doubly appropriate to use a metaphor here because it is the final image of the poem, and thus it reinforces the last idea that the poet wishes to leave in the reader's mind.*

❑ Though "Love of your is mixed deep in my vitals" is a non-metrical poem, it is by no means unstructured or inartistic. 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. What examples of these elements did you notice in "Love of you is mixed deep in my vitals"?
Here are a few interesting examples, though your student may find others:

- ❑ Unity and Central Focus: The poem is unified around a central focus of describing romantic love, but each stanza is also unified around its own particular central focus. The first is a collection of statements that describe the poet's love. The second is a set of commands describing what the poet wants his girl to do or be. The third is again a series of statements—but it describes the love of the girl, not the poet.
- ❑ Pattern
  - ❑ Each stanza is composed of four lines (each is a quatrain). The first line of each stanza is either a statement (first and third stanzas) or a command (second stanza), which forms an alternating pattern.

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- ❑ The first stanza has three similes, the second has two, and the third has two and a metaphor. Together the two similes and metaphor make three images, creating a pattern of three images, then two, then three across the three stanzas.

Glance Into Next Week...

There are no special concerns this week.

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1 Curtain Rises on Egypt: Gift of the Nile

Fine Arts Elective

Threads

- ❑ On a weekly basis, rhetoric students working to earn a Fine Arts credit will do a combination of reading and art work. (There is more information about earning credits on the Loom.)
- ❑ Read about, and observe, the art of ancient Egypt.

Reading & Materials

- ❑ Reading:
  - ❑ *Art: A World History*, by Elke Linda Buchholz, et al., p. 24-29
  - ❑ We encourage you to explore the Arts & Activities Supporting Links page on *Tapestry* Online. This page will provide many ideas that you can use throughout the year.
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher's Check List

- ❑ Read the artistic introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ Determine a storage system to begin the year. (You can always tweak/change it later!)
- ❑ Optional: Use the Year 1 Arts & Activities page on Tapestry Online to choose one or more hands-on projects that will help your student to "experience" life along the Nile.
- ❑ Students should set up their notebooks if they have not already done so.
- ❑ Note: Students at this age may be too busy for hands-on projects, and we do not suggest them every week. However, if they have time, the activities offered will help older students relate further to the material you're reading and discussing. While this is true for all year-plans, it is especially so in this study of the ancient cultures because modern students will gain respect for all that the ancients accomplished without the benefit of today's technologies.

Artistic Introduction

Artistic introduction sections here in the Teacher's Notes will usually focus on Art History (including analyses of painting, sculpture, and architecture). Some basic Art History is often incorporated into history text books, but we will take time to look further at ancient art from an artistic perspective. To that end, we will spend some time in the upcoming weeks covering the formal art elements; we will also note important aesthetic trends, etc. Our commentary is here primarily to help you and your students learn to observe art with an analytical eye.

Directions for Hands-On Projects are found in the Student Manual, though occasionally a long or complex project will require further commentary here. Doing activities adds interest to the study of history, so try to set aside time for your students to do some of them!

1. Drawing is an important skill for any student, regardless of age. It requires close observation, which is a valuable skill in any discipline. You need no special urging or instruction to make use of this tool as a teacher. For example, whether we suggest it or not, you could encourage your student to draw the various aspects of Egyptian life (from illustrations he finds in his resource books) this week. He could illustrate his writing assignments with descriptive paragraphs.
2. There are various coloring books of Egyptian life available, especially from Dover publishers. Younger students, or those who feel insecure about drawing, could spend some time coloring them with colored pencils and creating colorful inserts for their portfolios or their lapbooks on Egypt.

Exercise

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.

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Glance Into Next Week...

There are no special concerns this week.

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1 Curtain Rises on Egypt: Gift of the Nile

Government Elective

Threads

- ❑ Discuss basic introductory questions about government.
- ❑ Have your student note the penalties for crimes and the legal procedures he reads about this week, and have him journal a short paragraph on the legal system and laws of ancient Egypt.

Reading & Materials

- ❑ Reading: See the Year 1 Government Supporting Links page via *Tapestry* Online
- ❑ A way of storing work in progress, and a place to file completed work, such as a three-ring binder or file folder.

Teacher's Check List

Determine a storage system to begin the year. (You can always tweak/change it later!)

Discussion Outline

In this first week of our rhetoric government elective, students should begin to notice what constitutes government. Modern governments are complex institutions which affect almost every area of life. Ancient governments were smaller and simpler, which makes them easier for beginning students to understand. Our goal this week is to pay attention to the role of law and government in ancient Egypt.

Ask your student for his or her observations. They may include items such as these:

1. The Egyptians had no lawyers. Accused people argued their own cases before judges.
2. By our modern, egalitarian standards, Egyptian laws were strict, harsh, and always overbalanced in favor of the wealthy.
3. According to some scholars, there were no jails. Punishments included mutilation, fines, and increased taxes. However, we do know from the Bible that Joseph was kept in a "pit" (or prison) during his time in Egypt.
4. Women were full equals before the law in Egypt, held property, and argued their own cases.

Glance Into Next Week...

There are no special concerns this week.

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Philosophy Elective

There is no Philosophy discussion outline for this week.

Glance Into Next Week...

There are no special concerns this week.

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History

Threads

- ❑ 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.

Reading & Materials

- ❑ *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)

Teacher's Check List

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).

People	Time Line
☐ Imhotep ☐ Cheops ☐ Tutankhamun ☐ Tuthmosis I ☐ Hatshepsut ☐ Akhenaten	**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.)** **c. 3100 B.C.** Egypt united by Menes **c. 2650 -2150 B.C.** Old Kingdom **c. 2150-2040 B.C.** First Intermediate Period **c. 1630-1550 B.C.** Second Intermediate Period **c. 1550-1050 B.C.** New Kingdom **c. 1050-656 B.C.** Third Intermediate Period **c. 644-332 B.C.** The Late Dynastic Period **Also, add the dates that these Egyptian leaders reigned:** **2585-2560 B.C.** Cheops (Khufu) **1493-1482 B.C.** Tuthmosis I **1479-?1458 B.C.** Hatshepsut **1353-1336 B.C.** Akhenaten **51-30 B.C.** Cleopatra (Cleopatra VII)

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2 Pharaohs and Pyramids

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 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.

Egyptian Government

One necessary element of a great civilization is a strong, stable, centralized government. This week, we will study the government of ancient Egypt, whose focal point was her **pharaoh** (king). A pharaoh was believed to be the incarnate sun god who, when he died, mounted the sun's rays to rejoin his celestial counterpart. This belief evolved, and was well established by the time the Great Pyramids were constructed; indeed, scholars believe that the pyramid shape represented the rays of the sun and was constructed as a means by which the god might more easily ascend after leaving his earthly home. Because pharaohs, pyramids (their tombs), mummies (their remains), and the general Egyptian beliefs about life after death are intimately connected, we will cover them all in these notes. Next week, we will expand our study to the entire body of Egyptian mythology.

Two kingdoms developed early: **Upper** Egypt (**south of—but upland of—the Nile delta region**) and **Lower** Egypt (in **northern Egypt, near the delta**). Lower Egypt is called "lower" because the land is lower! As we learned last week, the highlands are in Central Africa, where Lake Victoria is, and thus the Nile flows downhill, from south to north. Upper Egypt was the more conservative culture, living in relative isolation in the hill country, and thus separated from foreigners. Lower Egypt was more progressive, accepting influences from Mediterranean cultures with whom they traded. Menes was king of Upper Egypt before the unification, so his views prevailed as the combined kingdoms became established, and traditionalism became a strength of Egyptian culture.

After Menes unified these two kingdoms, Egyptian pharaohs were always titled "King of Upper and Lower Egypt." Their crowns were double crowns. Before unification, the crown of Upper Egypt was a white conical headpiece, and the crown of Lower Egypt was a red, cylindrical one. After unification, kings wore a "double crown," white within red, and added sometime later, the royal cobra emerging from them. One reason that Egyptian government remained so secure was the belief in its king as a deity. Bring this fact out when discussing Egyptian government.

Older students will read about various dynasties from their printed resources. If they are keeping a time line, they can record the dates of these dynasties and kingdom eras into time lines. *These dates will serve as reference points as we continue our studies of the Ancient World*, so you should ask your student to record all the dates dealing with Egyptian pharaohs or governments down to the time of Julius Caesar and Cleopatra. You'll find a handy chart in the Supplement at the end of this week-plan that has details that your rhetoric student can reference for his assignment in the Student Manual. (Supplements are placed at the end of week-plan, after the Teacher's Notes, so that you can decide whether or not to use them with your student.)

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Background for Bible Survey Questions for Next Week

With all students who are using *Tapestry*'s Worldview Spool this year, when discussing the pyramids this week, lay groundwork for next week's Bible survey topic: God's judgment of the idols of Egypt through the ten plagues. Make a strong connection between the fact that while pyramids were constructed to serve as tombs, they were also intended to be monuments to the greatness of both the pharaoh and the Egyptian civilization. In Bible times, Egypt was the strongest, most advanced civilization of human pride and accomplishment in its day, and the pharaoh was the focal point of this pride and self-importance. Small wonder that God chose to display His power in Egypt when He called his people out of slavery and began to prepare the world for its Savior!

Discussion Outline

Part I: Discuss the history and lives of the pharaohs and their pyramids.

Pharaohs

1. Begin your discussion by asking "What are some interesting facts you learned about the lives of individual pharaohs?"
   Answers will vary. Students were instructed to record interesting facts about a minimum of two or three pharaohs. Take time to enjoy with your student some of the fascinating facts about Egypt's pharaohs.
2. The geography of Egypt affected its cultural development (by which we mean, the Egyptians' everyday lives, not just their method of social organization). Ask your student to name at least three ways this was so.
   NOTE: The list below is not exhaustive, but contains the most common answers that students will give.
   - ❑ *As already covered, the Nile's ebb, flow, and life-giving water dictated activities, living conditions, and the locations of inhabitants.*
   - ❑ *The lack of timber as a natural resource led the Egyptians to build houses from mud bricks. The homes of the least to the greatest were all basically built of the same materials.*
   - ❑ *Because of hot and sunny conditions, Egyptian clothing was lightweight and white. Men primarily wore kilts; women wore simple, sheer shifts. Both sexes wore wigs; some scholars believe that these developed as protection from the hot sun, at least initially.*
   - ❑ *Because the Nile Valley had natural barriers that protected society from enemies, Egyptians developed as a peace-loving society that existed for thousands of years without keeping a standing army.*
   - ❑ *Because the Nile was used for transportation, Egyptians developed boats of varying, specific types. Many Egyptians enjoyed the river as a source of recreation.*
   - ❑ *The Nile had useful plants—especially papyrus—that grew on the banks of the Nile, which Egyptians used in a number of creative ways, from making paper and thatching roofs to weaving sleeping mats.*
   - ❑ *There was great variety in the Egyptian diet: fish and water-loving animals flourished in the Nile, and farmers grew staple cereals and vegetables as well. (In Bible accounts, Egypt is always pictured as a land of plentiful and varied foods. See for example Numbers 11:5.)*
3. Discuss the general trends that marked the three great periods of dynastic Egypt, which your student should be able to summarize for you.
   - ❑ *Old Kingdom*
     - ❑ *Kings (or pharaohs[1]) had great power within the Nile Valley (but did no empire building beyond) and ruled it as their own private, personal possession.*
     - ❑ *One's state in the afterlife was in the gift of the god-king. Those who served him well accompanied him to his afterlife to serve him there.*
     - ❑ *A pharaoh's word was law, but pharaohs were also seen as having great responsibilities for the welfare of their people.*
     - ❑ *During this period, advanced civilization was established in terms of specialized occupations, an extensive bureaucracy (which included provincial governors who became nobles), and a strong priesthood.*
     - ❑ *The great pyramids of Giza were built during this period.*
     - ❑ *Egypt remained relatively isolated because of natural barriers to invasion from outside peoples.*

1 Resources disagree on when this title came into use. Payne (in *The Pharoahs of Ancient Egypt*) uses the term for all Egyptian kings throughout her book; Haywood (in *The Historical Atlas of Ancient Civilizations*, which is a much more recent book) makes a point of saying that this term came into use in the New Kingdom times. We have chosen to use the more common approach of giving this title to all Egyptian ancient kings.

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- ❑ *Middle Kingdom*
  - ❑ *After the intermediate period of chaos, pharaohs had to restore their shaken authority. They transformed their image from god-men to "good shepherds" who worked hard to take care of the people.*
  - ❑ *Some pyramid building was undertaken, but on a lesser scale.*
  - ❑ *Literacy flourished as pharaohs sponsored hymns, poems, and tales that showed them in a good light.*
  - ❑ *Some pharaohs engaged in military campaigns outside of Egypt (in the Levant and in Nubia) and forced conquered peoples to become vassals.*
- ❑ *New Kingdom*
  - ❑ *In terms of empire, this was the glory era of ancient Egypt. Pharaohs became mighty military leaders. A few especially stood out for their enormous energy, skill, and diligence as leaders.*
  - ❑ *This was the period of odd pharaohs as well: a female queen and a religious reformer sat on the throne of Egypt. The latter hastened the ruin of Egypt through neglect and upheaval.*
  - ❑ *Trade and tribute made the courts of pharaohs awesomely wealthy.*
  - ❑ *Though this period saw the height of Egypt's wealth, power, glory, and physical extent, when it ended, the glory of ancient Egypt departed forever.*

4. Ask your student to tell you about the major factors that contributed to the downfall of each imperial period.
   - ❑ *Old Kingdom: natural disaster, primarily.*
     - ❑ *Haywood posits a series of low Nile inundations led to famine and the undermining of belief in pharaoh's power to protect and govern.*
     - ❑ *Payne adds that both the priests and nobles gained power by undermining the authority of their pharaohs.*
     - ❑ *The Nile Valley was split into two separate kingdoms.*
   - ❑ *Middle Kingdom: a combination of increased power of the civil service, another set of famine years, and aggression by both Hyksos (who conquered Lower Egypt) and Nubians (who encroached on Upper Egypt).*
   - ❑ *New Kingdom: the authority of the pharaohs was overthrown by a combination of a powerful priesthood that undermined it, inept leadership, military defeats in Levant campaigns, especially against the Hittites, and also sustained a barrage of attacks by Sea Peoples.*
   - ❑ *Ancient dynastic Egypt ended as first the Nubians conquered Egypt, then the Persians, then Alexander, and finally, the Romans.*

5. As student readings relate, the Egyptians' religious beliefs about their pharaohs changed subtly over time. Ask, "What were common beliefs held by the Egyptian people about their pharaohs, and how did these help to bolster the pharaohs' power as rulers?"
   Note: Try to focus on just the beliefs about death and the afterlife that relate to mummification in this discussion. Next week is the proper time to explore the entire Egyptian mythology as a whole, and analyze it from a biblical perspective.
   - ❑ *Early on, Egyptians believed that their pharaohs were incarnations of divine beings.*
     - ❑ *They may have believed that the pharaoh was a god sent in human form specially to help and protect them.*
     - ❑ *Later, as Egyptian society experienced several periods of disintegration, this belief was more and more tempered.*
   - ❑ *As a god-man, pharaohs were commonly believed to have the ability to intercede with other Egyptian deities (nature gods to whom they were believed to be divinely related) and thus to keep Egyptian cycles of farming and trading stable and prosperous. This was the basis of a pharaoh's power.*
   - ❑ *Early on, it was believed that direct service to a pharaoh was essential if one was to have any chance at eternal life, since the divine pharaoh would need to be served after his death and would thus grant eternal life to the servants that he valued. In Middle Kingdom times, this belief changed in the aftermath of the failure of pharaohs to ensure prosperity. After this point, it was believed more and more that anyone who properly worshipped Osiris (the god of the dead) could attain eternal life, quite apart from serving the pharaoh well.*
   - ❑ *Egyptians early on believed that a pharaohs' wisdom and leadership in all areas—building, war, justice—were to be followed absolutely, since as demi-gods or even agents of the gods, pharaohs were greater than other, merely mortal, men. Over time, as nobles, civil servants, and priests gained sophistication and power (at different times over Egypt's long history) there were palace intrigues that undermined beliefs in the pharaoh's powers.*
   - ❑ *Overall, despite the diminishing aspect of pharaohs' authority over time, Egyptians generally held to the beliefs that the gods would be displeased if pharaohs were disobeyed, attacked, or overthrown. Such displeasure would*

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then mean the ruin of Egyptian prosperity. It was this basic belief that kept Egypt as traditional and unchanging as it was for millennia.

Pyramids

6. Ask, "Why do you think the pharaohs spent so much time, money, and manpower on their pyramids?"
   Note: Students were asked to 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. Some of these answers were not explicitly stated in assigned readings (and are thus not printed in italics), but we believe that your student can reason his way to them with your help and prompting.
   - ❑ *Quite simply, the pyramids were burial places. Early on, it was believed that they would protect dead kings' bodies and plentiful worldly goods so that they could enter their afterlife with all they needed to be happy.*
   - ❑ *Egyptologists have suggested that pyramids were constructed in the form that they were to provide a staircase for the deceased pharaoh, now a full-fledged god, to mount to heaven and join the pantheon of Egyptian gods.*
   - ❑ *Pyramids were seen as national monuments to both pharaohs and their deeds: to human endeavors and the greatness of Egyptian civilization.* (This would parallel the inclination among Americans that caused them to erect the Washington Monument, in Washington, D.C., or carve Mount Rushmore.)
   - ❑ The most thoughtful students may articulate that the pyramids were built in the first dynastic period, when pharaohs believed themselves to be incarnated divine beings. As such, they saw themselves as larger-than-life beings whose greatness was epic and important. This was, of course, rooted in deception, human pride, and lies. Nonetheless, it *was* believed and gave pharaohs a strong reason to expend money, manpower, and time on huge public works projects that seemed at first glance to be only for their personal aggrandizement.

7. Ask your student to describe the process of building a pyramid.
   Note: Young people can find it frustrating when there's no black and white answer to a question, but your student should be introduced to the fact of life called "ambiguity" through this study, and hopefully become more comfortable with it!
   - ❑ *Since no one really knows, definitively, how pyramids were constructed, listen to your child's answer and affirm his good reasons for his best guess at the process.*
   - ❑ In this week's assigned resources, you'll find detailed discussion of pyramid-building methods on pages 53-59 of *The Pharaohs of Ancient Egypt* and on page 60 of *Historical Atlas of Ancient Civilizations.*
   - ❑ Young people can have disdain for ancient peoples as being superstitious, heathen, and using very little technology. Point out the immense engineering feat that these pyramids represented!
     - ❑ Through questions, remind the student that they were built without any carts, animal pulling or carrying power, cranes, or tools sharper than copper ones.
     - ❑ The immense bases had to be perfectly leveled.
     - ❑ The angles of the pyramid faces had to be extremely precise in order for the building to fit together.
     - ❑ The blocks from which the grandest pyramids were constructed were massive, yet they fit together so tightly that, even today, one cannot slip paper between them!

