

HISTORY: BACKGROUND INFORMATION

World Book on Egyptian life and culture¹

Ancient Egypt was the birthplace of one of the world's first civilizations. This advanced culture arose about 5,000 years ago in the Nile River Valley in northeastern Africa. It thrived for over 2,000 years and so became one of the longest lasting civilizations in history.

The mighty **Nile River** was the lifeblood of ancient Egypt. Every year, it overflowed and deposited a strip of rich, black soil along each bank. The fertile soil enabled farmers to raise a huge supply of food. The ancient Egyptians called their country *Kemet*, meaning **Black Land**, after the dark soil. The Nile also provided water for **irrigation** and was Egypt's main **transportation route**. For all these reasons, the ancient Greek historian Herodotus called Egypt "the gift of the Nile."

The ancient Egyptians made outstanding contributions to the development of civilization. They created the world's first **national government**, basic forms of **arithmetic**, and a **365-day calendar**. They invented a form of picture writing called **hieroglyphics**. They also invented **papyrus**, a paper-like writing material made from the stems of papyrus plants. [See more on papyrus in the sidebar, right.]

They built [using slave labor] great cities in which many skilled architects, doctors, engineers, painters, and sculptors worked.

The best-known achievements of the ancient Egyptians, however, are the **pyramids** they built as tombs for their rulers [we will study these in depth next week]. The most famous pyramids stand at Giza. These gigantic stone structures—marvels of architectural and engineering skills—have been preserved by the dry climate for about 4,500 years. They serve as spectacular reminders of the glory of ancient Egypt.

The Egyptian world

The people. Most people of ancient Egypt lived in the Nile River Valley. Scholars believe the valley had from about 1 million to 4 million people at various times during ancient Egypt's history. The rest of the population lived in the **delta** and on **oases** west of the river.

The ancient Egyptians had dark skin and dark hair. They spoke a language that was related both to the Semitic languages of southwestern Asia and to certain languages of northern Africa. The Egyptian language was written in hieroglyphics, a system of picture symbols that stood for ideas and sounds. The Egyptians began to use this system about 3000 B.C. It consisted of over 700 picture symbols. The Egyptians used hieroglyphics to inscribe monuments and temples and to record official texts. For everyday use, they developed simpler hieroglyphic forms called *hieratic* and *demotic*.

Ancient Egypt had three main social classes—upper, middle, and lower. The **upper class** consisted of the royal family, rich landowners, government officials, high-ranking priests and army officers, and doctors. The **middle class** was made up chiefly of merchants, manufacturers, and craft workers. The **lower class**, the largest class by far, consisted of unskilled laborers. Most of them worked on farms. Prisoners captured in foreign wars became slaves and formed a separate class.

Ancient Egypt's class system was not rigid. People in the lower or middle class could move to a higher position. They improved their status mainly through marriage or success in their jobs. Even slaves had rights. They could own personal items, get married, and inherit land. They could also be given their freedom.

Papyrus,¹ pronounced puh PY ruhs, is a water plant whose fibers were used by the people of ancient Egypt to make a writing material. It served also as a material for mats, sandals, and sailcloth for light skiffs. The brownish flowers were made into garlands for the shrines of the Egyptian gods. Many people think the mother of Moses hid her son in an ark made of papyrus.

The papyrus plant still grows in the Nile Valley of Egypt. It is also found in Ethiopia, Syria, southern Italy, and Sicily. The plant's reed-like stems grow 3 to 10 feet high. As many as 100 flower stalks spring from the top of each stem. These stalks may be more than 12 inches long. Coarse bracts (leaf-like structures) surround the cluster of stalks. The flowers grow in clusters at the ends of the stalks.

The Egyptians made a writing material, also called papyrus, by laying strips of the plant's stem in layers, and then placing them under pressure. The crushed strips matted into a loose-textured, porous, white paper. Time has turned surviving papyrus manuscripts brown and brittle. The paper was sold as long, rectangular sheets of different sizes. The sheets were at first rolled and tied with a string. Later they were bound together into books. Until the 100's B.C., Egypt guarded its monopoly on the preparation of the paper. Then papyrus was gradually replaced by the more durable parchment.

¹ From a *World Book* article entitled *Papyrus*. Contributor: David A. Francko, Ph.D., Professor and Chairman, Department of Botany, Miami University.

¹ From a *World Book* article entitled *Ancient Egypt*. Contributor: Leonard H. Lesko, Ph.D., Professor of Egyptology and Chairman, Department of Egyptology, Brown University.

Life of the people

Family life. The father headed the family in ancient Egypt. Upon his death, his oldest son became the head. Women had almost as many rights as men. They could own and inherit property, buy and sell goods, and make a will. A wife could obtain a divorce. Few other ancient civilizations gave women all these rights.

Kings commonly had several wives at the same time. In many cases, a king's chief wife was a member of the royal family, such as his sister or half sister.

Children played with dolls, tops, and stuffed leather balls. They had board games with moves determined by the throw of dice. They also had several kinds of pets, including cats, dogs, monkeys, baboons, and birds.

Education. Only a small percentage of boys and girls went to school in ancient Egypt, and most of them came from upper-class families. These students attended schools for **scribes**. Scribes made written records for government offices, temples, and other institutions. They also read and wrote letters for the large numbers of Egyptians who could not read and write.

The king's palace, government departments, and temples operated the scribal schools. All the schools prepared the students to become scribes or to follow other careers. The main subjects were reading, literature, geography, mathematics, and writing. The students learned writing by copying literature, letters, and business accounts. They used **papyrus**, the world's first paper-like material, and wrote with brushes made of reeds whose ends were softened and shaped. The Egyptians made ink by mixing water and *soot*, a black powder formed in the burning of wood or other substances.

Most Egyptian boys followed their fathers' occupations and were taught by their fathers. Some boys thus learned a trade, but the majority became farmers. Many parents placed their sons with master craftsmen, who taught carpentry, pottery making, or other skills. Boys who wanted to become doctors probably went to work with a doctor after finishing their basic schooling. Most girls were trained for the roles of wife and mother. Their mothers taught them cooking, sewing, and other skills.

Food, clothing, and shelter. Bread was the chief food in the diet of most ancient Egyptians, and beer was the favorite beverage. The bread was made from wheat, and the beer from barley. Many Egyptians also enjoyed a variety of vegetables and fruits, fish, milk, cheese, butter, and meat from ducks and geese. Wealthy Egyptians regularly ate beef, antelope and gazelle meat, and fancy cakes and other baked goods. They drank grape, date, and palm wine. The people ate with their fingers.

The Egyptians generally dressed in white linen garments. Women wore robes or tight dresses with shoulder straps. Men wore skirts or robes. The Egyptians often wore colored, shoulder-length headdresses. Rich Egyptians wore wigs, partly for protection against the sun. Wealthy Egyptians also wore leather sandals. The common people usually went barefoot. Young children rarely wore any clothes.

The ancient Egyptians liked to use cosmetics and wear jewelry. Women wore red lip powder, dyed their hair, and painted their fingernails. They outlined their eyes and colored their eyebrows with gray, black, or green paint. Men also outlined their eyes and often wore as much makeup as women. Both sexes used perfume and wore necklaces, rings, and bracelets. Combs, mirrors, and razors were common grooming aids.

The Egyptians built their houses with bricks of dried mud. They used trunks of palm trees to support the flat roofs. Many city houses were narrow buildings with three or more floors. Most poor Egyptians lived in one-room huts. The typical middle-class Egyptian lived in a one- or two-story house with at least 3 rooms. Many rich Egyptians had houses with as many as 70 rooms. Some of these homes were country estates with orchards, pools, and large gardens. Egyptian houses had small windows placed high in the walls to help keep out the sun. The people spread wet mats on the floors to help cool the air inside their houses. On hot nights, they often slept on the roof, where it was cooler.

Ancient Egyptian furniture included wooden stools, chairs, beds, and chests. People used pottery to store, cook, and serve food. They cooked food in clay ovens or over fires and used charcoal and wood for fuel. Candles and lamps provided lighting. The lamps had flax or cotton wicks and burned oil in jars or hollowed-out stones.

Recreation. The ancient Egyptians enjoyed numerous leisure activities. They fished and swam in the Nile River. Sailing on the Nile was a popular family activity. Adventurous Egyptians hunted crocodiles, lions, hippopotamuses,

and wild cattle with bows and arrows or spears. Many Egyptians liked to watch wrestling matches. At home, the Egyptians played *senet*, a board game similar to backgammon.

Work of the people

Most of the workers in the fertile Nile Valley were farm laborers. Great harvests year after year helped make Egypt rich. Many other people made their living in manufacturing, mining, transportation, or trade.

The Egyptians did not have a money system. Instead, they traded goods or services directly for other goods or services. Under this **barter system**, workers were often paid in wheat and barley. They used any extra quantities they got to trade for needed goods.

Agriculture. Most farm laborers worked on the large estates of the royal family, the temples, or other wealthy landowners. They received small amounts of crops as pay, partly because landowners had to turn over a large percentage of all farm production in taxes. Some farmers were able to rent fields from rich landowners.

Ancient Egypt was a hot country in which almost no rain fell. But farmers grew crops most of the year by **irrigating** their land. They built canals that carried water from the Nile to their fields. Farmers used wooden plows pulled by oxen to prepare the fields for planting.

Wheat and barley were the main crops of ancient Egypt. Other crops included lettuce, beans, onions, figs, dates, grapes, melons, and cucumbers. Parts of the date and grape crops were crushed to make wine. Many farmers grew **flax**, which was used to make **linen**. The Egyptians raised dairy and beef cattle, goats, ducks, geese, and donkeys. Some people kept bees for honey. [Point out to your students that this was a very rich and varied diet, and a comfortable, well-loved, lifestyle. It was to this rich society that the Israelites would long to return when wandering in the wilderness.]

Manufacturing and mining. Craftsmen who operated small shops made most of the manufactured goods in ancient Egypt. The production of **linen clothing** and **linen textiles** ranked among the chief industries. Other important products included pottery, bricks, tools, glass, weapons, furniture, jewelry, and perfume. The Egyptians also made many products from plants, including rope, baskets, mats, and sheets of writing material.

Ancient Egypt had rich supplies of minerals. Miners produced large quantities of limestone, sandstone, and granite for the construction of pyramids and monuments. They also mined copper, gold, and tin and such gems as turquoises and amethysts. Much of Egypt's gold came from the hills east of the Nile.

Trade and transportation. Ancient Egyptian traders sailed to lands bordering the Aegean, Mediterranean, and Red seas. They acquired silver, iron, horses, and cedar logs from **Syria, Lebanon**, and other areas of southwestern Asia. They got ivory, leopard skins, copper, cattle, and spices from **Nubia**, a country south of Egypt. For these goods, the Egyptians bartered gold, other minerals, wheat, barley, and papyrus sheets.

Transportation within ancient Egypt was chiefly by boats and barges on the Nile River. The earliest Egyptian boats were made of papyrus reeds. Moved by poles at first, they later were powered by rowers with oars. By about 3200 B.C., the Egyptians had invented sails and begun to rely on the wind for power. About 3000 B.C., they started to use wooden planks to build ships.

During ancient Egypt's early history, most people walked when they traveled by land. Wealthy Egyptians were carried on special chairs. During the 1600's B.C., the Egyptians began to ride in horse-drawn chariots.

Crafts and professions. The royal family and the temples of ancient Egypt employed many skilled architects, engineers, carpenters, artists, and sculptors. They also hired bakers, butchers, teachers, scribes, accountants, musicians, butlers, and shoemakers. The Egyptians' belief that their bodies had to be preserved for the afterlife made embalming a highly skilled profession. Many Egyptians served in the army and navy. Others worked on cargo ships or fishing boats.

Music and literature. The ancient Egyptians enjoyed music and singing. They used harps, lutes, and other string instruments to accompany their singing. Egyptian love songs were poetic and passionate.

Writers created many stories that featured imaginary characters, settings, or events and were clearly meant to entertain. Other writings included essays on good living called "Instructions."

Sciences. The ancient Egyptians made observations in the fields of astronomy and geography that helped them develop a calendar of 365 days a year. The calendar was based on the annual flooding of the Nile River. The flooding began soon after the star Sirius reappeared on the eastern horizon after months of being out of sight. This reappearance occurred about June 20 each year. The calendar enabled the Egyptians to date much of their history. The dated material from ancient Egypt has helped scholars date events in other parts of the ancient world.

The ancient Egyptians could measure areas, volumes, distances, lengths, and weights. They used geometry to determine farm boundaries. Mathematics was based on a system of counting by tens, but the system had no zeros.

Ancient Egyptian doctors were the first physicians to study the human body scientifically. They studied the structure of the brain and knew that the pulse was in some way connected with the heart. They could set broken bones, care for wounds, and treat many illnesses. Some doctors specialized in a particular field of medicine, such as eye defects or stomach disorders.

Before beginning your discussion, please read the following:

- Information on Accountability and Thinking Questions in *The Loom*
- Tips for leading Socratic discussions in *The Loom*
- History Background Information



HISTORY: DIALECTIC DISCUSSION OUTLINE

In general, the discussion outlines are meant to provide you with an idea of points you may wish to cover in your discussion time with students at the dialectic level, the age of connections!¹ Please don't be limited by this outline. We pray that the Holy Spirit will guide you as you converse with your student. Also remember that various resources cover different questions. Your substituted resources may not contain information on some questions. Feel free to omit any of our questions and to add questions that occur to you. Remember, *you* are the teacher!