8. Ask, "What class of laborers built the pyramids?"
   Not slaves, surprisingly, but subjects paying their share of a labor tax to the pharaoh.

9. Ask, "During what season did they build?"
   July to November, during the yearly inundation (flooding of the Nile), when fields were covered with water.

Part II: Discuss the Egyptian view of the afterlife and compare it with Christian perspectives.

Students were asked to summarize Egyptian beliefs about the afterlife using a Venn diagram. Draw a Venn diagram (on a piece of paper for a single student, or the white board for a group) and use it as a tool to discuss biblical views of the afterlife in contrast to Egyptian beliefs. This will be an open-ended discussion that is nearly impossible for us to outline for you in any detail; we've offered a few topic ideas for you to use as starters. Remember that some resources will have slight differences in details concerning these beliefs!

Over and over, this year, we will demonstrate the lost condition of mankind apart from the Savior's intervention. It's important for students to note that all alternate religions to Christianity focus people on striving, on effort, on works, or on being "good" apart from God's enabling grace.

1. Start by asking questions that draw your student out about what he noticed about the two belief systems. As your student shares, record his observations in the appropriate regions of the Venn diagram.

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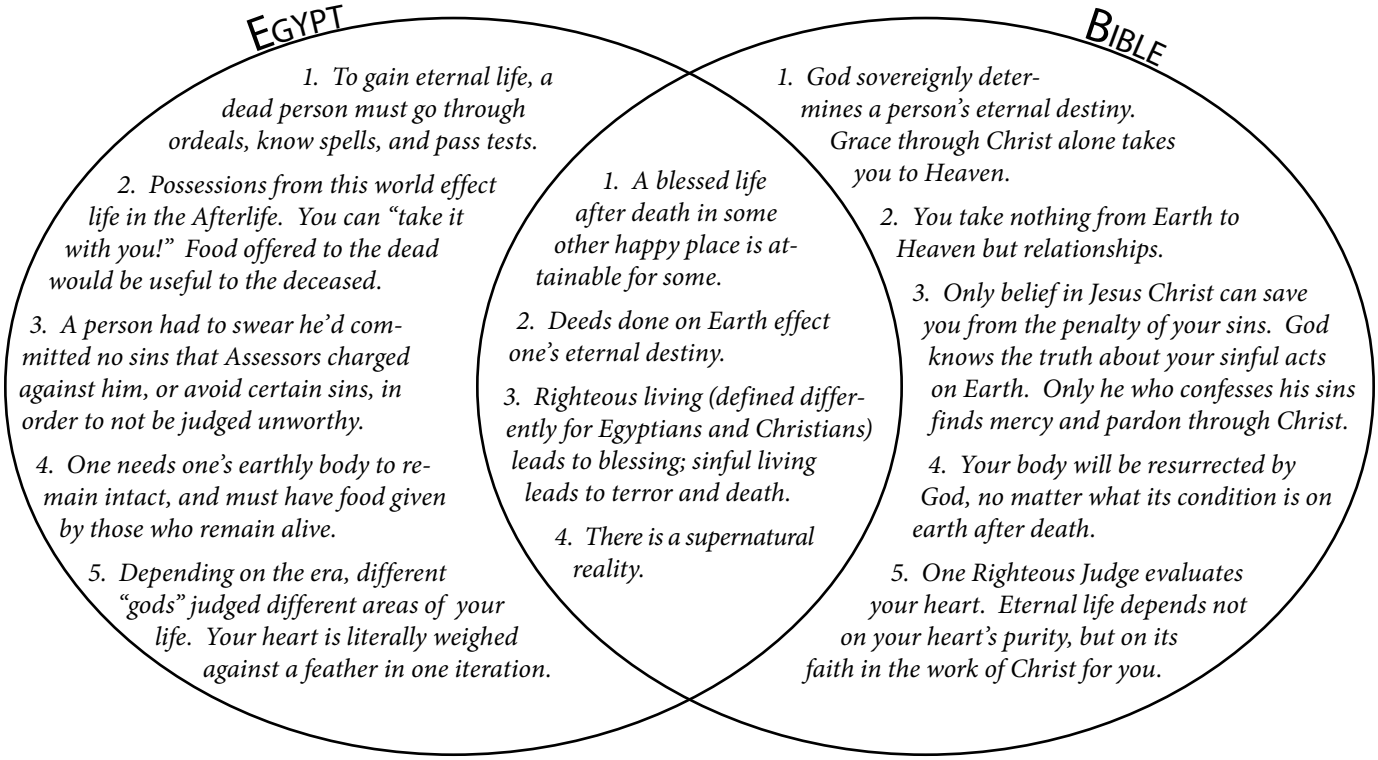

2. Be sure your student sticks closely to Scripture while discussing his views of both Christian and Egyptian beliefs. Here are a few references for your use:
   - ❑ Do people live again after death? Hebrew 9:27, Luke 16:26, and 2 Corinthians 5:10
   - ❑ Who judges men? James 5:9; Romans 2:1-5; John 8:15-17, 50; and 1 Corinthians 4:4-5
   - ❑ How can Jesus be the judge of men and their Savior? John 5:25-47 and John 12:47-50
   - ❑ What is the righteous penalty for sin? Genesis 3:19 and Romans 6:23
   - ❑ Are all people guilty before God, or can some earn God's approval through having good hearts, or doing good deeds, while on earth? Romans 3:9-20
   - ❑ What is the Christian believer's confidence before God? John 3:16, Romans 6:4, and 1 John 4:17
   - ❑ Of what use is a dead person's body after death? 1 Corinthians 15:35-49
3. Now that you've gone over these details, broaden out your discussion to compare and contrast the customs surrounding death of both the greater modern culture (for most of us, American) with the Egyptians' concerning death. Below are, again, starter ideas. Your discussion may go in many other directions.
   - ❑ In no way do modern folks who aren't Christians conceive that the body will be of use to the departing soul after death. Note that modern Americans typically choose to be buried, cremated, or donated to science. People have differing degrees of reverence for the body, ability to pay for caskets and larger burial plots, etc.
   - ❑ Modern American culture hides or denies death. The culture focuses on delaying it as long as possible through youth-giving cosmetics, diets, surgeries, and fashions. Old folks typically live alone or in group homes; most die in hospitals or hospices. Death for the Egyptians was a lot closer to everyday life, often occurred suddenly, and happened to many people very young. The larger tombs reminded all people of their ultimate end.
   - ❑ Modern Americans might choose a favorite outfit or article of sentimental value to bury with a loved one, but there is no idea of burying articles needed for the afterlife. "You can't take it with you" is a well worn cultural phrase. Obviously, the Egyptians—believing that the soul would have use of everyday things after death—buried many household articles with the deceased.

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Writing

LEVEL	GENRES	INSTRUCTIONS AND TOPICS
9	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ Describe the Egyptian perceptions of the role of the pharaoh (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ What do pharaohs, pyramids, and mummies have in common (*Writing Aids* Graphic Organizer: Relationship Diagram)? ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ Was a pharaoh human or divine? Use Scripture to verify your viewpoint (*Writing Aids* Graphic Organizer: T-Chart). ☐ Describe the Egyptian perceptions of the role of the pharaoh. Consider the social, political, and religious rites of the monarch (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Steps in the Writing Process	☐ Review the steps in the writing process, focusing on the skill of prewriting. ☐ Learn about or review Graphic Organizers, how they are used for prewriting, and which to use for each writing genre. ☐ 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.) ☐ 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 (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Report on the various roles that pharaohs played: they were religious, militaristic, and social leaders (*Writing Aids* Graphic Organizer: Advanced Cluster Diagram). ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 2 of 15)	☐ This week, review the steps in the writing process, focusing on the skill of prewriting. ☐ 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 & Composition Notebook so you can refer to it later for fresh vision. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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Glance Into Next Week...

Week 3: Egyptian Polytheism and the Judgment of God	
Rhetoric	There are no special concerns for this week.
Teacher	Be aware that a heavy focus of this week is the religion and gods of ancient Egypt. Please preview all resources if you desire. Before assigning myths, read the Teacher's Notes to frame your own perspective. Also consider teaching about myths before your students do their required reading.

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Detailed Chart of Egyptian Dynastic Periods[1]

Period: Name and Dates	Government: Dynasties and Their Unique Characteristics	Achievements and Events
Pre- and Proto-dynastic Period 5000-3000 B.C.	☐ Early kings and Dynasty "0"	☐ Growth of culture ☐ Consolidation of political power in towns ☐ Ruler identified with a deity
Early Dynastic Period 3000-2650 B.C.	☐ Dynasties 1-3 ☐ Menes united two kingdoms and placed political capital at Memphis c. 3100 B.C.	☐ Cultural unity ☐ Government and society began to evolve ☐ Pyramids became monuments to monarchies
Old Kingdom 2650-2150 B.C.	☐ Dynasties 4-8 ☐ Royal power at its greatest ☐ Departments of government presided over various areas ☐ Decentralization of government towards end	☐ Civilization reached its peak ☐ International prestige began developing ☐ Local militias served instead of standing army ☐ Height of pyramid building ☐ Religion dominated by sun god cult
First Intermediate Period 2150-2040 B.C.	☐ Dynasties 9-11 ☐ King Nebhepetre reunited Egypt ☐ Rise of nomarchs	☐ Water shortages and famines ☐ Nomarchs in Thebes united Egypt
Middle Kingdom 2040-1630 B.C.	☐ Dynasties 12-14 ☐ Sobekneferu, one of few women to rule ☐ Notable for foreign affairs and public works ☐ Centralized government maintained chief ministers in both Upper and Lower Egypt	☐ Began recovering from civil wars ☐ Fortresses provided protection during 12th Dynasty ☐ Influx of foreigners during the 14th Dynasty
Second Intermediate Period 1630-1550 B.C.	☐ Dynasties 15-17 ☐ Southern territory of Egypt remained under indigenous rule	☐ An administration of Semitic newcomers ("Hyksos") replaced the 13th and 14th Dynasties ☐ Trade and foreign relations extended to Crete
New Kingdom 1550-1050 B.C.	☐ Dynasties 18-20 ☐ Another woman, Hatshepsut, ruled for nearly twenty years ☐ Opulence and stature enjoyed under Amenhotep III	☐ Imperial expansion ☐ Language and culture slower to develop in Asia ☐ Warfare between Egyptians and Hittites for three generations ☐ Ramesses the Great, Ramesses I and II, Sety I ruled during this time ☐ (Not in recommended resource: The events of Exodus probably occurred near the end of this period)
Third Intermediate Period 1050-656 B.C.	☐ Dynasties 21-25 ☐ Disunity ☐ Shoshenq ("Shishak") led drive into Palestine ☐ Nubian conquerors rule much of Egypt	☐ Asian interests lost ☐ Criminality at all levels of society ☐ Loss of southern provinces ☐ Assyria became a superpower in the East
Late Period 664-332 B.C.	☐ Dynasties 26-31 ☐ Alexander the Great occupied Egypt	☐ Culture and religion maintained ☐ Hired Greek mercenaries to serve in military ☐ Development of naval power ☐ Internally divisive
Hellenistic Period 332-30 B.C. (Some resources subdivide this period into "Persian" or "Ptolomaic" periods)	☐ Dynasties 32-33 ☐ Ptolemaic rulers from Ptolemy I to Cleopatra VII	☐ Ptolemies ruled from Alexandria ☐ Greek immigrants reinforced contact with the Mediterranean world ☐ Egypt became a province of the Roman Empire

1 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.

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2 Pharaohs and Pyramids

Worldview: Bible

Threads

Continue our Bible Survey by reading more of the book of Exodus. Our focus is on Moses' ministry and leadership skills amongst the Israelites.

Reading & Materials

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

Discussion Outline

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.

Topics for discussion

1. Look at some important types that are present in this week's Bible passages. Your student was not asked specific questions about these types, but use a series of questions and answers to draw out these ideas.
   - ❑ In the Bible, Egypt always represents the land of temptation, slavery, oppression, and worldliness. It represents the achievements (vainglory) of man apart from God.
   - ❑ Egyptian achievements (wars won, monuments built, embalming performed) were supposed to be eternal and cheat death. But, of course, we see their hollowness from our vantage point.
   - ❑ Today, believers often go "down to Egypt" looking to escape famine (trials) and find food (meet perceived needs).
     - ❑ All believers need to be delivered from oppression and slavery in their personal "Egypt"—a dry and weary land where there is no water, where they groan under oppression and in slavery to sin.
     - ❑ Yet, "Egypt" is, in some ways, comfortable—familiar, safe, and stable. Believers can feel that it is easier to remain in bondage than to take a chance that things will be worse if they obey God and move out.
     - ❑ As we leave Egypt behind and enter the "wilderness," we can be tempted to remember fondly the good things: plentiful food in a wide variety, water near to hand, and a stationary home. The believer who is delivered from "Egypt" can long to return when God is taking him through "wilderness" experiences that will shape him for life in a Promised Land. He must *trust God* in the wilderness.
   - ❑ The whole experience of Israel's interactions with Egypt is a type—a picture of the believer's relationship with sin, God as deliverer, and the world's temptations. You need not show your student *all* of these connections this week. Limit the types you expound this week to Egypt as the land of slavery and vainglory, and save other aspects for future weeks, if you desire. However, they do bear repeating, so seek the Spirit for His guidance as you share.
2. Ask your student, "What did Moses' central goal for God's people become, as described in Chapter 3?"
   Note: Students were asked to detail God's directions to Moses and His promises. If you want to go over your student's detailed answer, please use the actual contents of Exodus 3.
   - ❑ *Summary statement: to lead them out of Egypt and to the Promised Land*
   - ❑ Share with your student that this becomes a major theme of the entire Bible, and a type of every believer's experience. Every believer groans in bondage to sin, oppressed and helpless. When we cry out for help, God delivers us by power and by blood. The believer's chief end is the Promised Land (Heaven) and it takes faith and courage to endure trials, believe God steadfastly, and journey there! See especially verses 8-9.

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3. Ask, "What do we call someone who kills another human being and then flees from lawful authority?"
   - ❑ *A murderer and felon*
   - ❑ The Bible does not sugarcoat its heroes. It shows all men except Jesus to be flawed, as all human beings truly are. This is a major difference between other world religions and Judaism or Christianity. In many of the pagan mythological origins' stories, you won't often find tales of believable men who also make understandable mistakes, or bad choices for lack of faith.

4. Ask, "What challenges did Moses face?"
   Note: See Exodus 3:11; 5:20-21; 14:12; 16:3, though only the first two were read by students this week.
   - ❑ *"Who am I? Why choose me?" Moses had to wonder. A former member of Pharaoh's court, living as a felon and a rejected shepherd in Midian. (Remember, Egyptians despised shepherds, and Egyptians had reared him!)*
   - ❑ *"How will I know?" Both before Pharaoh and later in the desert, God's answer was, "TRUST ME."*
   - ❑ *"What are you* doing, *God?" Things did not run smoothly from the first, and Moses did not know God well yet!*
   - ❑ *The Israelites repeatedly distrusted Moses. When anything went wrong, they blamed him.* (See Scriptures at right.) *This made leadership more difficult and discouraging.*

Exodus 3:11
But Moses said to God, "Who am I, that I should go to Pharaoh and bring the Israelites out of Egypt?"

Exodus 5:20-21
When they left Pharaoh, they found Moses and Aaron waiting to meet them, and they said, "May the Lord look upon you and judge you! You have made us a stench to Pharaoh and his officials and have put a sword in their hand to kill us."

Exodus 14:12
"Didn't we say to you in Egypt, 'Leave us alone; let us serve the Egyptians'? It would have been better for us to serve the Egyptians than to die in the desert!"

Exodus 16:3
The Israelites said to them, "If only we had died by the Lord's hand in Egypt! There we sat around pots of meat and ate all the food we wanted, but you have brought us out into this desert to starve this entire assembly to death."

5. Ask, "What have you learned about leadership from your reading this week?"
   Answers will vary, of course, but should include some of the following:
   - ❑ *Leadership is a calling and a gift from God.*
   - ❑ *Leading in one's own strength can lead to disaster.*
   - ❑ *When God chooses and calls a leader, He directs his steps and strengthens him when things go wrong.*
   - ❑ *Followers can be difficult and unpredictable. The wise leader leads; it is up to God to give followers the heart to follow a godly leader.*
   - ❑ *Leaders often suffer as they lead: they suffer from angry family members, followers, and those who oppose them (outside their own camp).*
   - ❑ *Leadership is often a thankless, difficult task. This is not unusual, nor is it a reason to quit a leadership role.*

Proverbs 4:5-7
Get wisdom, get understanding; do not forget my words or swerve from them.
Do not forsake wisdom, and she will protect you; love her, and she will watch over you.
Wisdom is supreme' therefore get wisdom. Though it cost all you have, get understanding.

1 Corinthians 2:1-5
When I came to you, brothers, I did not come with eloquence or superior wisdom as I proclaimed to you the testimony about God.
For I resolved to know nothing while I was with you except Jesus Christ and him crucified. I came to you in weakness and fear, and with much trembling. My message and my preaching were not with wise and persuasive words, but with a demonstration of the Spirit's power, so that your faith might not rest on men's wisdom, but on God's power.

Glance Into Next Week...

Week 3: Egyptian Polytheism and the Judgment of God	
Rhetoric	Rhetoric students will need a Bible concordance for their Worldview assignment.
Teacher	Be aware that a heavy focus of this week is the religion and gods of ancient Egypt. Please preview all resources if you desire. Before assigning myths, read the Teacher's Notes to frame your own perspective. Also consider teaching about myths before your students do their required reading.

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Geography

Threads

This week's map work is important again. We recommend that you require and encourage diligence and perseverance so they may reap sweet fruit later. To this end, make sure last week's assignments are thoroughly completed.

Reading & Materials

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 1 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

Teacher's Check List

- ❑ Read the geographical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.

Geographical Inntroduction

Most of the students' work this week focuses their attention on major ancient cities and locations of the larger pyramids. Your printed resources, the Year 1 Geography supporting links page of the *Tapestry* website, and historical atlases will help your student to find these places. If you own our *Map Aids*, you can also use the teachers' maps as a fall-back resource.

Glance Into Next Week...

There are no special concerns for this week.

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Literature

Threads

- ❑ Beginning
  - ❑ Introduce the literary analysis category of frameworks, the term "genre," and the genre of poetry.
  - ❑ Discuss common formal elements of Egyptian literature, and look in detail at what the content and forms of some poems reveal about the royalty and aristocracy in ancient Egypt.
  - ❑ Discuss the genres of story and narrative poetry, as well as the major elements of story (characters, plot, and setting) and two plot devices: plot frame and pattern plot.
  - ❑ Analyze "The Tale of the Shipwrecked Sailor" in depth.
- ❑ Continuing: In addition to the above, discuss the artistry in "The Tale of Sinuhe."