1. We suggest that you always begin your discussion with students at this level by making sure they have mastered the factual material in their reading. Here are suggestions for you:
 - Ask students some of the Accountability Questions from the Student Activity Pages at random and see if the student can answer them.
 - Require written answers to Accountability Questions and go over them in detail (not highly recommended, especially not for class time). If you assign the student(s) Accountability Questions in written format, make sure you check the work for neatness and thoroughness at the start of your discussion.
2. Check with students to make sure they understand the yearly cycle of the flooding Nile River. If you assigned one student to share with the others the details of this cycle, have him do so now. If not, go over these details with the class.
3. Note with students the fact that the Egyptian culture was stable for thousands of years for three main reasons. Draw out of the students those reasons:
 - Steady stable food supply granted by the Nile River. This meant several important things: people could eat well and therefore multiply (large population) in a fixed place (they were not nomads) and also specialize (since they didn't have to spend all their time in survival activities).*
 - Their unique geography afforded safety from enemies. This meant that what they built each year was not regularly destroyed or stolen. The mountains, deserts, and seas that surrounded the Nile River Valley helped to make Egypt prosperous and peaceful. Look with students at a map and note these geographic features.*
 - They developed a strong central government very early on. This meant that there were not frequent civil wars, and that, generally speaking, civil order was preserved in the society. The government could also muster an organized defending army, which protected the ongoing development of Egyptian society.*
4. The Nile River affected Egypt's history in many ways. Students were asked to be prepared to name at least three ways. There are many good answers to this question. Here are some starter ideas:
 - Provided abundant food: fruits, vegetables, waterfowl, domesticated animals, fish, etc.*
 - Provided transportation (important to governmental needs and trading interests), and communication.*
 - Was the playground of children and adults.*
 - Useful plants—especially papyrus—grew on the banks of the Nile.*

¹ In all *Tapestry* discussion outlines, "lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion, or answers to questions/charts we suggested in Student Activity Pages, are in italics.

5. Finally, go over any difficulties students may have experienced in working through this, the first week-plan of their year. Especially ask them to differentiate between Accountability and Thinking Questions. *Accountability Questions help students find the main ideas in the readings they've done. Thinking Questions prepare them for more thoughtful discussions and help them to think ahead about connections you (as teacher) are making in your discussions that they cannot make for themselves without you. Again, it's up to you how many of these questions you require to be answered in written form, and in what amount of detail.*

HISTORY: RHETORIC DISCUSSION OUTLINE

As explained in the Unit Introduction notes, the discussion outline is not usually a "one-on-one" question and answer time. Rather, it is an aid to help you hold a discussion that will "connect the dots" for your student. 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 include answers to the Accountability Questions in the Student Activity Pages. Eventually, these will not be regularly included in the discussion outlines.

If you only have one student, this discussion may not take an hour. Generally, discussion outlines are written for co-op groups, but you can see that they are easily adapted to single-student classes, which take less time to complete. Even with one student, though, have him share his answers orally, and be sure to enjoy with him the wonder of interesting facts and unusual tidbits.

1st Hour: Ice Breakers and the Big Picture

General Suggestions:

1. You can start your lecture with ice-breaker games, if you have a co-op group of children who aren't well acquainted.
2. Then, outline the unit they are about to study.
 - Start with the unit's title. Ask students why that is the title, and what they would expect to learn in a unit that has such a title.
 - Walk through the weekly topics in the order you've chosen to do them. (See Unit 1 Introductory Notes for more on ordering the first six weeks of this unit.)
3. Then, go around the table asking each student what he or she found most interesting about the Nile or Egyptian culture this week. As they speak, check off topics listed below so that you don't go over them again. Then, using a question and answer format, go over the details of the forms and functions of the Nile River and everyday life in ancient Egypt. Below are sample answers to Accountability Questions from Student Activity Pages.

Questions and Answers:

1. The Nile River has many interesting, unique features. List three that most interested you, and why. *Answers will vary, but might include such aspects as yearly flooding, red and black soils, that it flows "up" (north), the unique forms of fauna and flora that are common there, its importance to ancient Egyptian life, etc.*
2. The Nile hosts a variety of unique wildlife and flora. List three animals and three plants that grew in, or near, the Nile and were important in the life of the Egyptians. *Answers will vary; some possibilities include the following:*
 - Plants: papyrus, lotus. Wheat and barley were the main crops of ancient Egypt. Other crops included lettuce, beans, onions, figs, dates, grapes, melons, and cucumbers.*
 - Animals: hippopotamus, crocodile, ibis. The Egyptians raised dairy and beef cattle, goats, ducks, geese, and donkeys. Some people kept bees for honey.*
3. Which lands did the Egyptians call the "Red Land" and why? How about the "Black Land"? *"Red Land" was desert land; "Black Land" was fertile soil that the Nile replenished each year with silt washed down from the Ethiopian highlands.*
4. Name three ways that the Nile directly caused the advance of the Egyptian civilization. *Provided abundant food, provided transportation (important to governmental needs and trading interests), and communications.*
5. Describe boats of the time and how the Egyptians used them. *Various types of boats enabled provinces to be linked to major cities. Royal storehouses scattered throughout Egypt, amassed grain and other commodities for use during famines or other difficulties, creating revenue. Egyptians fre-*

quently traveled, via the Nile, between these cities to trade or sell wares. In addition, boats transported people, cattle, grain, and military convoys. The invention of sails in approximately 3350 B.C. provided needed speed for such travels. Reed bundles or wooden planks were the primary resources needed for building such vessels.

6. What were early houses like? Compare and contrast a commoner's home with a royal palace. *Commoners' homes were made of mud bricks that were baked in the sun. Four rooms were on the main floor, and it is possible that many had stairs to the roof or a second level. Basic outlines of palaces could differ, but most often included a throne room and a columned hall, as well as a "Window of Appearances." This opening served as the location for the king to bestow decisions or observe rituals. The entire palace complex had several official buildings, a kitchen area, storage facilities, and residences. Additionally, there was often a temple to the common god.*
7. Who mined the precious minerals of Egypt? How sophisticated were the Egyptian mines? Complete a map showing where mineral resources of Egypt were found. *NOT slaves. Conscripted citizens mined ore as part of their tax burden. On larger projects, criminals and prisoners of war were used as well. The pyramids offer evidence that Egyptian mining engineers were highly skilled.*
8. Describe the system of economy. How was it organized? What were local economies based upon? *Egypt's system of economy was largely agricultural and depended greatly on the flooding of the Nile. Most citizens were farmers and depended on the bartering system. When not farming, men were conscripted and paid in grain and other basic necessities. Taxes, in the form of grain, meat, leather, textiles, and minerals, were collected in provinces (nomes). Revenues were often used to pay workers in the building of the pyramids.*
9. Prepare to tell about the lives of women. What freedoms did they enjoy? What responsibilities did they have? *Egyptian women had more freedoms and rights than did women in other ancient cultures. Their societal standing largely depended on their father or husband. Owning or renting property, inheriting wealth, and engaging in business were some of the freedoms females enjoyed. In lower society, they looked after the children and husband, frequently participating in jobs as servants, musicians, and dancers in homes of the elite. In privileged households, women also took care of their children and husband, as well as overseeing the servants.*