Reading & Materials

- ❑ 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

Teacher's Check List

- ❑ As needed, print the Literature worksheet for your student.
- ❑ We recommend that all teachers read the Literary Introduction in the Student Manual and look over this week's assignments in *Poetics*, for your own literary background reading.
- ❑ If you have time to read a few poems from this week's assignment, we recommend "For a Portrait of the Queen" (100-101), "The Peasant's Eighth Complaint" (183-185), and "Instruction for Merikare" (191-205), in addition to the summaries of the poems below.

Literary Introduction

> *This was a princess.…*
> *See her, her hands here shaking the sistra*[1]
> *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 history tells us 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

1 A sistra is a musical instrument.

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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.

Summary of "The Tale of the Shipwrecked Sailor" [1]

Stanzas 1-3 introduce the outermost story, that of a leader and his crew coming home to Egypt aboard their ship. Apparently, the leader must go make a report to the King, which he is afraid to do. A sailor in his crew begins to tell a story.

Stanzas 4-14 tell the first part of the middle story, in which the sailor recalls a time when he was shipwrecked on a magical island, ruled by a great serpent.

Stanzas 15-17 are narrated by the serpent. This is his story, the innermost story, of how he once lived on the island with his whole family, and how a star fell and killed all but him.

Stanzas 18-23 return to the middle story, and narrate how the serpent gave gifts to the sailor, and how the sailor came safely back to Egypt.

Stanzas 24-25 return to the outermost story, where the sailor has finished his story and is trying to cheer his leader. The leader, however, remains hopeless.

Summary of "The Tale of Sinuhe" [2]

Section i: Sinuhe identifies himself as an intimate courtier and esteemed advisor of the King and Queen. He is responsible for waterways (a major undertaking in Egypt, where all of life centers around a river and its canals), and is "viceroy for Asian lands" (lands to the north and east of Egypt: the Fertile Crescent area).

Section ii: Sinuhe relates how the King whom he has served, Sehetep-ib-Rê, has died, and how the Crown Prince, Senusert, is hurried on his way home from western wars by the royal advisors. Senusert journeys on ahead in secret, leaving his army to make the rest of the homeward march.

Section iii: Sinuhe is somehow with the army (perhaps he was the messenger sent by the royal advisors to call Senusert home), and overhears a treasonous plot being formed around one of the late King's other sons, who was with the Crown Prince on the expedition. Terrified, Sinuhe flees into a boat and makes his way to an island in the Mediterranean (the Great Salt Sea). Starving and exhausted, he is preparing to die when a group of Asiatics find and restore him. He returns to the mainland and remains in the eastern hills for a year and a half.

Section iv: At the end of that time the ruler of Upper Retenu (an area in Syria-Palestine, to the north and east of Egypt), a man named Amunenshi, takes Sinuhe under his protection. He asks Sinuhe what happened, and Sinuhe summarizes the situation, then begins to praise the Crown Prince.

Section v: This entire section is devoted to Sinuhe's praise of Senusert, and he ends by advising Amunenshi to establish good relations with the Crown Prince, who is now the new Pharaoh.

Section vi: Sinuhe serves Amunenshi well for many years, growing both rich and powerful. He marries, has children, and leads his master's armed forces against various rebellious factions.

Section vii: A chief of Retenu comes to challenge Sinuhe for leadership and stages a confrontation. All of Retenu is there to see it. Sinuhe defeats this chief, kills him, and takes all his goods. This section is the exact middle of the poem, and also the climax of Sinuhe's personal power and prestige.

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1 Stanza 4 (page 9) extends through the first 8 lines on page 10. Stanza 10 (page 11) extends through the first four lines on page 12. Stanza 13 (page 12) extends through the first six lines on page 13. Stanza 17 (page 13) extends through the first five lines on page 14. Finally, stanza 19 (page 14) extends through the first three lines on page 15. No other stanzas extend past the end of the page.

2 Note: Stanza 2 of section iv extends through the first six lines of page 129. Stanza 2 of section v extends through the first two lines of page 130. Stanza 6 of section v extends through the first four lines of page 131. Stanza 6 of section vi extends through the first four lines of page 133. Stanza 1 of section viii extends through the first six lines of page 137. Stanza 4 of section ix extends through the first six lines of page 139. Stanza 8 of section ix extends through the first two lines of page 140. Stanza 2 of section xi extends through the first two lines of page 141. Stanza 6 of section xi extends through the first eight lines of page 142. Stanza 9 of section xi extends through the first two lines of page 143. Stanza 3 of section xii extends through the first three lines of page 144. Stanza 3 of section xiii extends through the first two lines of page 145. Stanza 9 of section xiii extends through the first three lines of page 146. Stanza 1 of section xiv extends through the first two lines of page 147. Stanza 4 of section xiv extends through the first four lines of page 148.

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Section viii: Sinuhe, whose fame is now loud in Egypt, prays to his chief god, begging to be sent home before he dies.

Section ix: Senusert's son, the now-reigning King Kheper-ka-Rê, sends for Sinuhe to come home and die in Egypt, his homeland.

Section x: The King's order arrives, and Sinuhe rejoices.

Section xi: Sinuhe's message in reply to the King's order, in which he praises the King and asks to be brought home.

Section xii: Sinuhe gives his holdings to his children, and sets sail for Egypt.

Section xiii: Sinuhe arrives in Egypt and is presented to the King and the royal family.

Section xiv: Sinuhe is given many marks of favor and is made a royal Friend. The King orders a pyramid built for him "in the shadow of the royal tomb," and Sinuhe ends his days happily.

Recitation or Reading Aloud

We encourage you to let your student pick his own selection for recitation or reading aloud, or assign him the following selection: "For a Portrait of the Queen" (*Ancient Egyptian Literature: An Anthology*, p. 101). This selection can be read aloud or recited at any time that suits you, but we do particularly recommend it as an accompaniment to topic 2, since it pertains to our discussion of Egyptian royalty and aristocracy.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: As you know, your literary handbook for this year is called *Poetics*. Does the word "poetics" mean "poetry"?

No. "Poetics" is a term that refers to beliefs about the nature, purpose, forms, and principles of literature.

Class Topics

1. Introduce the literary analysis category of frameworks, as well as the term "genre" and the genre of poetry. Review the common formal elements of Egyptian literature. (Student Question #4)
   - ❑ In your *Poetics* reading this week, you learned about several new literary analysis categories. One of them was Frameworks. To what does this term refer, and what do we study within the category of Frameworks?
     - ❑ *The term refers to the overall structure or skeleton, the* framework*, of a piece of literature.*
     - ❑ *Within the literary analysis category of Frameworks, we study mode and genre.*
   - ❑ We will discuss mode next week. From *Poetics*, what is a genre? What are the three major genres of imaginative literature?
     - ❑ *A genre is a type of literature that has either definite characteristics of form or definite characteristics of content (or both).*
     - ❑ *The three major genres of imaginative literature are poetry, story, and drama.*
     - ❑ Each of the three major genres—poetry, story, and drama—have unique elements that distinguish them. At the same time, all three can be mixed together: for instance, later this year we will read Greek dramas that are also stories and are written in poetry.
   - ❑ From your reading in *Poetics* this week, what is poetry (or verse)? [1]
     - ❑ *Poetry is highly compressed language, typically written in lines, which may be metrical or non-metrical and characteristically uses imagery as its main medium of expression.*
     - ❑ A poem is a *compressed* piece of literature in which—at its best—every word and sometimes every syllable, sound, and piece of punctuation, is meaningful.
     - ❑ Meter is measurable pattern of sounds in one or more lines of verse, such as *hick*-or-y *dick*-or-y *dock* // the *mouse* ran *up* the *clock*. A poem may or may not be written in a meter.
     - ❑ Poetry uses the image as its basic building-block of expression. Thoughts and feelings, characters, plot, setting, and themes, are, in the overwhelming majority of poems, put at least partly in terms of imagery.
   - ❑ From *Poetics*, describe some of the forms that were important in Egyptian literature.
     - ❑ *Like most ancient peoples, Egyptians wrote primarily in the form of poetry, in the oral literature tradition. Because it is mostly poetry, Egyptian literature tends to be compressed, to convey a great deal in a few words, and includes a lot of imagery. It is grouped as lines and stanzas rather than as paragraphs.*

1 "Verse" is based on the Latin word *versus*, which means "turning," and it refers to the way the eye turns from line to line when reading a poem.

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- ❑ *The Egyptians were rather sophisticated poets; they used imagery and symbols, and understood how to play on the different meanings of words.*
- ❑ *Egyptian poetry differs from the poetry of later ages in that it is not written according to meter (at least, not according to any that we recognize). At the same time, though it is not metrical, Egyptian poetry does follow some fairly strict patterns and rules, such as the "thought couplet."*[1]
- ❑ *Besides pattern, repetition was a favorite artistic device for the Egyptians (as for virtually all ancient writers who composed in the oral tradition).*[2] *Sounds, phrases, whole sentences, or ideas might be repeated in patterns or other artistically pleasing arrangements throughout a poem.*
- ❑ *Much of Egyptian literature can be divided or grouped into the following sub-genres: hymns, prayers, wisdom literature, dialogues, laments, lyric poems, carpe diem poems, curses, love poems, charms and spells, and tales of gods and heroes (particularly in their mythologies).*

❑ You studied free verse in Year 4. How similar do you think Egyptian poetry is to modern free verse?
Like twentieth-century free verse, Egyptian poetry is non-metrical and uses lots of imagery. However, perhaps because of its roots in the oral tradition, Egyptian poetry tends to be more obviously patterned (i.e., with thought couplets and repetition) than modern free verse.

2. Discuss some individual 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. (Student Questions #1-2)

❑ What are some of the topics[3] and themes[4] that you see in the following poems? Also, try to give examples of some common Egyptian forms used in them (pattern, repetition, thought couplets, or imagery). The first box on form has been done for students.
Your student should be able to at least approximate the topics and themes given below. Finding examples of forms may be more difficult for him, so use this chart as a guide to help him see the forms used in these poems.

	Content (Topics and Themes)	Form (Pattern, Repetition, Thought Couplets, and Imagery)
The Peasant's Eighth Complaint	☐ Topics: ☐ *A peasant pleading to a court official for justice against the man who is cheating him* ☐ *Justice (ma'at) and the just man* ☐ Themes: ☐ *Justice lasts forever. It is powerful and influential, and there can never be too much of it.* ☐ *The just man's memory is precious even after death, and his devotion to justice wins him honor.*	☐ Many of the lines repeat a thought with a slight variation to give depth of meaning. This is characteristic of the thought couplet: ☐ "The memory of [a just man] becomes a precious thing / he is a standard written in the Word of God" (stanza 6). ☐ "Is he a scales? It does not tilt. / Is he a balance beam? It does not dip awry" (stanza 6). ☐ 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).

1 Thought Couplet: Two lines of poetry that together form a complete thought. The Egyptians also used triplets (a complete thought contained in three lines) and quatrains (a complete thought contained in four lines). But the thought couplet is the arrangement used most often.
2 Repetition is an important part of any oral literature, because it makes the literature more memorable for speaker and audience alike.
3 The topic is what the story is about—the subject(s) it addresses, about which the author will comment through his theme(s). It can be narrow or as broad as "love" or "homecoming."
4 A theme is the author's message or meaning, which also reveals what he believes is real or unreal, true or false, right or wrong, valuable or worthless. The author's themes can usually be divided into three general categories of 1) Reality (what is real or unreal, true or false), 2) Morality (what is right or wrong), and 3) Values (what is valuable or worthless).

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	CONTENT (TOPICS AND THEMES)	FORM (PATTERN, REPETITION, THOUGHT COUPLETS, AND IMAGERY)
FOR A PORTRAIT OF THE QUEEN	☐ Topic: *The queen Nefertari* ☐ Theme: *Nefertari is a beautiful woman, powerful, praiseworthy, and good.*	☐ *The stanzas are arranged in a symmetrical pattern. The introductory line and first stanza introduce the princess, focusing on her royalty. The next stanza details her personal beauty and charms. The third describes the response people have to her, and the fourth returns to her royalty, climaxing in her royal name: Queen of the Realm, Nefertari.* ☐ *One idea that is repeated in the last three stanzas is that hearing Nefertari speak or sing is a pleasure.* ☐ *The whole poem is composed in thought couplets (except the first line). One excellent example: "Pleasure there is in her lips' motions, / all that she says, it is done for her gladly" (stanza 3).* ☐ *There are two images of her making music: "See her, her hands here shaking the sistra" (stanza 2) and "On this wall, by this door, she stands singing" (stanza 4).*
INSTRUCTION FOR MERIKARE	☐ Topic: *A Pharaoh's advice to his son, who will rule after him* ☐ Theme: *Merikare must be a good pharaoh by following his father's advice, so that he "may live to be a man" (section x, stanza 1) and may equal his father's success.*	☐ *The repetition of a single word (great) gives special emphasis to the greatness of the king in this line: "Great is the great One whose great ones are great!" (section iii, stanza 5).* ☐ *The poem is divided into three kinds of sections: practical instructions for ruling; advice for royal conduct and character; and reflections on the nature of life and God. These sections are repeated throughout the poem.* ☐ *Note the repeated idea and metaphor (imagery) of the tongue being an "arm" of strength in this thought couplet: "Be skilled in words that you may be strong— / the king's tongue is his mighty arm" (section ii, stanza 1).* ☐ *One (among many images) is that mankind is the "flock of God" that the pharaoh must provide for (section ix, stanza 3).*

- ❑ Now that we have discussed the topics and themes of these poems, what can we learn from them about how the Egyptians viewed royalty and aristocracy?
  Answers may vary slightly. After hearing your student's thoughts, make the following points:
  - ❑ "The Peasant's Eighth Complaint":
    - ❑ This poem reveals that Egyptians viewed their rulers as having responsibilities towards and even a certainly fatherly relationship with all their subjects, even the members of the peasantry. The peasant is asking for justice, and he expects his ruler to hear his plea and respond.
    - ❑ This poem also shows how the relationship between all men is based on *ma'at*; not even Pharaohs are exempt from being held to that standard.
  - ❑ "For A Portrait of a Queen":
    - ❑ This poem shows perhaps a tendency to flatter royalty, but also it reveals what the Egyptians viewed as a praiseworthy lady. Nefertari is honored for her beauty, particularly her gift of song, but also for her character, especially her kindness.
    - ❑ This poem also displays the Egyptian belief that pharaoh and his wife (who was also often his sister) were direct descendants of the gods. (See stanza 2.)[1]
  - ❑ "Instruction for Merikare":
    - ❑ This poem shows how at least one Pharaoh viewed his own position, and what kind of king he wanted his son to be. We see that he values justice, benevolence, wisdom (particularly expressed in the pharaoh's speech), and strength against traitors and enemies.
    - ❑ This pharaoh also demonstrates the Egyptian belief that the gods have given him a special task of providing for the people, and if he is worthy and upright, he will be honored for it in the afterlife.

3. From *Poetics*, discuss the genres of story and narrative poetry, as well as the major elements of story (characters, plot, and setting) and two plot devices: plot frame and pattern plot.
   - ❑ Besides poetry, another of the three major genres in literature is the story. From *Poetics*, what is a story?
     A story is a piece of literature that has at least one character, plot, and setting and uses narrative as its primary medium of expression.

1 Foster sometimes capitalizes God in his translation of Egyptian poems, possibly to refer to "Amun," the god from whom the other gods derived. We will discuss the Egyptian attitude towards Amun and the other gods in more detail next week.

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- ❑ Let's review some of the elements that go into every story. What are "character," "plot," and "setting"?
  Below are the definitions of each of these terms, with a few extra notes for your use after you have heard your student's answers:
  - ❑ Character: A personality, whether human or non-human, in a story.
    - ❑ Most of the time this means a *human* personality, though in some stories the personalities are supernatural beings or even animals or objects.
    - ❑ Any entity that acts, reacts, thinks, feels, or exists in relationship with other characters is a character, whether it is human, angel, dog, or desk lamp.
  - ❑ Plot: A plot is the arrangement of events in a story such that they have a beginning, middle, and end.
    - ❑ Each plot has a "plotline," which is a complete progression of events (it must include a beginning, middle, and end) that revolve around a character or set of characters in a narrative.
    - ❑ While the plot is the overall progression of events that make up a story, a story may include multiple plotlines—that is, any story may follow and interweave events from one or more separate progressions, like strands in a braid of hair.
  - ❑ Setting: A location or situation in time, space, and culture which forms the background for a work of literature.
    - ❑ Settings come in three basic flavors, which we will discuss more later. Those flavors are "physical" (which means a *place*, like a desert or a throne room), "temporal," (which means a *time*, like "in the days of Tutankhamun"), and "cultural" (which means a culture in which the story takes place, such as "ancient Egyptian culture").
    - ❑ There may be more than one setting in a given story.
- ❑ Before we move on to talk about an actual Egyptian story, we need to briefly introduce two plot techniques that the Egyptians used. There are many different ways that the events of a plot can be arranged, but "pattern plot" and "plot frame" were favorites among ancient writers. From *Poetics*, what do these terms mean?
  - ❑ *A pattern plot is a kind of plot in which the events are arranged in patterns.*
    - ❑ Like all plots, pattern plots contain a progression of events from beginning to middle to end. However, in pattern plots there are also other patterns besides this basic progression.
    - ❑ For example, in a pattern plot, events are repeated or grouped in threefold arrangements.
    - ❑ Events are also often arranged in sequences that set off a single major event, like a ring with one large gemstone flanked by smaller stones and settings of gold on either side.
    - ❑ Another common pattern in a plot is that of variety-within-unity. In this arrangement, the same type of event is repeated in a variety of contexts or with a variety of people.
  - ❑ *A plot frame is a literary technique used to introduce and provide a framework for a story, usually by enveloping it in another story.*
- ❑ We said that sometimes genres are mixed together. One such "mixed genre" is called narrative poetry. From *Poetics*, what does "narrative" mean? Can you give an example of a narrative poem from this week's reading?
  - ❑ *"Narrative" is a word that means telling about characters and events in one or more settings.*[1]
  - ❑ *"The Tale of the Shipwrecked Sailor" is an example of a narrative poem from this week's reading.*
  - ❑ Note: Continuing students may also give "The Tale of Sinuhe" as an example of a narrative poem.

4. Review the analysis categories studied so far, and analyze "The Tale of the Shipwrecked Sailor." (Student Question #3)
   - ❑ Characters, plots, and settings are so common in literature that we have named literary analysis categories after them: Character, Plot, and Setting. Counting these three, and Artistry as well, how many literary analysis categories have you learned so far? Can you name all of them?
     Last week, students learned the analysis category of Content. This week, they have learned Frameworks, Character, Plot, Setting, and Artistry. This makes six literary analysis categories so far.
     Note: Eventually, your student will have learned ten literary analysis categories. He will continue to use these throughout all his Rhetoric literature studies and beyond, so it is important to keep reminding him of their existence and of the fact that he is learning them, especially in Unit 1!
   - ❑ Go over your student's analysis outline of "The Tale of the Shipwrecked Sailor."
     Note: This is the first literary analysis outline that your student has done, using the first six analysis categories he has learned. Since this exercise is new to him, we provided a number of the answers in regular font. Italicized

1 "Narrative" has come to be basically synonymous with "story," and comes from a Latin word (*narrare*), which means "to tell."