2nd Hour: Having established the details of Egyptian life, discuss these questions:

Questions for discussion (from "Thinking Questions" in rhetoric-level Student Activity Pages)

1. Each year, the Nile flooded its banks, leaving fertile soil that was easily tilled. Thus the Nile became the source of life for Egypt, and also one of her major idols. In a short paragraph, tell about the yearly cycle of farmers and laborers as they interacted with the Nile, and be prepared to tell the class about it in detail. *In a nutshell, every spring (our mid-July to mid-Nov.) the Nile flooded. Growing season was mid-Nov. to mid-March; in March and April the harvest was gathered. Also between harvest and the next inundation, new irrigation ditches were prepared and farmers worked for the pharaoh on building projects as fulfillment of a labor tax.*
2. Egyptian culture was stable for thousands of years for three main reasons. What were they? *Abundant food supply, strong and stable central government, safety from enemies. (Students may not get this on their own. You can lead them to these conclusions via Socratic questioning.)*
3. The geography of Egypt affected its history. Name at least three ways. *Answers will vary. Student should be led through questions to mention the following:*
 - Mountains to the east and west kept enemies out.
 - Surrounding deserts protected her as well.
 - The Nile's ebb, flow, and life-giving water dictated activities, living conditions, and locations of inhabitants.
 - Because the Nile was used for transportation, Egyptians developed boats of certain types, as well as far-flung trade routes.
4. Why do we fill out Accountability Questions? How about Thinking Questions? What do each of these help us learn to do? Did you use these questions for those purposes this week? *Accountability Questions help students find the main ideas in the readings they've done. Thinking Questions prepare them for more thoughtful discussions and help them to think ahead about connections you (as teacher) are making in your discussions that they cannot make for themselves without you. Again, it's up to you how many of these questions you require to be answered in written form, and in what amount of detail.*

GOVERNMENT: RHETORIC DISCUSSION OUTLINE

There will be more information for the Government elective as we go, but for this week please just note the following with your older students:

1. The Egyptians had no lawyers. Accused people argued their own cases before judges.
2. Their laws, by our standards, were strict and harsh, and always overbalanced in favor of the rich.
3. According to some scholars, there were no jails. Punishments included mutilation, fines, and increased taxes.
4. Women were full equals before the law and held property and argued their own cases.

LITERATURE: LOWER LEVEL QUESTIONS AND ANSWERS

Answers to Upper Grammar Worksheet on *A Place in the Sun*

1. Home: Could cook or have other activities on the roof; had a garden area.
2. Treating sickness or disease: Called the physician to cast healing spells.
3. Country leaders: Were often chosen because of family line.
4. Punishment: Senmut was sentenced to work in the gold mines the rest of his life for a minor infraction.
5. Worship: Many of the Egyptians worshipped statues.
6. Entertainment: Toys and watching dancers are mentioned in this book.

Answers to Dialectic Questions on *The Golden Goblet*

Thinking Questions

1. What does our culture believe about the afterlife?
Answers will vary: no afterlife, all go to heaven, Christians go to heaven, etc.
2. What do you believe about the afterlife?
Answers will vary.
3. In what ways does our culture prepare a body for the afterlife?
Burial, which involves washing, arrangement of the body in a casket, and a tombstone; or cremation.
4. As you read, start a list. Who are the main characters?
Ranofer, Gebu, Hequet, and the Ancient.
5. What do each of the characters want?
Ranofer is the main character. He wants to become a master goldsmith. After he becomes a stonemason, he focuses on gaining a donkey and earning his way to becoming an apprentice. Gebu is greedy; he wants easy riches. Hequet wants to be Ranofer's friend and help him. The Ancient also seems only to want friendship.
6. Which characters do you like best, and why?
Answers will vary.

Discussion Questions

Plot Review

1. How is Ranofer's job at the gold shop different from the apprentice job he desires?
He has no money to pay to be an apprentice, so he is only a common laborer, limited to basic, menial tasks.
2. How does Ranofer meet the Ancient?
While fleeing to the swamp in order to avoid a confrontation with Gebu, he encounters the Ancient and learns how this old man supports himself cutting reeds. He immediately sees in the Ancient's lifestyle a possible way for him to escape Gebu's domination and still support himself. This plan dominates his thinking for the rest of the story.
3. Describe the encounter between Ranofer and Gebu when Ranofer reveals he knows what is in the wineskin. Gebu violently attacks Ranofer, physically and verbally. He is clearly a brute of a man, who takes advantage of Ranofer's relative weakness as a young boy.
4. Pretending to be Ranofer, describe a unique skill you possess.
Answers will vary; work to get your students to be both honest and slightly boastful, as Ranofer would be. See how well they can verbally reflect his tone and character.

5. How does Ranofer dispose of the larger-than-usual breakfast Gebu leaves for him?
He saves part of it for lunch so that he won't have to ask his wealthy friend for food. This incident reveals both his poverty and his pride. If the opportunity arises, discuss the feelings of shame and pride that those who are keenly aware of their poverty often feel around those wealthier than they.
6. How do the Egyptians feel about someone who would rob a tomb?
That they are sinful, wicked, depraved people worthy of death.
7. How do Hequet and Ranofer plan for Ranofer to continue learning how to work with gold?
They plan that Hequet will teach Ranofer each day what he is learning at the goldsmith's shop.

Literary Features

1. One aspect of a well-written story is that it's hard to predict the plot before it happens. Let's see how well this book is written. If you've not finished the book, make some predictions about what will happen in the second half of the book and record them. (Next time you meet, see how close you were!)
Answers will vary. Try to draw from the students their specific reasons for their predictions. Write down the predictions and keep them handy for next week's discussion time. This story is very well written and difficult to predict with accuracy. Students may guess that there's a happy ending resulting in Ranofer's becoming an apprentice, but you should challenge students to suggest various ideas for specific steps that will lead to that outcome. Impress on students the challenge that an author faces in constructing complex and interesting plots.
2. One very important aspect of historical fiction is setting. Does this author succeed in creating a believable setting?
Answers will vary. Some students may feel that the language or customs described in this narrative are not exactly the same as what they imagine given their historical research. Support your answer (positive or negative) with specific references from the text, and come prepared to share these references. Answers will vary according to resources.
3. In any novel, characters develop and change. Have any of the main characters changed much in the sections you've read so far?
Answers will vary. To some degree, we are still setting up the characters at this point. However, some changes do occur in the first half of the book. Ranofer does humble himself and open up to his friend, Hequet, and make friends with the Ancient. (Later, in next week's reading assignment, he also has a change of heart with regard to his apprenticeship as a stonecutter until his brother angrily reacts to his question about a certain room on a tomb blueprint.

LITERATURE: RHETORIC DISCUSSION OUTLINE



Literature: WARNING! ¹

- Ancient Egyptian Literature: An Anthology* GENERAL WARNING: Students should not be allowed to read pages 18-23 and 26-31 at all, because they are love poems which become erotic in various places. We suggest that you staple these pages together and/or black them out with a marker. You might even want to tear or cut them out.
- Ancient Egyptian Literature: An Anthology*, page 39: The first four lines on the page (or, lines 7-10 of section xix) refer briefly to human excrement and menstrual cycles.
- Ancient Egyptian Literature: An Anthology*, pages 33-42: Scattered references to loincloths throughout the poem. Loincloths as badges of shame are also mentioned in the discussion outline (question 12 in the Teacher's Notes discussion outline).
- Ancient Egyptian Literature: An Anthology*, pages 49-50: References to "street girls" (aka prostitutes) in the seventh and eighth (last two) stanzas. Street girls are also referenced in the discussion outline (question 14 in the Teacher's Notes discussion outline).

Literary Background

This is the first week of a three-week mini-unit on ancient Egyptian literature. John L. Foster, who translated the poems that your student will be studying, has written an interesting (and brief) introduction to Egyptian literature in his preface. Please take time to read this for literary background, and prepare to discuss it with your student. Foster's love for Egyptian poetry is obvious, but also evident is his dislike for the preeminence of the Bible among works of ancient literature.

¹ For this week only, we have put our warnings about possible concerns in Literature resources in an orange box here. Ordinarily, you will find such warnings in the Glance Ahead (located near the end of each week-plan). Our warnings are thoroughly explained in the Introduction to Literature in the Loom.

This week, the discussion will focus on Foster's comments about the form¹ of Egyptian literature (read from the top of page xvi to the top of page xvii; stop at the section iv heading). Next week, the discussion questions will help you to explore with your student an interesting and important issue: the Bible's place among ancient literary works.

Discussion Outline

This week we will be discussing the preface and listed poems. Unlike many weeks in the *Tapestry* program, you should probably read the assigned poetry this week in order to be able to discuss it adequately. Thankfully, poetry assignments do not take long to read! We suggest that you require students to look up any unfamiliar words in the book's glossary before class, and also read each poem and its introduction. Although we will not usually include questions on these unfamiliar words, we do encourage you to ask your student about his findings in the glossary, both for accountability and because glossary information will enrich your discussion!

The following discussion questions are offered for the student to consider with the teacher. We also provide background information for you, the teacher, to help you guide the discussion. "Lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion are in italics. Please note that each week we give you more "talking points" under each poem than the student has questions. Thus, the numbering system is not directly correlated. However, we have given you cues after points in the discussion outline that directly answer student questions, such as this example: (Student Question #6)

For each poem, you should seek to draw the student out by asking questions, especially asking about the words that he looked up as he was reading (if any). One way to keep your discussion lively is to avoid questions with "yes" or "no" answers. Instead, try to ask questions that a student must answer with a paragraph. Be sure to ask him what struck him about the poems, and don't accept "nothing" as an answer. The poems selected for this week are meant to cover as many aspects of "everyday Egypt" as possible, from peasants and sailors to scribes to lovers. Try to sketch out a picture of Egyptian culture with your student as you go through them.

Your student was assigned for summer reading *A Poetry Handbook* by Mary Oliver. This book is foundational for any rhetoric-level study of poetry, and will be referenced throughout our discussion outlines. This week's discussion of poetry assumes this reading has been done. If the student hasn't read it before you have your discussion, please refer to the listed pages in the outline, and then ask your child to read the book (which is short and enjoyable for most) over the following weekend so he can have the benefit of it in Weeks 2 and 3. The suggested subject for recitation or reading aloud, this week, is From the Tomb of King Intef (page 179).²

In *Ancient Egyptian Literature: An Anthology*, the poems lack line numbers and stanza numbers, which is unfortunate. 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, notes 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.

¹ In literary studies, the word "form" and its derivatives ("formal, formally," etc.) are understood a little differently than they are in everyday speech. When we speak of "formal" in the everyday, we mean something like "rigidly defined and limited" or "dressed up and on best behavior." When we speak of "formal" in literature, we mean something more like "structural" or "the way it is arranged." The *form* of a literary work is the way it is structured, or, we might say, "The way its parts are arranged in relation to one another and to the whole piece." The two major components of any piece of literature are its content (*what* is said) and its form (*how* it is said). So, when you see questions about a poem's form, just remember that you are really being asked about its structure and the patterns made by its word arrangements.

² Having students memorize and recite literature (or read it aloud, if they lack time to memorize) is one of the best ways to show them its artistry. Egyptian poems were meant to be spoken and sung; much of their lovely power lies dormant unless they are verbalized. Recitation is by far the best option, but reading aloud is an adequate minimum. Each week, we suggest a new selection for recitation from the week's Literature assignment. If you have a co-op class, we suggest that you split these thirty-six selections between the students, so that each student will give a few recitations in the course of the year. If you wish, you may also let them recite their pieces for parents at Unit Celebrations. If you have only one student, you might instruct him to choose one selection from each unit (that is, four out of thirty-six selections) for memorization. Alternately, if he is going to read aloud, he should do so every week. Or, you may wish to let him read aloud every week except the four occasions on which he recites instead. In all cases, a good time for recitations or reading aloud is at the beginning of class, before discussion. The selection for this week is somewhat long, and since this is the starting week of the year, with many new things to get used to, you may prefer to let your student read it aloud or, if there is more than one student in your class, have two of them take one section each (the poem is clearly divided into sections i and ii).

Forms of Egyptian Literature (Preface, page xvi) ¹

NOTE: This part of the discussion will be comprised mostly of you lecturing the student on Foster's comments about the forms of Egyptian literature.

1. The Thought Couplet:

- A "couplet" is two lines of poetry. The "couplet form" is one in which lines are grouped in pairs, and each pair of lines makes up a sentence (or, since a sentence is defined as "a complete thought," we might say that the two lines together make up a complete thought).
- There are variations from the couplet form: 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.
- Examples:
 - Thought couplet: page 25, stanza 1, lines 1-2.
 - Triplet: page 53, stanza 10, lines 1-3 (the last three lines on the page).
 - Quatrain: page 24, stanza 1, lines 1-4.