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answers are the ones that he was expected to fill in himself. (Although the answers in regular font were given in the Student Manual, you may wish to review them, to make sure your student understands them.)

Frameworks

Genre: *This is a narrative poem, which means that it belongs to the genres of both story and poetry.*

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:
  - ❑ *He inspires fear in the sailor, but he is also kind to him.*
  - ❑ *He uses unique phrases such as "My little man" (stanza 8), and characteristically repeats himself: "What brings you? brings you?" (stanza 10) or "Fare well, fare well" (stanza 21, line 2).*
  - ❑ *The serpent is splendid, but sorrowful amidst his splendors because he has suffered the loss of something most precious—the joy of being with his family at home (particularly with his little daughter).*

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):
  - ❑ *A boat tied up at an Egyptian dock, where a leader and his crew have landed at home after a journey.*
  - ❑ *A magical island, ruled by a great serpent.*
- ❑ 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): *Homecoming, fear, and boldness in speaking*
- ❑ 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 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).

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- ❑ 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:
  - ❑ The first line of stanza 4 is repeated almost word-for-word in stanza 15.
  - ❑ The phrase "Great Green Sea" is repeated throughout the poem (for example, stanza 4, line 4; stanza 6, line 2; and stanza 12, line 10).
  - ❑ Stanzas 4 and 5 are repeated almost word-for-word as stanzas 11 and 12.
  - ❑ The serpent and sailor each often repeat phrases that are unique to them, such as the serpent's: "brings you? brings you?" (stanza 8) or "Fare well, fare well" in stanza 21, line 2).
- ❑ Pattern: *The plot forms a threefold pattern, as we noted under Plot.*
- ❑ Meaning Through Form: *The sailor's story is meant to give the leader advice and encouragement, and is thus an example of meaning through form.*
- ❑ Form Follows Function: *The form of the pattern plot performs the function of providing comparisons and contrasts between the leader's fear of the king and the sailor's fear of the serpent, and perhaps suggests what the outcome for the leader will be.*

❑ What did your student most enjoy in this poem?
Answers will vary. Take time to enjoy the poem together.

5. Discuss "The Tale of Sinuhe" (Student Questions #5-6)

❑ Foster says that "The Tale of Sinuhe" "embodied" some of the "fundamental values" or worldviews 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?

- ❑ Reality
  - ❑ *Reverence for the King of Egypt as a god on earth*
  - ❑ *An attitude of condescension or disgust towards foreigners; relationships are based only on trade or politics*
  - ❑ *The gods' willingness to bestow care and rewards on good men*
  - ❑ *The Egyptian's superiority in war, whether with many or with only one*
- ❑ Morality
  - ❑ *Faithful service to one's master or lord*
- ❑ Values
  - ❑ *Love for Egypt in particular and one's homeland in general*
  - ❑ *The importance of relationship, especially with one's master or lord*
  - ❑ *The importance of a proper funeral (and proper religious behavior in general), so that one's soul may enter a blissful afterlife; one might call this the importance of the soul and of the soul's resurrection*

❑ 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. What examples of literary texture techniques (imagery, personification, inversion, etc.) or elements of artistry did you find in this poem, which might give evidence of the poet's excellence?
Answers will vary, depending on what your student noticed. After hearing his thoughts, you may wish to point out some of the following examples:

Imagery and Personification

- ❑ Like the English Shakespeare (and all great poets), this poet is able to create vivid phrases and unusual imagery. Below are a few examples. Notice how these images often involve personification[1] (for example "his arrows bit thin air"), which Mary Oliver calls an "enlivening and joyful device" (104).

1 Personification: A figure of speech in which human attributes are given to something nonhuman (Leland Ryken, *Words of Delight* 516).

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- ❑ Section iii:
  - ❑ "my heart hung undone"
  - ❑ "I offered the road to my feet" (repeated)
  - ❑ "Land gave me to land" (repeated)
- ❑ Section vi: "greatness and power indeed reached out to me"
- ❑ Section vii: "his arrows bit thin air"
- ❑ Section viii: "feet fail to follow the exhausted heart"

Inversion

The first stanza of the poem, in section i, is remarkable for its technique of inverse apposition.[1] *Instead of giving a name and following it with an explanatory or descriptive clause, the poet here gives a number of descriptive clauses ("man of ancient family," "viceroy for Asian lands," etc.) and only at the end names the person who is being described: "the courtier Sinuhe." This technique keeps the reader dangling, wondering who this great and powerful man might be until almost the last line, thereby drawing the reader in and arousing his curiosity.*

Elements of Artistry

- ❑ Repetition: The "Egyptian Shakespeare" uses repetition patterns which create a songlike cadence in his praise of Senusert (section v, stanza 2). This descriptive stanza uses the refrain "he is" to introduce a series of statements lauding the new King. Stanza 3 of the same section continues the theme, but now each couplet opens with an adjective ("wide-striding," "unflinching," "steadfast," "eager") followed by "he" and a strong verb ("shoots," "faces," "eyes," "harries").
- ❑ Symmetry and Contrast:
  - ❑ The structure of this poem is elegantly symmetrical, having a number of parallel characters and events. At the same time, it incorporates a series of contrasts. (See the chart below.) Symmetry and contrast are artistic principles that we will see later this year in the *Iliad, Odyssey*, and *Aeneid*.
  - ❑ One of the poet's most technically exquisite stanzas is the first in section viii. Here he sets up a series of thought couplets in which the first line of each is contrasted with the second. Thus the "fugitive" is now famous "back home," and the one who was "hungry" can now "give bread," etc. The final couplet again reminds us of the poet's central theme. No matter how splendid Sinuhe's tents may be in Retenu, he still dreams of his home in the royal palace of Egypt.
- ❑ Central Focus: Sinuhe's reaction to his climactic victory (section vii) is a prayer to be taken home (section viii, stanza 7). These two events are at the center of the poem, and through this arrangement the poet stresses that Sinuhe is not satisfied to live in Asia, even rich and powerful as he has become, and even with the victory just achieved. This is a brilliant artistic effect because it reinforces the central theme of the poem: Sinuhe's love for his homeland.

Sections	Symmetry and Contrasts in Content	
1 and 14	*(1) Sinuhe is a royal official and trusted advisor of the King, living in his homeland, Egypt.*	*(14) Sinuhe is a royal friend, in high favor with the King, and living in his homeland, Egypt.*
2 and 13	*(2) Sinuhe's original master, the King, has died, and Sinuhe (presumably, since he is with the army) goes to meet the Crown Prince Senusert.*	*(13) Sinuhe returns home from his wanderings and comes to meet the current King, Senusert's son and his original master's grandson.*
3 and 12	*(3) Sinuhe overhears the treachery of one of the King's sons (a brother of Senusert). He flees, finds his way to an island in the Mediterranean, and is dying of exhaustion when the Asiatics come and rescue him.*	*(12) Sinuhe gives his own lands, which he won among the Asiatics, to his own sons to rule, and sets sail for home to die there in peace. Here Sinuhe himself is the dying father, but his sons are not treasonous.*
4 and 11	*(4) Amunenshi of Upper Retenu takes Sinuhe under his protection and gives him a home for the duration of his exile.*	*(11) Sinuhe replies to the current King, asking to be taken under the King's protection and brought home to Egypt.*

1 Apposition is the naming of something or someone, followed immediately by a phrase which further explains or describes the thing or person named. For example one might say, "Elizabeth I, Queen of England" or "Menna, an old man whose son has run away to be a sailor." Both of these are examples of apposition.

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5 and 10	*(5) Sinuhe spends this whole section praising the Crown Prince Senusert.*	*(10) Sinuhe is overcome with joy because he has received a message from Senusert's son, the current King, calling him home.*
6 and 9	*(6) Sinuhe serves Amunenshi well for many years, growing both rich and powerful. He marries, has children, and subdues various rebellious factions. This is a great increase for Sinuhe.*	*(9) A copy of the order sent by Senusert's son, in which he sends for Sinuhe to come home. This is a greater increase to Sinuhe than all the wealth which he acquired in section 6.*
7 and 8	*(7) A chief of Retenu challenges Sinuhe for leadership. Sinuhe kills him and takes all his goods. This section is the exact middle of the poem, the climax of Sinuhe's personal power and prestige.*	*(8) Sinuhe, whose fame is now loud in Egypt, prays to his god and begs to be sent home before he dies.*

Glance Into Next Week...

There are no special concerns this week.

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Fine Arts Elective

Threads

Students working for a credit can read about, and observe, the unique architecture of ancient Egypt: her pyramids and temples.

Reading & Materials

- ❑ Reading:
  - ❑ None this week, but we encourage you to explore the Arts & Activities Supporting Links page on *Tapestry* Online. This page will provide many ideas that you can use throughout the year.
  - ❑ *The Story of Architecture*, by Jonathan Glancey (720) p. 8-11, 18-21
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher's Check List

- ❑ Read the artistic introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

Artistic Introduction

Egyptian architecture is more about function than aesthetic concerns. Still, Egyptian architects designed with a purpose in mind. The structure and symbolism of Egyptian's pyramids were designed intentionally to provide for the needs of the afterlife. It may seem basic, but it will benefit students of all ages to observe and point out geometric forms used in the design of these pyramids. Hands-on projects will also give your students further opportunities to observe.

Glance Into Next Week...

There are no special concerns this week.

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Government Elective

Threads

Students working for this credit can take an hour or so to write an essay that discusses the strengths and weaknesses of the Pharaonic system of government.

Reading & Materials

Supporting links on the *Tapestry* website

Discussion Outline

Please discuss with your student his four-paragraph essay on the government of the Egyptians. Your student's essay should include an introductory paragraph, a paragraph on the strengths of the Egyptian government, a paragraph on its weaknesses, and a conclusion paragraph. You many also wish to discuss (or at least check, for accountability purposes) the first column of his comparison chart on Egyptian, Babylonian, and Mosaic Law.

Strengths:

- ❑ Strong leader unified the people.
- ❑ Strong leader meant strong and stable social order.
- ❑ Strong leader commanded ability to build major edifices.

Weaknesses:

- ❑ A bad/weak pharaoh meant bad government.
- ❑ God could not bless a leader who claimed divinity in His place.
- ❑ Individuals had few personal freedoms and no political power.

Answers to Rhetoric Chart on Egyptian Law

Note: *Tapestry*'s Government Spool is more than usually dependent on our other Spools for success. In order to fill this chart out well, students may have to refer to history readings from both this week and last week. If you are not using *Tapestry*'s History Spool in conjunction with this Government Spool, please instruct your student to do Internet research on Egyptian, Babylonian, and Mosaic Law in order to complete this chart.

	Egyptian Law	Babylonian Law	Mosaic Law
Source of This Code	❑ *Laws date from the New Kingdom onward* ❑ *Laws were based on royal decrees and precedent law (laws that relied on earlier judgments)*		
Civil Laws	❑ *Children were expected to look after parents and arrange their funerals.* ❑ *People entered into binding contracts that scribes recorded.* ❑ *They took one another to court frequently and spoke for themselves there (no lawyers).*		
Criminal Laws	Students' resources may or may not contain specific information on criminal offences for Egyptian society. Encourage Internet research if you so desire.		
Status of Women	❑ *Women in Egypt were the most privileged in the Ancient World. They had the same legal rights and obligations as men.* ❑ *Women took the same oaths and faced the same penalties as men.* ❑ *The wife was entitled to maintenance by her husband.* ❑ *"Dowry" goods remained the wife's possession after marriage.*		

Chart continues on the next page…

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ENFORCEMENT/ADMINISTRATION	☐ *There was day to day jurisdiction under a court system. Each town had its own court (*kenbet*). Important men served as local judges and sometimes traveled to the countryside to judge cases.* ☐ *There were upper district courts (Court of Listeners) under the supervision of the district governor.* ☐ *There were two Great Courts (one for Upper Egypt and one for Lower Egypt) under the Vizier.* ☐ *No lawyers: people spoke for themselves.* ☐ *Judges sometimes consulted oracles.* ☐ *Bribes were forbidden, but seem to have been widely used.* ☐ *Witnesses had to take an oath and could be beaten if found lying or concealing information.* ☐ *Scribes kept court records and drew up contracts: wills, marriage settlements, and business deals.*		
PUNISHMENTS	☐ *The accused were considered innocent until proven guilty.* ☐ *Common punishments: fines, flogging, hard labor, mutilation, exile, or death.* ☐ *Archaeology seems to indicate that there were no penal prisons, although both Joseph and his brother were held in captivity for a period of time. (See Genesis 39 and 42.)*		

GLANCE INTO NEXT WEEK...

There are no special concerns for this week.

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Philosophy Elective

Threads

Tapestry of Grace includes a four-year study of human thoughts about truth and the meaning of life called *The Pageant of Philosophy*. This week, students will meet a simple youth who wants to find wisdom but isn't ready simply to trust in God.

Reading & Materials

Meet Simplicio (Pageant of Philosophy 1)

Teacher's Check List

Read the philosophical introduction below.

Philosophical Introduction

This week we begin a four-year study of philosophy. Many of the thinkers that we will study are easy to understand, but others can be very difficult. Philosophy is usually taught at the college level, but a general familiarity with philosophy is essential if we are to understand the worldviews that have shaped human history as it has unfolded.

To make philosophy accessible to high school students, we have written the *Pageant of Philosophy*, a set of dialogues that takes a youth [1] named Simplicio from the Ancient World all the way into the present. The dialogues often use the philosophers' own words, which always appear in a bold font, and usually have footnotes to the source. We encourage you to have your student(s) act these dialogues out, especially if there are younger children in the house. The phrases they will learn in these dialogues have toppled tyrants and started wars. It is especially helpful if your student(s) can work on these with their father. The dialogues and other exercises are designed so that the whole family can experience the *Pageant of Philosophy* together.

Philosophic thought is an inescapable part of human existence. Almost everyone has been puzzled from time to time by such essentially philosophic questions as "What does life mean?" "Did I have any existence before I was born?" and "Is there life after death?" Most people also have some kind of philosophy in the sense of a personal outlook on life. Even a person who claims that considering philosophic questions is a waste of time is expressing what is important, worthwhile, or valuable. A rejection of all philosophy is in itself philosophy.

By studying philosophy, people can clarify what they believe, and they can be stimulated to think about ultimate questions. A person can study philosophers of the past to discover why they thought as they did and what value their thoughts may have in one's own life. There are people who simply enjoy reading the great philosophers, especially those who were also great writers.

Philosophy has had enormous influence on our everyday lives. The very language we speak uses classifications derived from philosophy. For example, the classifications of noun and verb involve the philosophic idea that there is a difference between things and actions. If we ask what the difference is, we are starting a philosophic inquiry.

Every institution of society is based on philosophic ideas, whether that institution is the law, government, religion, the family, marriage, industry, business, or education. Philosophical differences have led to the overthrow of governments, drastic changes in laws, and the transformation of entire economic systems. Such changes have occurred because the people involved held certain beliefs about what is important, true, real, and significant and about how life should be ordered.

1 Simplicio can be played by a male or female youth, with slight modifications to the script.

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Discussion Outline

The following instructions should be followed every week:

Ask whether your student has read the script on his own. If you permit him to underline, ask to see what material, if any, he finds interesting. If you do not allow your student to underline, then he should keep a notebook or commonplace book.[1] Take a look at what, if anything, he has noted from this week's script.

Next, read through the script with your student. You could play the part of each philosopher, and your student should read Simplicio. Once this is accomplished, you may discuss the reading for this week, using the following outline. Refer to excerpts from the script (in blue boxes) for points of discussion:

"…then I was beside him, like a master workman."

1. We begin our study of philosophy (Greek for "love of wisdom") by "meeting" Wisdom personified in the book of Proverbs. The "Wisdom" we meet in Proverbs may be the same as "the Word" we encounter in the Gospel of John. Read John 1:1 together: "In the beginning was the Word, and the Word was with God, and the Word was God" (KJV). Explain that the "Word" in John 1:1 is the Greek word *logos*. By the time the New Testament was written, Greek philosophers had developed a belief that this "*logos*" was the fundamental principle of order in the universe. The "-ology" ending of many words reflects this Greek concept.
2. The Greek word "logos" has had a big impact on the English langauge. Many of our English words end with the suffix "-ology" meaning "the study of." Have your student name as many words as he can that end with "-ology." Examples include "biology," "theology," "archaeology," and many others!
3. The role of "wisdom" in the Creation is under debate. Modern evolutionists argue that life, the universe, and everything emerged out of chaos with no ordering principle of any sort. People who believe in "intelligent design" argue, by contrast, that biological life is too complex to arise as the result of chance alone, and that the complexity we observe cannot be explained without assuming that some "intelligence" was involved in creating it.
4. Have your student look up and read Romans 1:18-20, which says, "For the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men, who by their unrighteousness suppress the truth. For what can be known about God is plain to them, because God has shown it to them. For his **invisible attributes**, namely, his eternal power and divine nature, have been clearly perceived, ever since the creation of the world, in the things that have been made. So they are without excuse." Wisdom is certainly one of God's "invisible attributes"!

"The fear of the Lord is the beginning of wisdom."

5. Wisdom tells Simplicio to believe if he wants to be wise. Simplicio wants to be wise first, so he can know what to believe. We will spend the next four years following Simplicio as he tries to resolve this dilemma.
6. We can see this same tension in two familiar passages from the Christmas story, in the Gospel of Luke. The angel Gabriel appears to two different people with similar amazing messages, but the two respond differently and are treated differently as a result.
   - ❑ Have your student look up and read Luke 1:11-20. Focus especially on verse 18, where Zechariah says, "How shall I know this? For I am an old man, and my wife is advanced in years."
   - ❑ Now look up and read Luke 1:26-35. Focus especially on verse 34, where Mary says, "How will this be, since I am a virgin?"
   - ❑ Point out the subtle difference between Zechariah's question and Mary's question. Mary wondered at the angel's message (how can this be?), but Zechariah doubted. Mary accepted the message and then asked "how"; Zechariah insisted on asking "how" before he would accept it. Mary wanted understanding; Zechariah wanted proof.
   - ❑ People who start by doubting assume they would believe if they just had enough proof. Zechariah's experience is evidence that you can hear a message straight from God out of the mouth of an angel and still not believe!
   - ❑ People who start by believing God can still ask questions. God does not rebuke Mary for wondering at Gabriel's words.

1 Commonplace books, small blank notebooks in which to record observations, interesting quotations, and nuggets of wisdom, have been used by many great minds throughout history such as our Founding Fathers. Your student should begin to keep such a notebook for Philosophy (at least), but better yet for all his reading.

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"The fool hath said in his heart, 'There is no God.'"