2. Poetic Devices:

Foster tells us that Egyptian poetry was not "folk poetry," but rather a highly sophisticated "court and temple poetry" which makes use of the following devices in order to "enhance meaning and effect":

- Vocabulary meanings: Egyptian poets didn't just use words according to their "dictionary meanings" (denotations), but also according to their connotations (extra layers of meaning which are added as a word is used). For example, the word "black" simply denotes a color, just like blue or green or yellow. However, it is a color so often associated with sadness, danger, or death that we often think of it negatively.
- Imagery and figurative language: Have your student look again at pages 92-93 of Mary Oliver's *A Poetry Handbook* for definitions and explanations of imagery and figurative language. You will find examples of some figurative language devices (simile and metaphor) further on in this week's discussion outline.
- Sound repetition: The Egyptian poets liked to repeat and harmonize sounds in their poetry, which is one reason why it is so beneficial to recite or read these poems aloud. Your student will find many refrains and repeated words or phrases as he reads these Egyptian works.

3. The Egyptian Verse Line:

Egyptian poetry cannot be scanned² because we don't know which syllables to stress, and so we cannot divide the lines into feet. Foster uses terms ("free verse rhythms" or "heroic couplets") and makes references to poetic styles that will be unfamiliar to the beginning poetry student and need not concern us. The general thrust of his argument at the bottom of page xvi and the top of page xvii is that Egyptian poetry is arranged according to stricter rules than those followed by most people nowadays, but that it is not as strictly arranged as poetry generally was a few centuries ago.

Love Poems

"Love of you is mixed deep in my vitals"—begin on page 24

1. This poem employs the word "like" six times. Each time "like" is used, one thing is explicitly compared to another, different thing. It is explicit (rather than implicit) because it uses either "like" or "as" to indicate clearly that a comparison is in progress. We call these explicit comparisons *similes*. A device of figurative language, the simile is often utilized to increase our sympathy with and appreciation for the object that is being compared by adding new dimensions to our understanding. What things are compared in this poem? How does our understanding and appreciation deepen with each simile?
 - Stanza 1 (that is, the first line or group of lines set off from the rest of the poem by a space) describes the poet's love in terms of bread, a drug, and a pastry covered with honey. In each of these, the combined elements are so mixed together that they cannot be taken apart again later. One cannot separate flour from water once the bread is baked, nor distinguish between "simples"—another word for "elements"—once they are compounded in a drug. Nor can one remove honey once it has soaked into a pastry. So, in each of these similes, we see that the poet's love is inextricable from his "vitals," that is, from his life-source. He would have to die in order to stop loving, and if*

his love were killed, his life would be gone as well. Moreover, each of these similes compares his love to something that the Egyptian would have viewed as good: bread was an important kind of food for them, and a "sweet-tasting drug" is not only pleasurable to the taste but also perhaps medicinal to the body. And there are few people who don't enjoy pastries! Thus, in terms of importance (the poet's life and food, and medicine) and in terms of pleasure (sweet-tasting and perfectly mixed), we see that love is, in his view, a very high good.

- Stanza 2 commands the poet's girl to "hurry to look at your love," and employs two similes: that of a horse charging into battle, and that of a gardener who rises early to watch his prize bud open. The one evokes a rushing intensity, and the other brings to mind images of tenderness, expectation, and attentive care. There is a great difference between a war-horse and a rose gardener, but these two similes capture two very different aspects of love, thereby deepening our understanding of it.*
- Stanza 3 employs 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." These similes are related to one another, for both express a sense of separation from 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."*

2. What are some patterns in this poem's form and content? (Student Question #1)

Content

- The first stanza, like its first line, is a collection of statements that describe the poet's love.*
- The second, like its first line, is a set of commands describing what the poet wants his girl to do or be.*
- The third, like its first line, is again a series of statements—but this time it describes the love of a girl, not the love of the poet.*

Form

- Each stanza is composed of four lines (that is, each stanza is a quatrain).*
- The first line of each stanza is either a statement or a command.*
- The first stanza has three similes, the second has two, and the third has one (though it could be argued that there are actually two in the last stanza. The word "like", however, is used only once).*

3. The last line of the poem is a metaphor. Metaphors differ from similes because, whereas similes use "like" or "as" to compare two things, metaphors say, "This is that." For example, no one thinks that a beautiful princess really is a dewy rose when the writer says, "O princess, you are a dewy rose." What the writer means is that the princess is *like* a dewy rose; but in a simile the word "like" (or its fellow, "as") is used explicitly, whereas in a metaphor the writer implies the comparison. Thus the poet says that a "girl's lovelonging" is "this being so tangled up in you." Do you think it is artistically effective to introduce a metaphor at the end of this string of similes? Would you have used another simile instead? Explain.

The metaphor used here gives an unexpected (and, arguably, pleasing) twist to the end of the poem. Poetry often employs such small variations in order to hold the reader's interest. The student may or may not find the device pleasant, but it is intended to please.

"I think I'll go home and lie very still"—begin on page 25

4. This poem, like most ancient Egyptian works, has no discernible meter, rhyme-scheme, or strict organization. It is not disorganized: as Mary Oliver tells us, "The free verse poem is by no means exempted from the necessity of having a design, though one must go about it in rather different ways" (66). But the design is far from obvious. Do you think that the lack of apparent design contributes to the poem's casual, slice-of-life feel? Would it have the same snapshot quality if it were arranged more definitely? Refer to pages 67-75 (and especially page 69) of *A Poetry Handbook* as you formulate your answer. (Student Question #2)
 - In A Poetry Handbook, Mary Oliver suggests that new expectations "of intimacy, of 'common' experience" led in the 20th century to a feeling that "the old metrical line, formal and composed" was "off-putting," and that "the poem was no longer a lecture, it was [or rather, it should be] time spent with a friend" (69). The more "informal" arrangements of free verse do lend themselves to the impression of being let into a moment of the poet's pondering or experience, unlike the feeling of being presented with a finished, polished thought which is more likely to go with reading metrical poetry.*

¹ Information in this outline is largely taken from pages xvi-xvii of *Ancient Egyptian Literature: An Anthology*, translated by John L. Foster.

² For reference regarding the terms "feet," "stresses" (sometimes called "accents"), and "scansion," please have your student look at pages 36-37 of Mary Oliver's *A Poetry Handbook*.

- ❑ This poem has no apparent arrangement beyond the narrative flow of the poet's thoughts—the narrative is its arrangement. Most of the poems we have read this week, though lacking rhyme-schemes and any discernible meter, exhibit more patterns than this, like those listed above for “Love of you is mixed deep in my vitals.” The most that can be said in this case for an overall arrangement is that each grammatical sentence, each “complete thought” is expressed in two lines of “thought couplet” (with the exception of the last line, which is articulated in only one).
- ❑ Discuss with the student his impressions: he may feel that the poem is more intimate and accessible as it stands, or he may argue that poetry is not really poetry if it doesn't have a well-defined arrangement (i.e. meter, rhyme, etc.). This is a debate that is still being waged in academia, and so there is no clear answer. The student should, however, be required to support whatever position he takes from the texts: he should be able to reference quotes from the poems themselves or from Oliver that bolster his argument.