7. Explain the following distinction to your student:
   - ❑ If you say you don't believe in God, you're an atheist.
   - ❑ If you act like there is no God, you're a fool.
8. Ask your student the following questions:
   - ❑ Can a person be a fool without being an atheist?
     Yes, although every foolish act proves that the person isn't thinking about God.
   - ❑ Could a person *say* he doesn't believe in God but still *act* as if he did?
     Yes, in a number of ways. A person may say he doesn't believe yet still act like he fears God's judgment. Many professed atheists start praying in an emergency. Other atheists act morally even though their worldview does not provide any compelling grounds for morality.
   - ❑ Did Simplicio say he doesn't believe in God?
     Not with certainty, but he does question whether divine revelation is sufficient testimony to God's existence. In subsequent weeks, we will see whether his words and actions show that he believes in God or not!

Glance Into Next Week...

There are no special concerns for this week.

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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."** [1]

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."** [2]

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.**" [3]

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.**[4]

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.**[5]

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.**[6]

Simplicio: They are?

Narrator: **Happy is the man that findeth wisdom, and the man that getteth understanding.**[7]

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.

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Narrator: Oh yes! **For the merchandise of it is better than the merchandise of silver, and the gain thereof than fine gold**.[1]

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**.[2]

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."** [3]

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."** [4]

Simplicio: *(uncertainly)* It is?

Narrator: Simplicio did not know that **her guests are in the depths of hell.**[5]

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?"** [6]

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**." [7]

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.**[8]

Simplicio: The fear of the Lord?

Narrator: **The fear of the Lord is the beginning of knowledge: but fools despise wisdom and instruction.**[9]

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.**[10]

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.

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Narrator: **The fool hath said in his heart, "There is no God."** [1]

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.**[2]

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.**[3]

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."** [4]

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

1 Psalm 14:1.
2 Prov. 3:7.
3 Prov. 3:6.
4 Prov. 1:28-33.

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History

Threads

- ❑ Learn about (or review details about) Egyptian religious beliefs.
- ❑ Students should discern differences between the Christian belief system (based on faith in the substitutionary death of Christ) and the Egyptian (works-based or fatalistic) one.
- ❑ Consider the superstitions under which the Egyptians lived. How would it feel to be afraid of so many different, competing supernatural forces?

Reading & Materials

- ❑ *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

Teacher's Check List

- ❑ Read the historical introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ We have included optional language arts assignments that complement your student's history studies. Choose the Writing level you will follow from the chart at the end of these History pages (Level 9, 10, 11, or 12) and tell your student which level to follow in his *Spools* Student Manual History pages.
- ❑ Check to see if any *Writing Aids* Talking Points or graphic organizers will be needed, and print these. Then, follow only directions for your chosen level (L9, L10, L11, or L12).
- ❑ If you are also using *Tapestry*'s Worldview Spool: The history discussion is rather short this week, so you may wish to fill in the time with a discussion of the extensive Bible section for this week.
- ❑ Read Supplement 3 at the end of this history thread.

People	Time Line	
☐ Ramesses II (the Great) ☐ Ramesses III ☐ Cleopatra (Cleopatra VII)	**1445 or 1446 B.C.**	Probable date for the Exodus according to most Bible dating systems

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),

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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,[1] 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.

Christians and the Study of Mythology

This week, we present a history supplement that is written to your older students. It details reasons why Christian students should study ancient mythological pantheons. Remember that supplements are placed at the end of week-plan, after the Teacher's Notes, so that you can decide whether or not to use them with your students.

If you do choose to use this supplement, we suggest that you read it aloud with your student(s) and talk through the concepts with them. We also present questions towards the end of the supplement for your optional use. In the box on the following page you will find answers to these questions.

Note, too, that some myths contain a ring of familiarity or truths that Christians would affirm. Opponents of our faith claim that Bible truths were culled from earlier mythologies; the reverse is more likely. Remember, both conscience and creation speak to people's hearts about their loving Creator. It is not surprising that in the days of oral tradition, bits and pieces of revealed truth would become interwoven with human fabrications.

Pantheism and Polytheism

Many people confuse the terms pantheism and polytheism. The Egyptians were polytheists—not to be confused with pantheists. Below are a *World Book* definition of pantheism[2] and a discussion of polytheism.

> **Pantheism**, pronounced PAN-thee-ihz-uhm, [which comes from the Greek *pan* = all + *theo* = god] is the belief that the essence of God is in all things. It is often associated with nature religions, including many American Indian, African, and ancient Middle Eastern religions. In these religions, gods are connected with such things as storms, stars, the sky, the sea, fertility, and skill in hunting. In the Japanese Shinto tradition, gods are identified with natural objects, including rocks and trees. In a more general sense, pantheism refers to any religious philosophy that identifies God with nature.
>
> Thus, in pantheism, God equals nature. The divine spirit is in rocks, trees, mountains, sky—indeed, in all things. The Egyptian "gods" came from (and were believed to rule) nature, but because those gods were ultimately considered to be distinct from nature, the Egyptians, along with the Greeks and Romans, are better called polytheists.

Polytheism, from the Greek *poly* = many + *theo* = god, refers to belief in many separate gods instead of one sole, supreme God. The Egyptians, with their polytheistic belief system, worshiped co-equal (and often competing) deities. This type of religion easily gives rise to frightened, superstitious people, because there is no limit to the number of "gods," known or unknown, making conflicting demands on their followers, which can (and must) be worshipped. In addition to many supernatural divinities, the followers of some polytheistic religions also worship deities that are or were people or that are images of people. This was the case with the ancient Egyptian people, who considered their pharaohs to be living gods.

1 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.

2 From a *World Book* article entitled *Pantheism*. Contributor: Mark Juergensmeyer, Ph.D., Professor of Sociology and Religious Studies, University of California, Santa Barbara.

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Discussion Outline

This week's discussion outline is somewhat abbreviated. If you are also using *Tapestry*'s Worldview Spool, we recommend that you spend any extra class time going over the Bible Survey lecture notes, since the subject for the week—Egyptian mythology—is so closely tied with Bible topics—the judgment of God on Eygpt's worldly system, and the deliverance of God's chosen people from enslavement there. This approach will also leave time in your week for literature discussion, if you are also using *Tapestry*'s Literature Spool, which is also related to history and Bible themes.

1. Ask your student to tell you about the major idols of the Egyptian belief system.
   - ❑ *Many of the most important "deities" were what scholars call "nature gods," meaning that the Egyptians worshipped animals and forces around them.*
   - ❑ *The Egyptians worshipped both what they feared and what they depended on for prosperity because both were key elements to their survival and, of course, completely out of their control.*
   - ❑ *Egyptians often combined human and animal parts in their representation of their deities. Typically, it was the head of the animal coupled with the body of a human (male or female).*
   - ❑ Egyptians multiplied some deities, sometimes having separate names for different aspects of the same natural phenomenon. Thus, the sun as the primary creative power, the sun at dawn, and the sun as a disc in the sky all had separate deities that were related, but still worshipped as different entities.
2. Ponder with your student this question (to which there is no one right answer): "Do you think that moderns are less concerned with religion today because we seem to have more control over our survival via such things as electricity, modern heating systems, food growing and delivery networks, modern medicines that defeat many illnesses, and television news gathering/warning systems?"
   - ❑ *Answers will vary, but most students will say that moderns do regard the religious systems of the ancients as merely attempts to explain and/or control what they did not understand and could not hope to control.*
   - ❑ *Living closer to (and more at the mercy of) nature makes people more aware of their true status: creatures, who are dependent. Moderns are tempted to believe that they are self-sufficient in all things because they are more self-sufficient than were people in previous ages in many things.*
   - ❑ *Some theologically acute students will say that it is our nature to war against the holy Creator, and that our modern abilities may contribute to our self reliance, but that, at bottom, man's sinful nature is at war with God until His love conquers man's fear and pride and makes him His child.*
   - ❑ It is important for your students to see that, even though life is easier for most moderns, we are still dependent on God's favor for eternal life. Ancient people were ignorant of medical information that we take for granted, and sudden illnesses often ended in early deaths. They were far more dependent on weather conditions, and susceptible to military conquest, than are most moderns today. Death was for the ancients a much more present reality, especially for the poor. At the end of whatever length of days humans of any age have on earth, we must all face a holy God who must be just. The trap for modern people is that our culture works so hard to put off thoughts for eternity, especially since the pursuits of today are so attractive and abundant.
3. Your student was instructed to list the major idols or of Egypt, noting the aspects of Egyptian life with which each god was associated and choosing three of them about which he can share details with you. Go ahead and let him share these details with you now, if you wish to go over this part of the student's independent work in detail. (Answers can be checked against the student's reading in *Gods of Ancient Egypt*, by Bruce LaFontaine.)
4. Pull back from details next and try to explore the overall construct of the Egyptians' religious beliefs. Ask, "What kinds of personalities or character traits did Egyptian gods manifest?"
   - ❑ Compare these with human personalities, and then compare them with the character of our God. Ask students which deities seem more likely to have been invented by men, and which are more likely to be revealed by a God who transcends men and is "other" than them.
     - ❑ *Your student should note that a God who is filled with mercy and compassion for mankind, loves us unconditionally, and sacrifices His Son for our justification, as well as being perfect and eternal in ways that surpass human comprehension, is very "other" than mankind.*
     - ❑ *Men tend to fight, conquer, and rule with despotism, not mercy. They are limited by and subject to human passions and frustrations. Obviously Egyptian gods mirror human characteristics, while the one true God is clearly different (and higher, morally speaking) than we are.*

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- ❑ That said, as our readings in Egyptian poetry display, both humans and the Egyptian gods made in their image can also display good qualities: love, kindness, healing, helping, and forgiveness. The Egyptians had their benign gods because they, made in the true God's image, have some of His goodness as part of even their fallen natures. This is an example of the common grace that God so mercifully gives to us!

❑ You might choose to use a white board and a chart to aid this discussion. Ask your student what he discerned about the human characteristics resident in Egyptian gods that are different from whom the One True God has revealed Himself to be. Below are a few sample answers for a chart like the one which students were asked to complete in their Thinking Questions:

Egyptian Idol	Human Characteristics Displayed	God Stands in Contrast
Hathor: Goddess of love, goodness, drunkenness; in anger, the avenger.	☐ *Legends associated with this deity are of her being confused in her mission because of drunkenness, and then being tricked into doing another god's will.* ☐ *Humans get drunk, become unfocused, and are tricked. They also deceive others in order to accomplish selfish goals.*	☐ *Never forgets His plan* ☐ *Is never drunk* ☐ *Cannot be tricked* ☐ *All-powerful (omnipotent)* ☐ *All-knowing (omniscient)* ☐ *Does His own will perfectly* ☐ *Not "in time"—outside time*
Osiris: Associated with fertility, and the supposed father of the living Pharaoh (who upon death becomes Osiris); also God of the dead	☐ *Is killed by a jealous rival, and his body is severed into piece* ☐ *His wife finds all his pieces and restores him to life.* ☐ *Humans can die, but (apart from God's assurance) it is uncertain if they can be restored to life after they die.* ☐ *Humans wish for resurrection, but cannot attain it on Earth, and not for sure in the life hereafter. This is a "wishful tale."*	☐ *No strife (no dualism—God is not an equal rival with Satan)* ☐ *No need of help to be brought back to life* ☐ *God is life; He chose to lay His life down for our sakes, but it is never taken from Him.* ☐ *The fond wish of all humans is granted by God Almighty, who came to us in the form of a man, but sinless, and died for our sakes. No human ever conceived of such sacrificial love, or mercy, from God.*
Seth: Evil brother of Osiris, schemes against his brother, grasping for his brother's crown; murders his brother twice; becomes deity of the hostile deserts, and of violence	☐ *Wars with his brother over possession of authority (kingship)* ☐ *Murders his brother twice* ☐ *Wars with his nephew for possession of authority (kingship)* ☐ *Is revered, but not loved, as the god of the howling deserts and, by extension, of violence*	☐ *No strife (no dualism—God is not an equal rival with Satan)* ☐ *God is not a murderer.* ☐ *God is the righteous Judge, and as such is to be feared in the sense of reverence, but not served out of fear of calamity. We love God because He first loved us, and sent His Son to die for our sins (1 John 4:18-19).*

❑ On three of the four topics listed on this page, students were asked to compare the Bible's message with Egyptian mythological accounts as objectively as possible, as a way of honing this question still more. Ask, "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?"

Note: Your student should give reasons for his answers, not just unsupported opinions. Our sample answers below are a summary, and we don't expect that he'll name every nuance that we list here.

- ❑ Creation story: how and why the earth and mankind came to be

  Briefly, the Egyptians believed a variety of creation myths, which are retold differently in different resources. Usually, water figures as an element of both chaos and the beginning of life. The sun god (called by different names) created lesser gods and goddesses first, because he was lonely, and then the earth. Human beings resulted from his tears of joy striking the earth. The contrast is stark between the Bible's loving, all-powerful, purposeful Creator God, Who has a plan and a purpose from the beginning, and is not lonely or in need, versus the chaotic, haphazard nature of Egyptian stories.

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- ❑ The nature of mankind
  The Egyptians conceived mankind as servants of the many nature gods that they worshipped. The Bible tells a story whose central character is Christ. Though people serve the God of the Bible, they do so in response to His saving works and because He is their Creator, not from fear or from any design of being counted worthy of heaven on their own merits.
- ❑ The nature of God
  Egyptians believed in many gods, some of whom warred with each other. They believed (at least early on) that their kings were incarnated gods. As we pointed out earlier, Egyptian gods were not seen as morally pure, or as concerned for the welfare of humankind (certainly not when it would cost them anything). By contrast, the Bible teaches that there is one, all powerful God of the Universe, who has manifested Himself in three persons: Father, Son, and Spirit.
- ❑ The nature of life on earth
  The Egyptians believed that life on earth was one of pain and pleasure. Basically, they did not seem to analyze the evils of the world apart from their beliefs in a plethora of divine (and unfathomable) purposes that they could only hope would turn out well for them, if they did their best. The Bible teaches that life's sorrows are the result of the Fall of Man, and have been mitigated (and will one day be ended and rectified) by the saving work of Jesus Christ.

5. Discuss the idea that a polytheistic belief system both reflects and feeds existing fear and superstition. This was not in your student's readings per se, but it was asked of him in Student Manual. Below are ideas to cover.
   - ❑ The Egyptians created their gods as many and with warfare between them in order to explain their world, which was full of pain and uncertainty. It makes sense that if the gods could be at war, then the earth should be full of it, too! We know that the earliest ancestors of the Egyptians knew the truth about God, but somehow they abandoned this knowledge and created their pantheon. (See Romans 1:18-32; perhaps read it aloud!)
   - ❑ The Egyptians were not consciously aware that their sinful natures placed them in enmity with the one true God and their fellow man, which we know from biblical revelation. Because of sin, all humans are at war with God and with one another, which gave rise to unrest on the earth (Galatians 5:17-23). The Egyptians experienced the strife and discord of this world, and chose a plurality of deities as the source thereof. They then sought to appease these deities, or dodge their wrath when it was justified. Herein lies the basis for superstitions.
   - ❑ Polytheistic systems breed ongoing fear and superstition because people never know when they have sufficiently pleased their capricious gods. For the Egyptians, there came to be over 2,000 deities! Imagine the tension of thinking that you may have forgotten or injured one of these, and thus an angry god was waiting to punish you. There is no assurance, and therefore no peace for the human heart, in any religion that relies on our performance!
6. Ask, "On what basis does a person achieve good and avoid evil in the Egyptian religious system?"
   - ❑ *On the basis of one's good works*
   - ❑ We call any religion where humans must, through their own efforts or character, be good and/or must perform certain rituals, prayers, and actions in order to earn their way to a good afterlife a works-based religion.
   - ❑ Point out that Christianity, by contrast, is a religion based on faith in the good works of Another. Humans do not earn salvation; it is a free gift from God based on the good works (merit) of Jesus Christ alone.
   - ❑ God gives this gift to those who believe in Jesus as Lord. Our good works and character development as Christians are a response of love and gratitude to an acceptance and assurance that we have already gained. "Grace is not opposed to effort, it is opposed to earning."[1]

1 Dallas Willard, *The Great Omission: Reclaiming Jesus's Essential Teachings on Discipleship* (Harper San Francisco, 2006) 61.

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Writing

Level	Genres	Instructions and Topics
9	☐ Dialogue ☐ Parts of a Sentence ☐ Sentence Combinations ☐ Sentence Structures	☐ Look in your grammar book and review the proper punctuation of dialogue. ☐ Review the parts of a sentence, sentence combinations, and sentence structures. ☐ Print and read (or review) the Talking Points about Writing Sentences. File them under the Reference section of your Grammar & Composition Notebook. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.
10	☐ Steps in the Writing Process	☐ Write rough drafts of one-page reports from last week's prewriting. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Supplement: Rhetoric Grading Rubric to understand how your teacher will be grading your assignment. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
11	☐ Steps in the Writing Process	☐ Draft a one-page report using last week's prewriting as a start. ☐ Look over your drafts with your teacher and discuss ways to edit and revise them. Examine the *Writing Aids* Grading Strategy for Book Reviews/Reports to understand how your teacher will be grading your report. ☐ Type your final copy and turn it in to your teacher by the due date. File it under "Completed Work." ☐ Add any needed insights to the "Goals" section of your Grammar & Composition Notebook. ☐ Do any writing worksheet(s) that your teacher gives you.
12	☐ Steps in the Writing Process ☐ Classical Comparison Paper (Week 3 of 15)	☐ This week, review the steps in the writing process, focusing on the skills of writing rough drafts, editing them, and revising them. ☐ Learn or review the correct punctuation of advanced grammatical constructions and the usage of commonly troublesome words. ☐ About mid-week, ask your teacher to test you on these points using dictation. ☐ 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 & Composition Notebook. ☐ 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. ☐ Do any writing worksheet(s) that your teacher gives you.

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Glance Into Next Week...

Week 4: Creation Through Noah	
Rhetoric	❑ We have assigned readings from the *Holman Bible Atlas*, which presents dates (and theories of the stages through which societies developed in the Middle East) that differ from a literal interpretation of the age of the Earth and of mankind, arrived at by adding up genealogy accounts given in the book of Genesis. Please be aware that this may differ from the dates that you find in your study Bible. ❑ *Adam and His Kin* is considered to be "extra-biblical." You'll find lots of interesting propositions that will aid your high school student in giving careful consideration to the actual biblical account. Therefore, you may want to try to read as much of this book as possible ahead of time so that you will be better equipped to answer any questions that may arise.
Teacher	❑ All students can compare various episodes in biblical history with their storybook assignments. Be ready to discuss and emphasize your beliefs concerning creation and the flood. ❑ Students doing time line work will be adding the date of Creation. Don't forget that resources vary as to the date and the date you choose to use may cause other dates to conflict in your time line.

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History 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.

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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).

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.

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.

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3 Egyptian Polytheism and the Judgment of God

Worldview: Bible

Threads

- ❑ Look in depth at the ten plagues which God loosed on Egypt during the season where He mastered Pharaoh and called the people of Israel out of slavery and unto Himself as a separate nation. Note that each of the ten plagues constituted a judgment of powerful idols of Egypt.
- ❑ Discuss the nature of miracles.
- ❑ Note types present in the story of the Passover, the crossing of the Red Sea, and Israel's history with Egypt as a whole.
- ❑ Discover the significance of the word "Egypt" in the Bible.
- ❑ Optional: Discuss the "theology of suffering" and how believers experience persecution.