Harpers' Songs

Introduction to the Harper's Songs—begin on page 178

5. As the introduction tells us, this poem and the next one belong to a type of literature called *carpe diem* poetry, from the Latin phrase which means “seize the day!” Poems of this sort are not unique to the ancient Egyptians—they can be found throughout the history of literature, from the Roman poet, Catullus, to the Cavalier Poets of 17th century England, and beyond. The themes of such poetry are always the same: life's shortness, death's certainty, and the need to “enjoy life while one can” (Foster, 178). Another famous phrase which sums up this mentality is “Let us eat and drink, for tomorrow we die” (1 Corinthians 15:32). Can you understand why human beings throughout history have expressed such feelings? Why do you think that the introduction says that this attitude towards life can “seem to fly in the face of all religious tradition” (178)? How would you respond biblically to such a philosophy? (Student Question #3)
- ❑ From an unbeliever's perspective, this philosophy makes much sense. If death is an utter end of our “selves,” then we should take every opportunity to enjoy what we have while we have it. But, as the introduction points out, such an attitude contradicts the Egyptian (and Christian) religious belief in life after death. If there is life after death, and especially if there is judgment after death (as Egyptians and Christians believe), then we have more to do here on earth than please ourselves. For the ancient Egyptian, “more to do” meant living a “good life” which would satisfy the gods' judgment after death. For Christians, who recognize that we can never equal God's standard of righteousness, “more to do” means belief in Christ's redemption and a responsive life of progressive sanctification.
 - ❑ Moreover, even in the face of death, pleasure eventually proves to be vanity (Ecclesiastes 2:1). Thus the Preacher says, “[Here is] the end of the matter; all has been heard. Fear God and keep his commandments, for this is the whole duty of man” (Ecclesiastes 12:13, ESV).

From the Tomb of King Intef—begin on page 179

NOTE: Stanza 4, the first stanza in section ii, extends past the end of the page and through the first two lines on page 180. Stanza 5 begins with the third line on page 180.

6. What patterns of content and form do you find in this poem?
- NOTE: Questions like this one are primarily concerned with *seeing* patterns, not understanding what their impact is. In them, you and your student should only focus on noticing the repetitions and rhythms that make up patterns in poetry. Other questions will help you to explore the emotional impact of those rhythms.
- ❑ Content: Both this poem and *The Harper's Song for Inherkhawy* are in two sections: i deals with the plight of man, the fact that death is inevitable, and ii encourages the reader to enjoy life as much as possible while it lasts.
 - ❑ Form: The number of lines per stanza follows a set pattern: the first stanza is six lines long, the second is six likewise, but the third is five, the fourth is four, and the fifth is five again, while the sixth is six and the seventh is four. Thus we find this pattern: 6-6-5-4-5-6-4.
7. How does the pattern of the stanza-lengths reinforce the poem's message?
- NOTE: The student will need your help to answer this question at first. Later, after he understands what to look for, he can do more of the analysis by himself.
- ❑ 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.
- ❑ From here, the poet will expand on his theme of pleasure in a descriptive five-line and a six-line stanza, 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.”

8. Given the theme of this poem, what do you think of the couplet just above section i, which claims that “death is a happy ending” (line 2)? Why is it included on this page, immediately preceding the first section of the poem? (Student Question #4)

NOTE: The next poem also has a short three-line stanza before the main body of its text (181), so a good follow-up question for students is, “Is that stanza related to the theme of the poem which it precedes in the same way that this couplet seems to be related to *From the Tomb of King Intef*?”

- ❑ We cannot clearly tell from the text why this couplet, and the three-line stanza in the next poem, were included, but there are several possibilities:
 - ❑ They may be sayings or quotations, which the harper is questioning or discussing in the poems.
 - ❑ They may be intentional preludes to the poems, which condense the claim that each poem is about to argue—whether for or against—into a single pithy stanza.
 - ❑ Whatever else is true of them, it seems that their inclusion may be a device unique to Egyptian *carpe diem* poetry, since each poem employs one and few of the other poems in this anthology do so.
- ❑ The couplet preceding *From the Tomb of King Intef* makes a claim that is in opposition to the theme of that poem, whereas the three-line stanza which precedes *The Harper's Song for Inherkhawy* is in agreement with it, and might even be considered a condensed statement of the claim that the poem is making. Thus, the two “introducing stanzas” have different relationships with the two poems which they introduce.
- ❑ Discuss these possibilities and observations with your student, but don't worry about finding an answer. The goal is that your student should notice the tension between couplet and poem, and that he should recognize how the couplet's placement on the page (before the poem) is meaningful (because it might indicate that this is the question or issue which the poem will address). Remember, the study of literature is the study not only of what is said, but also how it is said!

The Harper's Song for Inherkhawy—begin on page 181

NOTE: Stanza 5, the first stanza in section ii, extends past the end of the page and through the first two lines on page 182. Stanza 6 begins with the third line on page 180.

9. This poem is a variation on a theme. It has the essential elements of a *carpe diem* poem, including some of the same words and phrases as *From the Tomb of King Intef*. For example, the first two lines of each poem are very similar, and both speak of “building mansions” whose owners are now no longer living. Yet the third stanza of section i introduces a new command (which is echoed in stanza 8). What is this new command, and how would it influence the goals of a man who had decided to take this poet's advice? (Student Question #5)
- ❑ Stanza 3 begins with a command to “set your home well in the sacred land/that your good name last because of it.” In the first poem we had only a command to forget death and be merry, but here we see a different goal for life: the desire to leave a good name behind when one goes into death.
 - ❑ One might argue that the “sacred land,” the “realm under God,” and the “West” referred to here indicate a paradise after death, where a good man will be rewarded for his good life with a “splendid seat.” But the introduction makes it clear that, in this poem, “the end of life brings not a happy afterlife but the grave” (178). Thus the “sacred land” must be Egypt, which is the “realm under God” and the “West.” The “splendid seat” likewise must refer to the glory of a man's fame after his death.

- ❑ So we see here, and in an echo from stanza 8 (“O upright man, man just and true/patient and kind, content with your lot/rejoicing, not speaking evil”), the idea, not only of living pleasurably, but also of living righteously, so that one’s honor and good name might be preserved after “that day comes when you anchor.”
 - ❑ Thus, although the poem also commands the reader to “Seize the day! Hold holiday!” and says “Let your heart be drunk on the gift of Day,” nevertheless there is another command at work which would motivate a man away from pure pleasure and towards the goal of upright, just, true, content, and kind living.
10. 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? What significance does the inclusion of this other person have in the poem? (Student Question #6)
- The other person is the (male) reader’s “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.*

The Scribes

The Instruction for Little Pepi on His Way to School—begin on page 32

NOTE: In this poem, each section is only one stanza long, so we will refer to stanzas by their section numbers (i, ii, iii, etc.).