Reading & Materials

- ❑ 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

Teacher's Check List

Read the worldview introduction below.

Worldview Introduction

This is our last week to study Egyptian culture, and the focus for this week in both history and Bible lessons is on the mythology of ancient Egypt in relationship to the history of redemption. If you've been reading about the Egyptian myths and legends, you know that they are polytheistic (have many deities) and pagan (non-Christian). A major focus for this week is to help our children clear up any confusion about why pagan myths should not be readily believed the way Bible miracles are. On the surface, and at first glance, pagan myths and Bible stories do the same thing: help people to make sense of their world with reference to the supernatural. Ever since Enlightenment thinkers of the 1800's openly challenged the existence of the supernatural, Western culture has more and more relegated religion to the realm of things that are not necessarily true for all people (since they can't be proven factually). Religion, when contrasted with such things as "hard" scientific data, the visible world around us, and newspaper accounts of current events, seems subjective: a matter of personal belief, a mysterious thing. To many moderns, supernatural realities seem to be improbable ones. But in almost every culture preceding ours, the supernatural realm was taken for granted as real and relevant, and religious beliefs and practices were both expected and integral to all areas of life. The Egyptians belong to this era of thinking, not to our current, atheistic one. So it is not surprising that they had a system of religion, and believed in the supernatural and life after death. The question for your students this week is, "How (or why) did they err in their religious beliefs?"

You may be wondering, "Why does it matter what my child believes about the long-gone Egyptian culture and their false gods?" The reason that this study matters is that the Egyptians' answer to the question of what happens to a person after he or she dies is both a false one and a common one. In essence, it is this: "I must make myself good enough to be allowed by powers greater than myself to live eternally, because I cannot bear the thought of my life ending forever." The response of sinful, rebellious human beings to their death sentence is to try to escape their just punishment or justify themselves before their deities by winning their favor. In studying this aspect of the Egyptian culture, we lay groundwork for exploring this self-same expression of the lostness of humankind in every culture that we'll study throughout our four-year survey of human history, including—especially in—our own times.

Mankind has wrestled with a fear of death from the Garden of Eden onward, and Romans 1:18-25 tells us the process by which many ancient people (and modern ones too, by extension) came to invent false gods, and thus bear the punishment that they deserve:

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> For the wrath of God is revealed from heaven against all ungodliness and unrighteousness of men, who by their unrighteousness suppress the truth. For what can be known about God is plain to them, because God has shown it to them. For his invisible attributes, namely, his eternal power and divine nature, have been clearly perceived, ever since the creation of the world, in the things that have been made. So they are without excuse. For although they knew God, they did not honor him as God or give thanks to him, but they became futile in their thinking, and their foolish hearts were darkened. Claiming to be wise, they became fools, and exchanged the glory of the immortal God for images resembling mortal man and birds and animals and creeping things.
>
> Therefore God gave them up in the lusts of their hearts to impurity, to the dishonoring of their bodies among themselves, because they exchanged the truth about God for a lie and worshiped and served the creature rather than the Creator, who is blessed forever! Amen (ESV).

A second major theme for this week concerns God's glory. Until the time of the Exodus, though God was always present everywhere, He had only actively spoken to one family on earth (that of the line from Adam to Abraham), and a few of the people with whom they associated (Exodus 6:3-8). After four hundred years of living in Egypt, the descendents of Abraham had multiplied to over a million souls, and God was ready to make his name much more widely known. The importance of God's glory being revealed to men might be one that your child struggles with at first. It can sound selfish to us: God wants to be worshipped, praised, extolled, made much of—in short, glorified. He commands us to do it! In this week's Bible accounts, He purposefully hardens Pharaoh's heart so that, in the end, He will be glorified.

The question can easily arise, "Isn't that prideful and selfish?" In humans, it would most certainly be so, because we are not perfect, holy, powerful beings who *deserve* worship, adoration, and glorification. But, God *is* such a being! He is the most powerful, important, beautiful, perfect, wise, and glorious being in the universe! He is the *only* being who wholly deserves unending praise and adoration. As such, it would be simply *wrong* for God to allow His glory to be hidden, stolen by, or given to another less worthy than Himself.

So, God is about displaying His glory, and one of the first places that the wider world of men interacts with this glory is through the struggle between God and Pharaoh. The take-home message of the struggle is this: God is *the* Creator, and He will do as He wills with people. In our egalitarian, individualistic society, we struggle with the concept that God owns what He creates, and has the right to do with us what He will, but this is the clear teaching of Scripture and we must remind ourselves and our children that what God wills is always the best, most loving, kindest, most benign, wisest of things. He is God; He is sovereign. And His good plans are unstoppable!

Finally, the Bible account of the Exodus that we are covering this week sets forth several very important Bible themes that we'll follow throughout our Bible survey this year.

- ❑ This is the first time where God clearly calls, and sets apart, an entire nation of people for Himself (Exodus 6:3-8).
- ❑ He introduces Himself to the Egyptians (the mightiest and most sophisticated nation of the Middle East) and demonstrates through a series of plagues and miracles that He is more powerful than the deities that this pagan society has invented and worships (Exodus 7:3-5). (By extension, then, He is all-powerful. Throughout the Bible, Egypt remains that symbol of worldly, man-centered societies that stand out against the Living God.)
- ❑ He presents Himself as the Redeemer for the first time in this section of Exodus. He is the One who sovereignly sets His love on a nation that He chooses, not because they are worthy but because He is good and chooses to provide all that they need to become His own. With demonstrations of great power, He sets His people free from slavery so that they can serve Him.
- ❑ While Moses is God's mediator, God is clearly the Actor in the drama that your children will read about this week. It is He who both plans the events of history and reveals His glory through them. Over and over, it is God acting on humans and through events that drives His plans forward. And, as we know, the culmination of His plan is that Jesus Christ be eternally praised and worshipped throughout eternity.

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3 Egyptian Polytheism and the Judgment of God

Discussion Outline

This week's Bible passages are packed with events and significance. The goal for this discussion is to continue to point out that the message of the Bible is consistent from start to finish: it is all about the God of the Bible, and His plan of redemption. This week's study includes the introduction of important new Bible themes, so make sure to take your time and allow your students to fully soak in the amazing depth of this story!

1. Ask the student to define "miracle."
   Students' responses will vary.
   - ❑ We suggest that you might have the student start by writing down his definition for one minute, then share it.
   - ❑ Then, ask him to think about this question: "When you have a headache, and you take medicine and feel better, how were you healed: by the medicine or by a miracle?"
     The answer is, "both!"
   - ❑ A good definition of a miracle is "the setting aside of God's natural laws"; another is "the direct intervention of God in the world." It's a miracle that we are healed, since left alone we would naturally grow sicker and then die (eventually).
   - ❑ Whether God works through medicine or through sudden, supernatural intervention, arguably God's work in our sinful world is always a miracle!
2. Discuss the symbolic significance of the first nine plagues. See if they can pull this out, but plan to supply some of the answers.
   Note: The symbolic significance has two parts, but the student may only realize the first of these. If so, share the second ideas of symbolism with him.
   - ❑ First, each plague "judged" an idol (or supernatural power) of Egypt by proving God more powerful.
   - ❑ Second, note that Moses announced each plague. God was exalting His chosen messenger, firstly before Pharaoh and then before the Israelite and Egyptian communities.
3. Go over the chart that was given in the Student Manual that your student filled out. Sample answers are given to you below and on the following page. Help your student associate major idols of Egypt with judgments in the plague.

Plague	What the Plague Represented
1. The Nile turned to blood; by-waters and small streams were also turned to blood. Egyptians dug near the Nile for drinking water. Magicians turned water to blood, too.	*The Nile god was named and represented in various ways, depending on the resource: Hopi, Khnum, and other things (e.g., Sothis, god of floodwaters). Obviously, turning the Nile to blood showed Yahweh's power over Egypt's very life-source.*
2. Frogs further fouled the land of Egypt and the Nile. Again, the magicians could match Moses' plague.	*The frog symbolized the goddess Heqt, or Heket. She was a primordial (foundational) deity and specially associated with childbirth. Burning piles of frogs would have been a painful sight (and smell!) to the Egyptians.*
3. Gnats filled the land. Magicians could not create gnats, and they told Pharaoh, "This is the finger of God!"	*There doesn't seem to have been one deity to whom this plague applies. But it was the first plague that the magicians couldn't match, and they admitted that this display of power was God operating. Isis and Thoth were the deities of Magicians.*
4. Insects infested the land—but God began to set His people apart. Insects did not infest Goshen, where the Israelites lived.	*The Bible says that "the land was laid waste." We don't know what insects these were, but they were harmful to vegetation and humans. Probably little normal work could go on; perhaps they brought diseases. The idols of health (Isis and Thermuthis) and crops (Osiris) would be affected.*
5. Severe pestilence came on all livestock: horses, donkeys, cattle, herds, and flocks. Again, no Israelite animals died.	*This was a severe blow to the wealth and prestige of the Egyptian culture. Animals were very valuable. Furthermore, Apis, represented by a bull and patron god of Memphis, was overpowered, as was Hathor, who was associated with cows.*
6. Fine dust caused boils and sores to break out on man and beast, from head to foot. Again, not in Goshen.	*All Egyptian deities of healing were powerless before the Lord, especially Isis.*

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Plague	What the Plague Represented
7. Hail, thunder, and fire rained down on Egypt, destroying all crops that were in flower or bud (flax and barley) and all trees that were in the fields (valuable for both shade and wood). In Goshen, there was no hail.	*Again, this was a blow to the wealth of Egypt: valuable crops were destroyed. The god Osiris again took a beating. Some servants of Pharaoh heeded Moses and took servants and animals out of the fields. These were saved from this judgment, in a picture of common grace.*
8. Locusts ate the remaining vegetation, especially the important crops of wheat and spelt. They came into the houses and fields throughout Egypt, but not in Goshen.	*Once again, Egypt was further impoverished, and Pharaoh was proven impotent before the plague. His subjects began to murmur against him. No Egyptian idols could help.*
9. Darkness, a darkness that could even be felt, covered the land for three days; but not in Goshen.	*Darkness would, of course, topple the chief idol: the sun god Re, or Ra, or Amon-Re. Also affected would be Mut (eye of the sun) and Nut (sky goddess) and Khepri (god of the rising sun). Furthermore, Pharaoh was powerless (even though he believed himself to be the brother of the Ra).*
10. The firstborn of Egypt died, both of men and of cattle, from the Pharaoh to the prisoner in his dungeon. Israelites who observed Passover were safe.	*The firstborn son represents the strength of a man's life and his hope for a continuation of his line on Earth. This was a huge blow to human pride and also to family emotions and relationships. (See comments in Topic 5 below.) Not one house in Egypt was unaffected; all had someone dead. Pharaoh's firstborn son would also have been viewed as a descendent of Ra, and thus all of the above applies plus opposition to Egypt's major idol.*

4. Ask, "How did God use Pharaoh to further His purposes through the plagues and the crossing of the Red Sea?"
   - ❑ *The children of Israel were at first terrified at the Red Sea, then amazed at its parting, then relieved and rejoicing as the waters swept away all of their enemies. God allowed the Israelites to come to a situation where only God could save, and then He did save, utterly and completely.*
   - ❑ *Moses explains Pharaoh's vacillations by stating repeatedly that God hardened Pharaoh's heart in order to glorify Himself. See Exodus 10:1-2 (right) as an example of this.*

     Notes: You may wish to share the following specific ways in which God may have been glorifying Himself through His struggle with Pharoah.
     - ❑ God was glorified in His power.
       - ❑ People usually respect power. Part of glorification is noting the great attributes of the one being glorified. Remind your student that the Egyptians revered Pharaoh as a god.
       - ❑ God demonstrated that He had power over all of Egypt's idols, including the mighty Pharaoh, especially when He killed Pharaoh's son—the heir to the Egyptian throne and pride of Pharaoh's life. God's will and word were done, not Pharaoh's.
     - ❑ God was glorified by being made known in the Mediterranean World. The Egyptians witnessed each stage of the struggle and clearly saw the LORD prevail utterly, as He intended that they should (Exodus 7:3-5; 8:19). God purposed that the Egyptians know Him as the God above all Gods. Doubtless, many traders in Egypt also witnessed the struggle and returned to their homeland with tales to tell!
     - ❑ This hardening hardly seemed helpful to the Israelites, at least initially. During the whole struggle between Pharaoh and God, their future was uncertain, and their reality often painful. This is often the case when God is at work in our sinful world today! Yet, God was glorified by the Israelites, whose faith in His power and promises grew as a result of this struggle. The Israelites began to learn to love and trust Him better.
     - ❑ He glorified Himself by liberating Israel with great signs and wonders so that they could never doubt that it was God alone who called them to Himself as worshippers, not just some idea of men.

Exodus 4:1
Moses answered, "What if they do not believe me or listen to me and say, 'The Lord did not appear to you'?"

God gave him three miraculous signs (staff turning to a snake, hand becoming first leprous then cleansed, and Nile turning to blood) to perform for them in answer to this question, so that their faith would be built.

Exodus 10:1-2
Then the Lord said to Moses, "Go to Pharaoh, for I have hardened his heart and the hearts of his officials so that I may perform these miraculous signs of mine among them, that you may tell your children and grandchildren how I dealt harshly with the Egyptians and how I performed my signs among them, and that you may know that I am the Lord."

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- ❑ God glorified Himself by making a distinction between His chosen people and all others so that He could make Himself known and lay the foundations of the gospel.
- ❑ God's plan of redemption through Christ was foreshadowed on the night of the tenth plague. Themes of blood sacrifices, of rituals of remembrance, of strict obedience and trust towards Yahweh, and of God's nature as Redeemer were introduced as a result of this struggle.

5. Ask, "What was the special significance of the tenth plague?"
   - ❑ Students may need a reminder that, in the Ancient World, the firstborn male child represented the primal strength of the father. Oldest sons inherited all of their father's estate. The oldest male among brothers was the leader of his clan. To kill a man's firstborn was to kill his best hope for the future.
   - ❑ *God judged every household in Egypt by cutting off the pride of life in each home. The Bible tells us that there was no home left untouched by this terrible judgment.*
   - ❑ Furthermore, it was a powerful testimony to the miraculous work of God. How else can you explain a disease that only kills all the firstborn of all cattle and humans whose parents didn't put lamb's blood on their door posts? This could only have been explained by the judgment of God.

6. Ask, "What were symbolic significances of the events of the Passover meal? Can you see any "types" that relate to the experience of Christian believers?"
   - ❑ *Answers will vary. There are layers upon layers of symbolic significance present in the story of the first Passover. Students may find more than these main ones listed below. See the sidebar for suggested helps.*
     - ❑ *There was a profound fear of death, since God promised to slay the Egyptian firstborn men and cattle. This is symbolic of our right fear of the judgment of a holy God.*
     - ❑ *The Israelites ate in haste, because they were poised for Pharaoh to drive them out of the Egypt. We are reminded by this that this world is not our home. We are headed to a better land.*
     - ❑ *Those Israelites who obeyed God, slaughtered a lamb, and put its blood on the sides and top of their doorways were saved (through their faith) from the angel of death. Likewise, we Christians are saved by faith in the shed blood of the Perfect Lamb: Jesus Christ.*
     - ❑ *The Israelites were instructed to break no bone of the Passover lamb, and to fully consume it. These instructions pointed to the conditions of the crucifixion: no bone of our Savior was broken.*
     - ❑ *Eating bitter herbs with the lamb was symbolic of the bitterness of slavery that the Israelites had endured.*
     - ❑ *To sum up: By voluntary participation in the original Passover (by faith in God's Word and direction), the angel of death (a pending judgment by a righteously angry God that menaced those who did not choose to associate themselves with the Passover lamb) "passes over" God's obedient people, leaving unharmed those who remain within the houses marked by the blood of the lamb.*
   - ❑ *Type: In the Passover Ritual, we have a clear picture of Christ, the perfect lamb, who is slaughtered and whose blood is shed so that the sins of those who slay Him are forgiven.*
   - ❑ There are more types listed in the chart on the next two pages.
     NOTE: Your student may not have cited verses to support his types; we have done so in our chart for your convenience.

> Look for two *wonderful* sermons by Charles H. Spurgeon available free online and linked to the Year 1 Worldview supporting links page of the *Tapestry* website. One is called "Christ Our Passover," based on 1 Corinthians 5:7 and delivered on December 2, 1855; and a second titled "The Exodus," based on Exodus 12:41, was originally delivered on December 9, 1855. Both would make great content for devotions this week. Consider reading them aloud and discussing them. "The Exodus" is available in audio version as well.

7. Ask, "In Exodus 13-14, how did the Lord deliver the Israelites at the Red Sea? Are there any types in this story?"
   NOTE: We have listed the central types below as sample answers. Your detail-oriented student may find more!
   - ❑ *"When Pharaoh let the people go, God did not lead them by way of the land of the Philistines, although that was near. For God said, 'Lest the people change their minds when they see war and return to Egypt.' But God led the people around by the way of the wilderness toward the Red Sea" (Exodus 13:17-18).*
     - ❑ *This is a picture of the experience of many Christians. God often leads us through unexpected places or by longer routes in our lives in order to work deep spiritual things in our lives (in Exodus 24:1-4 as well).*
     - ❑ *God also may seem to deny us the easy way in order to keep us from a greater spiritual danger (returning to Egypt) than we then understand.*

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- ❑ *God led the Israelites by a pillar of smoke by day and one of fire by night. He provided what they needed when they needed it, but did not foretell their way further than the day or night's journey.*
- ❑ *As Pharaoh and his armies approached, the people were fearful and cried out against Moses, God's representative. God did not rebuke them. Instead, He led Moses to tell the people to stand and see the salvation of God. Moses told them that the Lord would fight for them. And, indeed He did! This is a type showing the reality that God's people are often weak and/or fearful. What God requires of us in such situations is to trust in Him alone.*
- ❑ *As Moses held up his staff, the waters of the Red Sea parted and held, and all of the Israelites and the people with them passed safely through the waters. This is a type of baptism.*
- ❑ *Those who did not belong to the Lord—the armies of Pharaoh—were drowned when they followed God's people into the Red Sea in order to do them harm. This is a type of God's sovereignty over all enemies of God's people.*

8. Though we have italicized all sample answers in our version of the chart (on the next two pages), students may not have answers as complete. Where necessary, then, help your student to expand the types that he has found in the story this week.
   - ❑ Help your student see how God was preparing the world for a Savior in His dealings with Israel and with Egypt.
   - ❑ God was giving His people "categories" for future events so that, later, people would feel that the work and words of the Savior had a familiar quality to them; they would see in Jesus the character of God as revealed in the events we've read about this week.
   - ❑ Later people (like us) would also see elements of themselves and their lost, sinful situations mirrored in the characters of Pharaoh and his servants and slaves in Egypt.

This Story...	Is a Picture of...
Egypt herself	☐ *Worldly accomplishment, wealth, arrogance* ☐ *She based at least part of her wealth on slave labor. In pursuit of wealth and power, she grew oppressive.* ☐ *Her people chose to worship gods of their own fashioning, and so Pharaoh "does not know the LORD" (Ex. 5:2). In this, the Egyptians were "without excuse" (Rom. 1:19).*
Israelites in bondage	☐ *Every sinner is trapped in sin and experiences demonic oppression.* ☐ *The sinner is powerless to free himself; the sinner is cruelly used by a fearful taskmaster (Satan) who makes unfair and inhumane demands of him or her.*
"Make bricks without straw!" (Exodus 5:6-23)	☐ *Pharaoh's response to Israel's early faith in Moses and in God's message of hope and deliverance was to deliver a swift "kick in the teeth," which he hoped will be a knock-out blow.* ☐ *Many times, when a believer is first saved or first steps out in obedience to a new request from God, he experiences opposition.* ☐ *He can learn how not to react from the story of the Israelites, who immediately blamed Moses!* ☐ *Leaders can identify with Moses' cry (Ex. 5:23) at moments like these!* ☐ *It is when we are at the end of OUR strength that God starts to work. "NOW you shall see what I will do to Pharaoh…" (Ex. 6:2)*
Israelites did not easily trust Moses after experiencing Pharaoh's wrath (Ex. 6:6-12).	☐ *It is easy for young believers to see their oppressor (the Enemy) or their sins as bigger than God. They become despondent and unbelieving.* ☐ *This response is also hard for leaders!*

Chart continues on the next page...

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This Story...	Is a Picture of...
Magicians matched Moses' first signs with equal demonstrations of power (Ex. 7-8) but could not keep pace as God showed more and more of His power.	☐ *Paul echoes this event in 2 Corinthians 11:14-15, "And no wonder, for Satan himself masquerades as an angel of light. It is not surprising, then, if his servants masquerade as servants of righteousness. Their end will be what their actions deserve."* ☐ *The believer should be warned of this reality!* ☐ *Such masquerades do not prove God false, and will eventually cease as the believer puts his trust in God, and God reveals Himself to the believer more and more.*
The struggle between Pharaoh and Moses	☐ *This story foreshadows the struggle of God's people with many seemingly powerful enemies (Goliath, Pilate, Satan) or apparently insurmountable odds (storms, pestilences, wars).* ☐ *The believer must remember the power of the God who has chosen him or her to overcome all enemies and obstacles!*
In Exodus 8:22 and following, God made a distinction between the Egyptians and the Israelites.	☐ *This event foreshadowed many instances of God's specific and protective care.* ☐ *It gives hope to the Christian in difficult times: God is able to save Christians alone when disaster strikes all around (Ps. 91:7). It harkens back to Lot in Genesis, too.*
In Exodus 11, the Israelites asked for gold, silver, and clothing from Egyptians, and God gave them favor.	☐ *The children of Israel left Egypt in their best clothes, adorned for a festival. "That is just how a child of God comes out of Egypt. He does not come out of his bondage with his old garments of self-righteousness on: oh, no! As long as he wears those he will always keep in Egypt; but he marches out with the blood and righteousness of Jesus Christ upon him, and adorned with the goodly graces of the Holy Spirit" (from Spurgeon's "The Exodus").* ☐ *"God's people never lose anything by going to the house of bondage. They win their choicest jewels from the Egyptians." Spurgeon makes this point fully in "The Exodus": all our sins and oppressions and trials turn to jewels as we leave Egypt.*
In Exodus 12, the Passover lamb was sacrificed and consumed.	*Jesus! (Many of these are taken from Spurgeon's sermon "Christ Our Passover"):* ☐ *A perfect, innocent lamb, who gives us His righteousness as a covering* ☐ *One who goes quietly to slaughter* ☐ *One who is young when crucified, in the prime of life* ☐ *One who is spotless and unblemished, pure and free from all sin that He might bear ours* ☐ *The lamb was to be slaughtered and its blood smeared on the houses' doorways so that the wrath of God might pass over. Its blood was precious!* ☐ *It was to be roasted, and no bone of it broken. When Jesus was crucified, He hung in the hot Judean sun, being tortured a long time, and none of His bones were broken.*

9. Go over the chart your student has made about trials and deliverances. Ask, "How did God use Moses in the wilderness journey to Sinai?"
   God continued to send deliverance through Moses, exalting him in the sight of Israel so that God's laws and statutes given by Moses would be respected by future generations. Specific examples:

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Trial	Deliverance
The water at Mara was bitter.	*Moses threw a branch in the water, and God turned the water sweet.*
The Israelites were hungry.	*Moses prayed for food, and God sent quail and manna.*
The Israelites were thirsty.	*Moses hit the rock with his staff, and it produced water.*
Israel was losing a battle with the Amalekites.	*God made it so that when Moses' arms were raised, Israel won. Aaron and Hur helped to hold up Moses' arms.*

10. Ask, "What do you think Moses' purpose for Israel was when he wrote the book of Exodus?"
    - ❑ *Student answers will vary, for we are conjecturing and there is no one right answer.*
    - ❑ Share this insight if your student does not: a central message of Exodus 1-18 is that Moses was God's chosen leader. Though he was the meekest of men (Numbers 12:3), God had him write seemingly self-promoting things for the sake of His laws and preparation. Later generations who had not known Moses would need assurance that He was God's choice, and that the Law was not of his devising, but originated with the Lord God Himself.
11. Ask your student to define "mediator," and point out that God chose Moses to mediate between Himself and His people.
    - ❑ *A mediator is someone who comes between two people/groups to help them communicate with each other.*
    - ❑ *Note with your student that Moses is a type of Christ, the ultimate mediator!*
    - ❑ *Moses is not the only mediator to be found in the Bible. We will be noting other biblical mediators as we go through our survey.*

Optional: An advanced topic for discussion is a "theology of suffering."

When the Israelites suffer, God is at work. We are not, as Christians, promised that we will not suffer—quite the opposite is true. We are promised that we will enjoy blessings with persecutions when we obey God on earth. But we further understand that God is with believers in their suffering and that earthly suffering is never the end of the story. God is able to restore and renew us—whether here or in eternity no matter how much we suffer. The purpose for suffering is always the same: to glorify God. In unbelievers' lives, this usually means that suffering is a just penalty for sin. In believers' lives, God is most glorified when we continue to trust Him through our difficult situations and call upon Him in prayer. We do not always understand the entire purpose for our sufferings in this life, but we can know this: God's mercy, care, and tenderness are on full display when a trusting Christian suffers.[1]

Glance Into Next Week...

Week 4: Creation Through Noah	
Rhetoric	There are no special concerns for this week.
Teacher	❑ All students can compare various episodes in biblical history with their storybook assignments. Be ready to discuss and emphasize your beliefs concerning creation and the flood. ❑ Students doing time line work will be adding the date of Creation. Don't forget that resources vary as to the date and the date you choose to use may cause other dates to conflict in your time line.

1 For more on this, note these passages: Job 42, Psalm 9:17-18, Psalm 51:17, 2 Corinthians 12:1-10, Mark 10: 28-31. Also, see *Trusting God: Even When Life Hurts,* by Jerry Bridges.

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Geography

Threads

Trace a possible path the Israelites took as they traveled out of Egypt to Mt. Sinai.

Reading & Materials

- ❑ Reading
  - ❑ You will need access to a child's atlas for this week's geography assignments. We recommend *The Kingfisher Atlas of World History*. This is not listed in *Tapestry*, and any atlas will do.
  - ❑ See the Year 1 Geography Supporting Links via *Tapestry* Online for helps for teaching and/or reviewing the geographic terms this week.
- ❑ Colored pencils or markers of the appropriate type for your map surface.

Teacher's Check List

- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ Please see the *Loom* for suggested approaches to geography, and then purchase necessary materials to get started.

Glance Into Next Week...

There are no special concerns this week.

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Literature

Threads

- ❑ Beginning
  - ❑ Discuss the realistic and romantic modes, as well as the Theocratic Age of literature.
  - ❑ Learn about prose, poetry, and the sub-genres of poetry.
  - ❑ Discuss the content of the Leiden Hymns, and contrast the Egyptian god Amun with the God of Scripture.
  - ❑ Discuss the Egyptian view of mankind and salvation, as well as morality and values, and compare these to a biblical view.
- ❑ Continuing: In addition to the above, discuss the content and form of the Harper's Songs.

Reading & Materials

- ❑ 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 at the end of this week's literature)
- ❑ 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)

Teacher's Check List

- ❑ As needed, print the Literature worksheet for your student.
- ❑ We recommend that all teachers read the Literary Introduction in the Student Manual and look over this week's assignments in *Poetics*, for your own literary background reading.
- ❑ If you have time to read a few poems from this week's selections, we recommend any of the *Leiden Hymns* listed in the summary below. However, this is not at all necessary, especially since they are summarized here for you! Please note that this summary section may also help you to aid your student if he is struggling to find the topics of the *Leiden Hymns*. (See Student Manual, exercise 2.)
- ❑ Your student has been instructed to read the chart in the Literature Supplement at the end of this week-plan. Please make sure that he has access to this supplement; you may also want to print it to use in class.

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3 Egyptian Polytheism and the Judgment of God

Discussion Outline

Summary of the Content of the *Leiden Hymns*

- ❑ Hymn IX (p. 150)—The "Nine Great Gods" as the dawn which brightens and gives life to all creation.
- ❑ Hymn X (p. 152)—The perfections and glory of Thebes.
- ❑ Hymn XX (p. 153)—Horus of Twin Horizons, who traces the path of the sun across the sky.
- ❑ Hymn XXX (p. 155)—Amun-Rê's defeat of evil (which in this case exists in the form of the god Apophis).
- ❑ Hymn XL (p. 156)—The god as a skilled craftsman, especially with reference to his self-fashioning.
- ❑ Hymn LXX (p. 157)—Amun and his mercy towards those who cry out to him for help.
- ❑ Hymn LXXX (p. 159)—The god in various incarnations (as the "Eight Great Gods").
- ❑ Hymn XC (p. 160)—The god in more incarnations (as the "Nine Great Gods"), beginning with light, and his creations.
- ❑ Hymn C (p. 162)—Amun and his self-creation.
- ❑ Hymn CC (p. 163)—The awe, mystery, and glory of the god, who has many incarnations but is yet alone in his immense power and holiness.
- ❑ Hymn CCC (p. 166)—The "trinity" of Amun, Rê, and Ptah.
- ❑ Hymn D (p. 167)—The god's power in war and preeminence over any foe.
- ❑ Hymn DC (p. 168)—A pantheistic hymn of the god as all parts of creation or as the source of all parts of it.

Recitation or Reading Aloud

We encourage you to let your student pick his own *Leiden* hymn for recitation or reading aloud, or assign him the following selection: Hymn XC (p. 160). We suggest this recitation as an accompaniment to topic 3, in which we discuss the differences between Amun and God as revealed in the Bible.

Defining Terms

This week your student has been asked to make cards for some literary vocabulary terms, which have been given to him with definitions. Please check his cards.

Class-Opening Question: From this week's Literary Introduction, which human did God use to write the book of Genesis, and where did that human get his writing skills?
Moses wrote the book of Genesis under God's direction, and his ability to read and write at all was most likely owing to an education in Egyptian literature, since he was raised in the pharaoh's palace.

Class Topics

1. Discuss the realistic and romantic modes, as well as the Theocratic Age of literature, to which Egyptian literature belongs. (Student Question #1)
   - ❑ Last week we mentioned three basic genres of literature: poetry, story, and drama. This week we will learn about two of the basic modes of literature: realistic and romantic. But first, from your *Poetics* reading, what is a mode? *A mode is the overall mood, manner, or emphasis expressed in a work of literature.*
   - ❑ From your *Poetics* reading, how is a mode different from a genre?
     - ❑ *Whereas a genre is a* type *or* kind *of literature, a mode is a* manner *or* way *of literature.*
     - ❑ A genre is a bundle of characteristics of content and form, whereas a mode is more a tone or mood, or an emphasis on a certain way of looking at things, that pervades an entire story.
     - ❑ Mode is a broader category than genre in the sense that a mood, manner, or emphasis might appear in poetry, drama, and stories, whereas a genre usually applies to a particular kind of poem, drama, or story.

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- ❑ Two of the most common and foundational modes in all of human literature are the "realistic" and "romantic" modes. From your *Poetics* reading this week, define and describe these two.[1]
  - ❑ *Realistic Mode*
    - ❑ *The realistic mode might be described as horizontal, dealing with people on earth and their relationships.*
    - ❑ *The realistic mode tends to describe the natural earthly realm as it usually seems to our earthly senses, in concrete, vivid, specific detail.*
    - ❑ *Since the realistic concentrates on the horizontal and the earthly, it does not tend to focus on the reality, power, influence, and/or significance of the supernatural realm as it touches life (including human life) on earth.*
    - ❑ *It also tends to portray people from the middle or lower classes and shows them as they ordinarily are, with typical strengths and weaknesses.*
    - ❑ *It emphasizes history, community (especially social issues), and human thoughts, feelings, and motivations.*
  - ❑ *Romantic Mode*
    - ❑ *The romantic mode could be called vertical in that it emphasizes man's interactions with the supernatural.*
    - ❑ *Tends to use a lavish, emotionally intense, and lyrical descriptive style, often rich with imagery.*
    - ❑ *It tends to focus on supernatural beings and events and on their effects on earthly people and events.*
    - ❑ *Tends to portray people from the upper classes and shows them with extraordinary strengths and/or weaknesses.*
    - ❑ *Tends to emphasize heroism, redemption, clear presentations of good and evil, and romantic love.*
- ❑ Literature throughout human history has demonstrated these two modes, but in different ways during different ages. Right now, we are beginning to study an age of literature that has been described as the "Theocratic Age."[2] From *Poetics,* what do we mean by this term? Also, when (roughly), was the Theocratic Age?
  - ❑ *By the term "Theocratic Age," we mean 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.*
  - ❑ *Roughly, the Theocratic Age lasted from Creation to the mid-1300's A.D.*
  - ❑ The Greek word *theo* means "god." Virtually all written works of the Ancient World, whether Egyptian, Mesopotamian, American, Indian, Chinese, Greek, Roman, Hebrew, or Christian, reflect a strong belief in a supernatural realm peopled with supernatural beings (God, angels, and demons; gods and goddesses; etc.)
  - ❑ This belief was sometimes implied in their literature, but much more often it was explicit. Gods were frequently addressed, referenced, or included as characters in literature of the Theocratic Age.
- ❑ 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.
  Answers may vary, especially since your student has just learned about the romantic mode. After hearing his thoughts, you may wish to share with him that literature of the Theocratic Age is quite romantic in that most of it emphasizes the way people's lives on earth are affected by the gods of the supernatural realm. The literature we have read this week especially shows this, and also focuses on the soul's redemption after death. In Week 2, we saw pharaohs depicted in "heroic" terms, as well as a clear contrast between good and evil (in terms of justice).
- ❑ Do you think that most of our popular media (books, movies, etc.) today seems to reject the theocratic and romantic elements which we find in ancient literature? Or do you still see echoes of those things?
  Answers may vary. After hearing your student's thoughts, you may wish to share the following points:
  - ❑ Gods, mighty kings, heroic deeds, the idea of strong good and terrible evil, and redemption, seem to echo throughout human history, including our own times. For instance, we still have superhero literature and movies.
  - ❑ Also, many popular books and movies echo or even retell ancient stories (e.g., books like *Mara, Daughter of the Nile* or *The Eagle of the Ninth*, movies like *Gladiator*, *The Eagle*, *Ben Hur*, or *The Last Legion*, and video games like *Age of Empires*).[3]

1 We are indebted for some of the following observations to Leland Ryken in *Words of Delight* (Grand Rapids, MI: Baker Book House, 1992) 36-37.

2 We borrow this term from Harold Bloom's divisions of the history of literature in his book, *The Western Canon: The Books and School of the Ages* (New York: Riverhead Books, 1994).

3 Please note, we are not necessarily recommending these titles for your student: they are simply examples that he may recognize.

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- ❑ On the other hand many people today reject belief in God, and many movies focus solely on our horizontal life on earth, without reference to the vertical, supernatural realm.

2. Learn about poetry and prose, as well as about sub-genres of poetry, and review the content of the *Leiden Hymns*. (Student Question #2)
   - ❑ As you learned last week, imaginative literature can be divided into poetry, story, or drama (or a mixture of these). It can also be divided another way: into poetry, prose, or a mixture. From *Poetics,* what are three basic differences between poetry and prose?[1]
     - ❑ *Poetry differs from prose in that poetic language is more heightened and compressed.*
     - ❑ *Poetry also differs from prose in its main medium of expression. Poetry relies to a much greater extent on images, as well as (for metrical poetry) on metrical sound patterns.*
     - ❑ *Finally, poetry differs from prose in that its basic unit is the line, whereas the basic unit of prose is the sentence or paragraph.*
   - ❑ Do you remember the love poem "I think I'll go home and lie very still" from Week 1? How might we say that the language of this poem was more "heightened and compressed" than ordinary speech?
     That poem conveys a great deal in a few words—it tells you that the speaker is pretending to be sick, that he is fooling all his neighbors and the doctors, and that he expects his beloved to enjoy the secret joke with him.
   - ❑ You may also remember "Love of you is mixed deep in my vitals" from Week 1. How much did that poem rely on imagery as its main medium of expression?
     It relied on imagery a great deal—in fact, the whole poem was made up of eight different images.
   - ❑ Poetry has its own sub-genres: narrative and lyric (non-narrative) poetry, metrical verse and free (non-metrical) verse. From *Poetics*, what do each of these terms mean, and how are they similar to or different from each other?
     Below are the definitions of these terms. For their similar and different characteristics, we recommend that you review with your student the chart entitled "Basic Sub-Genres of Poetry" in Appendix E of Poetics.
     - ❑ Narrative Poem: A poem that is also a story, having at least one character, setting, and plot.
     - ❑ Lyric Poem: A short, non-narrative poem expressing the thoughts and feelings of a speaker.
     - ❑ Metrical Verse (Metrical Poetry): Verse in which there is an overall measurable pattern of sounds.
     - ❑ Free Verse (Non-Metrical Poetry): Verse in which there is no overall measurable pattern of sounds.
   - ❑ Last week you read a narrative poem, *The Tale of the Shipwrecked Sailor.* Most of the poems you read this week, however, were lyric poems. The term "lyric" comes from the fact that, true to the oral tradition, this kind of poem was once written to be sung to the accompaniment of a musical instrument called a lyre.[2] From *Poetics*, what are the characteristics of content and form for a lyric poem?[3]

     Content
     - ❑ *A lyric poem is personal and subjective, giving words to thoughts and feelings which may be meditative, responsive to something outside the person, or simply expressive (i.e., expressing a particular mood or emotion).*
     - ❑ *A lyric poem often seeks to capture "a thought at its moment of greatest insight and conviction," or "a feeling at the moment of greatest intensity" (Ryken, 229).*

     Form
     - ❑ *A lyric poem is typically short.*
     - ❑ *Lyric poetry often uses exclamation, hyperbole, emotive words, and vivid description to get emotion across to the reader.*
     - ❑ *A lyric poem often contains abrupt shifts and lacks smooth transitions.*
   - ❑ Several of this week's lyric poems are called hymns (e.g., the *Leiden Hymns*). From *Poetics*, what is a hymn?
     A hymn is a brief lyric poem which is 1) written to be sung, and/or 2) is written in praise of someone, usually a deity.

1 Plays and stories can be written either in poetry or in prose, though obviously poetry is always written as poetry. The one exception to this rule is the form of verse called "prose poetry," in which poetry is written using sentences and paragraphs, just as if it were prose. Even in prose poetry, however, the language is far more compressed and relies more heavily on imagery than prose ordinarily does.

2 Foster is right to say that the Greek tradition has greatly influenced our understanding of ancient literature: we call such poems "lyric" after the Greeks, who invented the lyre, even though Egyptian poems of this type are probably older and would have been recited (if at all) to the accompaniment of a different instrument.

3 Our explanation of the lyric poem is based largely on Leland Ryken's excellent description of the same, from his book *Words of Delight* (Grand Rapids, MI: Baker House Books, 1992) 228-230.

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- ❑ Finding the content of a lyric poem can be quite different from finding the content of a narrative poem, which we might approach through characters, settings, and plot (many lyric poems have none of these things, or else only fragments of them). From *Poetics*, what are some tricks we use to find the content of lyric poems?
  - ❑ *Typically, it helps if we begin by identifying the poem's topic (the general subject that it is addressing).*
  - ❑ *An excellent way to discover themes is to ask, "What persons, places, things, or ideas are being compared in this poem?" Then, ask what the similarities and contrasts revealed by that comparison tell us about the poet's view of reality, morality, and values.*
  - ❑ *If there is no contrast, then we can simply ask what the elements in the poem (images used, statements made, questions asked, tone, mode, etc.) seem to communicate, especially about the poet's view of reality, morality, and values.*
  - ❑ *Sometimes one of the best clues to a lyric (or any non-narrative) poem's content is to consider its genre and/or mode. A funeral elegy, for instance, will praise and mourn a person who has died. A satirical poem will be mocking. So, if a poem belongs to a particular genre or mode, let that guide you as to what its topic and themes might be.*
- ❑ Are there any contrasts in the *Leiden Hymns* to give us a clue to their content? Does the fact that these lyric poems belong to the genre of hymn help us at all? What do you think is the subject of these poems, and what general beliefs about reality, morality, or values do you think they communicate?
  Answers may vary, and students may use the chart from the Literature Supplement to help them with the last question, which reveals the content of each poem. There aren't many contrasts in the Leiden Hymns to give us a clue to their content, but fortunately the fact that they are hymns points us to the idea that they are praising and describing somebody, most likely a god. In fact, the subject of these poems is the Egyptian god Amun, and each of them makes statements in praise of him, describing his traits and illustrating how at least one Egyptian poet saw Amun as the greatest god in reality.

3. Contrast the Egyptian view of Amun with the account of God given in Scripture. (Student Question #3)
   - ❑ The worship of many different gods lends itself to an incoherent belief system. Why might this be?
     Answers may vary. The kind of answer we are looking for is one that points to the inconsistencies of many gods: their overlapping natures, authorities, etc. For instance, is Amun a different god than Amun-Re? Which of three different accounts of creation is accurate? How many gods are *there? What if one claims authority over fish, and another over water, and you pray to the wrong one for the wrong thing?*
   - ❑ 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?
     This way, all the gods are really just visible parts of Amun and seem to be less in conflict.
   - ❑ In some ways, the description of Amun (or Amon) became similar to the Bible's presentation of God. This has given rise to a theory that Amun-worship may have influenced Moses' writings. Depending on when Moses lived (which is unclear), what if he simply adopted Amun for his account of God? Based on the chart you read in the Literature Supplement this week, are there real differences between the God of the Bible and Amun of the Egyptians?
     In summary, the god Amun who is praised in the Leiden Hymns is, like God, a skillful and life-giving creator, transcendently holy and mysterious, who loves mankind, his creation. But there are important differences between Amun and God: Amun is self-created and takes the forms of light, many different gods, and even the world, whereas God is not self-created (He is simply eternal), and does not take on other forms.[1]

4. Discuss the Egyptian view of mankind and salvation, as well as morality and values, and compare these to a biblical view. (Student Questions #4-5)
   - ❑ From *Poetics*, how do we define a worldview? What do we typically look for to discern the worldview in a work of literature?
     - ❑ *A worldview is a person's view of the world, consisting of the set of beliefs on which he bases his life.*
     - ❑ *We look for the author's beliefs about reality, morality, and values, as he expresses them in his literary work.*
   - ❑ In *Poetics* this week and in your literature readings, you have seen that the Egyptians believed in the reality of many gods (or at least many forms of the god Amun), some of whom are regularly resurrected, and who must

1 The exception is the incarnation of Christ, but Christ is fully God as well as fully man, not merely a part or shadow of God.

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be served by mankind in order to bless mankind. Egyptians also believed in the reality of *ma'at* (harmony and justice) and that men in reality have hearts set against *ma'at*. What sorts of beliefs about morality (right and wrong) and values (valuable or not valuable) flowed from these beliefs about the gods, *ma'at*, and man? Note: This week your student read a chart in *Poetics* which shows Egyptian beliefs about reality, morality, and values. If he struggles with this question, you may wish to point him to that chart (which exactly matches our answers below).

- ❑ Morality
  - ❑ Ma'at *provides a standard of justice, goodness, truth, and harmony, in opposition to chaos. Thus, these things are right, while injustice, wickedness, falsehood, and unbalance are wrong.*
  - ❑ *Part of upright living means honoring the gods (including Pharaoh) with devotion, prayer, and sacrifices of animals.*
- ❑ Values
  - ❑ *The gods (including Pharaoh) are valuable, because they provide everything and have at least some love for mankind. Serving the gods is also valuable, because that is how men persuade the gods to bless them.*
  - ❑ *It is valuable to try to live one's life in harmony with* ma'at*, so that a person will be judged righteous when he is weighed against the Feather of Truth. A proper funeral is also valuable towards that end.*
  - ❑ *Resurrection is valuable, and all Egyptians hope and long that their souls will be resurrected after death like those of the god Osiris.*

❑ A prayer is (or at least can be) a kind of lyric poem as well. Its distinctive characteristic is that usually it includes a request. This week you read the "Prayers of Pahery," which tell us a great deal about the Egyptian view of how human souls can be saved. What are some of the themes in these prayers that match the Egyptian view of morality and values? Try to give specific phrases from the poem!

Answers may vary. After hearing your student's thoughts, discuss the following examples:

- ❑ It is right and valuable to live according to *ma'at*, or "the god who dwells in humankind" ("Pahery's Autobiography: His Claim of Rectitude," stanza 4): "[My] good character elevated me— / … I did not speak falsely to another person / … I was one who attained benevolence" (stanzas 3, 4, and 5).
- ❑ The king makes an offering to the gods so that the gods will "give a thousand of bread, beer, meat, and fowl, / … And a thousand of everything good and pure" ("Prayer to the Gods for Offerings," stanza 2).
- ❑ A good funeral ("Prayer for Life in the Afterworld," stanza 1) and bodily resurrection is critical to eternal happiness: "May your life return once more— / your spirit never deserting your body again. / … May you have joy of all your members / and count your body whole and well" (stanzas 2 and 3).
- ❑ Doing good deeds (such as praising the gods or providing food and water for a man's tomb) is essential to earning the gods favor: "Goodness is yours when you perform it / for [you] discover [that it earns] you favor" ("Appeal to the Living," stanza 4).

❑ What is the one major problem with the Egyptian worldview, from a biblical perspective, where the question of human salvation is concerned?

The Egyptians got a lot of things right, not least of which was the realization that there is something wrong with man and that he does not measure up to the standard of what is right and good. But they believed that man can earn his way to salvation, which is a false hope. As we will see throughout our weeks of studying the Israelites' journey through the wilderness, it is only by the covenant mercy of God (which will be shown most clearly in Christ's sacrificial death, later in time) that we are redeemed from our sins—not by anything that we do! Left to ourselves, we would be merely a complaining, constantly sinning, selfish rabble, like the Israelites.

5. Discuss the Harper's Songs from this week's reading. (Student Questions #6-8)

❑ The Harper's Songs belong to a genre called "carpe diem" poetry, from the Latin phrase which means "seize the day!" From *Poetics*, what is a carpe diem poem?

- ❑ *It is a lyric poem about the shortness of life, the certainty of death, and the desire to seize pleasures while living.*
- ❑ Poems of this sort are not unique to the ancient Egyptians—they can be found throughout the history of literature. Parts of Ecclesiastes also express something of this attitude, and 1 Corinthians 15:32 describes it as: "Let us eat and drink, for tomorrow we die."

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- 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?
  - *If death really were an utter end of our "selves," then we should take every opportunity to enjoy what we have while we have it.*
  - *But such an attitude contradicts both the Egyptian and biblical belief in life after death. If there is life after death, and especially if there is judgment after death, then we have more to do here on earth than please ourselves. Moreover, even in the face of death, pleasure eventually proves to be vanity (Ecclesiastes 2:1).*
  - For the ancient Egyptian, belief in the afterlife meant that here we should live a "good life" in order to satisfy the gods' judgment after death. For Christians, who recognize that we cannot satisfy God's standard of righteousness, belief in Christ's propitiation for our sin is the hope on which our souls set sail after death.
- 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?
  Answers may vary. After hearing your student's thoughts, you may wish to supplement them from our comments below. Please note that we are using the tricks of seeking clues to a poem's content in terms of its genre, and of looking for contrasts, as well as simply picking up on its more straightforward statements, to get at content.
  - The fact that the genre is carpe diem poetry immediately tells us a great deal about the content of these poems. We know they will be about the brevity of life, certainty of death, and desire to live life to the fullest.
  - There are contrasts at work which also help to reveal the themes. Each poem is in two sections, and in each case, section i deals with the plight of man (the fact that death is inevitable), whereas section ii presents a response and contrast, encouraging the reader to enjoy life as much as possible while it lasts.
  - In the first poem for King Intef, there are commands to forget death and be merry (stanzas 4, 6, and 7). Similarly, "The Harper's Song for Inherkhawy" also commands the reader to "Seize the day! Hold holiday!" (stanza 5) and says "Let your heart be drunk on the gift of Day" (stanza 8).
  - "The Harper's Song for Inherkhawy" communicates one belief about reality and values that does not appear in the song from the tomb of King Intef. The speaker commands the reader to "set your home well in the sacred land / that your good name last because of it" (stanza 3) and to be an ". . .upright man, man just and true / patient and kind, content with your lot / rejoicing, not speaking evil" (stanza 8).
- We noted in topic 2 that there is an overall pattern of 6-6-5-4-5-6-4 in the Harper's Song from the tomb of King Intef. How might this pattern of the stanza-lengths reinforce the poem's message?
  This is certainly an advanced question and answers may vary. After hearing your student's thoughts, you may wish to make the following points.
  - The longer a line or a stanza is, the less concentrated it will be—and with shortness comes intensity. Longer lines or stanzas are good for exposition and description, but short lines work best for the climax and the pithy ending. One can see the same technique at work in most songs: the verse is longer and sets up a context or question. The shorter, more passionate chorus makes a statement or answers the question.
  - This poem begins with a relatively long and descriptive six-line stanza, continues with another, and then begins to contract down towards the four-line transition stanza at the beginning of section ii. Thus, as we progress through the melancholy statements and sad questioning of section i, we are also compressing down towards an intensity of desperation—the desperation that thoughts of death bring.
  - Then, in the center of the poem, we suddenly find ourselves in a short four-line stanza which provides an answer for what came before: Rejoice! "Let your heart be strong." Forget the sorrowful fact of coming death: "Follow your heart's desire while you live!" We have now reached the emotional center of the poem, the poet's answer to fears of future nothingness, which is in contrast to the first part of the poem.
  - From here, the poet will expand on his theme of pleasure in longer, more descriptive five and six-line stanzas, but he will contract again, at the end, to the more intense four-line stanza and the crescendo of "So spend your days joyfully." Why? Because, after all, "none who go can come back again."
- From the Tomb of King Intef speaks only of and to the reader, but this poem mentions one other person in lines 17, 22, and 23. Who is that other person, and why is that person significant?
  The other person is the "own true love," the "lady alive in your heart forever" (stanza 5, line 3, and stanza 6, line 3). This idea of enjoying life with the one you love is found also in Ecclesiastes: "Enjoy life with the wife whom you love" (Ecclesiastes 9:9, ESV). The lady's inclusion is significant because it shows that, according to this poet, the good and enjoyable life must include the love of one wife, not merely the owning of possessions and the wearing of fine linen.

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Glance Into Next Week...

Week 4: Creation Through Noah	
Rhetoric	❑ If you intend to assign your student a personal response to literature paper this year, we recommend that he complete this assignment during Weeks 4-5 (or just during Week 4, if he finds it an easy task). See the beginning of the Week 4 Literature discussion outline for paper topic suggestions and Appendix C of "Teaching Rhetoric Literature" (on the *Loom*) for more about how this paper might fit into your Literature course requirements and grading for the year. If you need to know more about how to compose a personal response to literature paper, see *Writing Aids* or another literary handbook. ❑ Ancient literature is occasionally crude or sexually explicit, and most anthologies of ancient literature contain at least some content that is not appropriate for the Christian student. Although your student will not be assigned any of these selections in *From Distant Days*, they do exist in this book about Mesopotamian literature. If you are concerned about these un-assigned selections, please look over p. 331-354 so that you can handle this material in an appropriate way.
Teacher	There are no special concerns this week.

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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.

***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, transcendently holy, and mysterious.	CC	God is indeed transcendently holy, and He is wrapped in infinite mystery.	Exodus 15:11; 1 Chronicles 16:29; Proverbs 25:2

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Fine Arts Elective

Threads

Begin a study of the eleven elements and principles of design by making note cards this week for the first two elements: "Line" and "Shape."

Reading & Materials

- ❑ Reading: None this week, but we encourage you to explore the Arts & Activities Supporting Links page on *Tapestry* Online. This page will provide many ideas that you can use throughout the year.
- ❑ "Regular supplies" for the year such as scissors, paper, glue, markers, crayons, and colored pencils.

Teacher's Check List

- ❑ Read the artistic introduction below.
- ❑ Collect, and if necessary print, supplies needed for assignments according to the list above.
- ❑ If you do not like the craft activity options that we have chosen, always feel free to select others from the Student Activity Pages or Arts & Activities Supporting Links page on *Tapestry* Online, or to not do any craft this time.

Artistic Introduction

Students of all ages can learn about the elements and principles of design; however, we especially recommend this for high school students who are earning a Fine Arts credit. 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. Again, these cards will be used with all ages and will help you and your students to observe art more closely. 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."
  - ❑ Though most students will be familiar with what a line is, it will be helpful to point out the vast variety of lines possible. Brainstorm a list of possible kinds of lines. (Have your students 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. When discussing this definition, ask the student to tell you the difference between a shape (like a square) and a form (like a box or a cube).
  - ❑ Also point out the difference between geometric and organic shapes. 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. Spend some time having your student point out and describe the varieties of lines and shapes. Though it may seem simplistic, this can benefit even rhetoric students. Here are some questions that may keep the older students looking: What kinds of shapes seem to be repeated? What patterns seem common? Are all of the objects outlined? What colors are the outlines? Describe the scale (size) of the shapes in relation to each other.

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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)**
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Glance Into Next Week...

There are no special concerns for this week.

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Government Elective

There is no Government discussion outline for this week

Glance Into Next Week...

There are no special concerns for this week.

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Philosophy Elective

Threads

In *The Pageant of Philosophy*, we follow a youth named Simplicio who wants to find wisdom but isn't ready to start with the fear of the Lord. This week, Simplicio will learn that ancient Egypt does not have the wisdom he is looking for.

Reading & Materials

Egyptian Thought (Pageant of Philosophy 1)

Discussion Oultine

As always, ask whether your student has read the script on his own. Take a look at what, if anything, he has noted from his reading. Then read through the script again with your student and discuss it, using the following outline.

I am the Great God who created himself.

1. There are some questions everybody has to ask. One is, "Where did things come from?" No matter how you answer that question, it leads to another ("And where did *that* come from?") and another, and another, until you get to the First Thing, whatever that first thing may be. And then you still have the question, "And where did the First Thing come from?"
2. Ask your student how the Egyptians would answer that question.
   The Egyptians believed the First Thing was Ra, and said that Ra created himself.
3. Is that the only possible answer to where the First Thing came from?
   No, the First Thing might have always existed.

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

4. How did the Egyptians think the material world relates to the spiritual world?
   They believed the universe was made from the dead body of Osiris.
5. What other ways could the material and spiritual worlds relate?
   - ❑ *The material world is God (pantheism).*
   - ❑ *The material world is a part of a greater God (pantheism).*
   - ❑ *The material world is animated by various spirits (animism).*
   - ❑ *The material world was created by God (theism).*
   - ❑ *We don't know and can't find out (agnosticism).*
   - ❑ *There is no God (atheism).*

Those who do away utterly sins and offences …

6. The Egyptians believed in life after death and said that the way one lived (and was buried) would affect one's future existence. How did this belief shape Egyptian society?
   The immense amount of time/resources devoted to mummies, pyramids, etc.
7. Which question matters more to the average human being, "Where did everything come from?" or "Where am I going?"
   Answers will vary. Most people care more about where they are going than how things got here.
8. Did the Egyptians say you had to be sinless to live on after death?
   No, they believed in minor gods who did away with the sins of mortals.
9. Can you think of any Old Testament passages that clearly teach that the soul is immortal?
   No. The Pharisees, who believed in the resurrection, debated this issue with the Sadducees, who did not. See Acts 23:8.

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10. Read Psalm 90, which is attributed to Moses. Is there anything in this psalm that teaches that there is a life after death?
    No
11. Is there anything in the first five books of the Old Testament that would suggest that Moses taught any Egyptian beliefs about the afterlife?
    No. Moses was most responsible for the first five books of the Old Testament, but there is nothing in them that clearly teaches that the soul lives on after death.
12. Does a belief in God necessarily mean there will be an afterlife?
    No, there is no particular reason God should raise the dead, and there is no particular reason the soul should be immortal.
13. Why do Christians believe in an afterlife?
    Jesus promised that His followers would be raised from the dead.

Glance Into Next Week...

There are no special concerns for this week.

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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.**[1]

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.**

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

1 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. Some paraphrased sections (all paraphrased material appears in plain text) have been edited for modesty.

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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.**

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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."**

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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, Tesher-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.)

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