11. The poem is divided into roughly two parts. Stanzas i-xxi (comprising about two-thirds of the total number) compare the trade of the scribe to other trades. The last third (xxii-xxx) is devoted to advice for the young scribe who wishes to do well in his trade. Although there is no set stanza arrangement for the whole poem, notice that the first 11 stanzas follow this pattern with regard to number of lines in each stanza: 8-10-12-6-6-6-6-12-10-8. This technique of expanding and contracting stanza lengths may have been a favorite among Egyptian poets. It is certainly pleasing and effective, as we saw in From the Tomb of King Intef. How might this pattern of stanza-lengths delight the reader and reinforce the overall theme of the poem? (Note that this is an opportunity for the student to build on his experience with a previous poem and do more of the same type of analysis, but with less help from you.)
- ❑ *The first stanza is an introduction to the story of a man taking his son to be enrolled at the scribes’ school in the Royal City. The second stanza presents this poem’s theme—the superiority of a scribe’s trade above all others—and the third stanza enlarges on it. The next 5 short “example” stanzas each tersely describe and dismiss a trade as being beneath that of the scribe: metalworkers, hoemen, masons, barbers, and reedcutters.*
 - ❑ *A longer, 12-line “example” stanza is devoted to the wretchedness of the potter, which creates a pleasing variation after the past 5 short stanzas, but also continues and elaborates on the theme. The next 2 stanzas, 10 and 8 lines respectively, are also vignettes (small incidents or descriptions) which give examples of inferior trades: wall-building and carpentry. Since the poem goes on beyond this pattern, the student does not need to view the pattern as a complete artistic unit.*
 - ❑ *What the student will see through this exercise is that Egyptian poets sometimes made patterns with their stanzas for pleasing variation, and to arouse emotional support for themselves in the reader. These 5 stanzas which are 6-line vignettes, for example, all come on top of one another in small intense bursts, and powerfully support the father’s point. Yet before and after that sequence of short stanzas, although the theme and argument of the poem do not change, there is an enjoyable elaboration and variation in length. All this is part of the poet’s art.*
12. Which trades are particularly despicable in the eyes of this father (and the poet)? Support your position from the text. (Student Question #7)
- 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 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 for clothing (x, xvi). Thus the scribe’s trade is best of all (xxi, lines 11-12), but beneath the scribe it can be argued that, from the father’s perspective, artisans are generally better off than laborers, and a fisherman is the lowest of laborers.*

Longing for Memphis—begin on page 44

13. This poem may ring especially true to you, young scholar! Does anything about it strike you particularly or resonate with your experience?
- This is a “fun” poem—as a teacher, you need not pursue it with any particular point in mind. It vividly captures something that a young apprentice scribe felt thousands of years ago, and which your student may still feel today. What is important here is that you draw the student out about his emotional reaction to the poem (this is a “subjective experience” or “personal and emotional response” moment in our study of literature) and help him to see that young people have been feeling the same things since creation. You might draw him out about how he would pray to God for help during a tedious school exercise, and contrast that to how this young scribe prays to Ptah. Again, take this as an opportunity simply to enjoy the poem with your student and to see the shared experience of people everywhere, through all time.*

Rebuke Addressed to a Dissipated Scribe—begin on page 48

NOTE: Stanza 7, the last stanza on page 49, extends past the end of the page and through the first two lines on page 50. Stanza 8 begins with the third line on page 50.

14. This poem vividly describes what happens when a young scribe “goes wrong.” Bearing in mind some of our previous questions, what do you notice about the length of the stanzas? What is the overall “tone” of the poem? What one word is repeated over and over, and reinforces the tone? Does the poem remind you of anything in the Bible?
- The stanzas are short, and therefore intense. Most of them have only four lines and the first, three lines long, is almost painfully sharp. This brevity reinforces the accusatory tone of the whole poem, which is made especially clear by the repeated and reproachful “You” used throughout. It may remind your student of Proverbs in that it warns a young man against strong drink (Proverbs 20:1) and “street women,” which is a term for prostitutes (Proverbs 23:27). This may be a good opportunity to discuss with your student the fact that even Egyptians, who worshipped idols and did not know God, were still able to recognize the bad effects of drunkenness (stanza 2, lines 3-4; stanza 5) and time spent with loose women (stanzas 7 and 8).*
15. Notice that the theme here may seem to be exactly the opposite of *carpe diem* poems. Compare and contrast this poem with From the Tomb of King Intef. (Student Question #8)
- ❑ *From the Tomb of King Intef (179-180) stresses the necessity of enjoying life during the brief space of time that is open to man before he dies and his generation passes on, urging the reader to “Follow your heart’s desire and what you find good/ act on your own behalf while on earth!” (stanza 6, lines 1-2). This poem does not specifically advise drunkenness and sexual immorality; it focuses instead on the pleasures of “good living,” such as myrrh and fine linen (stanza 5). However, the exhortation to seek “whatever you find good” might easily lead the reader into excess and wantonness. This is a problem with *carpe diem* poetry in general—such poems assume that man is good enough in himself to choose noble pleasures, not base ones. This is an error. Man cannot be allowed to “follow his heart,” because his sin nature has contaminated both his heart and his desires.*
 - ❑ *Rebuke Addressed to a Dissipated Scribe shows just how evil man’s desires are, for it admonishes a youth who has followed his heart’s desires into dissipation and selfishness. It is important to note what the poet writes about this young scribe’s current lifestyle: he says that drunkenness “stiffens your very soul!” (stanza 2, line 4), and compares the young man, in stanza 3, to a warped oar that cannot guide its vessel, a shrine without its god (spiritually lost), and a house without provisions (incapable of maintaining itself). Thus, whereas in From the Tomb of King Intef the poet insists that the soul’s best good lies in forgetting death (stanza 4) and living “joyfully” (stanza 7, line 1), this poem condemns a life lived in the “joy” of sinful pleasures.*
 - ❑ *Nevertheless, the two poems are not as much at odds as they may seem. Both emphasize the importance of living well while on earth. Both commend what one might call the “noble pleasures” of a cultivated life: myrrh, fine linen, and education (including musical education, as we see from stanza 6 of the Rebuke). But, at the same time, both of these poems lack the insight of Scripture, which tells us that all earthly pleasures eventually prove to be vanities (Ecclesiastes 2:1). The satisfaction for which all humans long is only to be discovered in the ultimate pleasure of knowing and loving God—a pleasure which lasts far beyond death.*

Menna’s Lament—begin on page 51

NOTE: For the purposes of this discussion, 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.

16. The introduction notes that Menna's son, Pay-iry, has run away to sea (51). How many references to the sea and sailing can you find in the poem? How are they used? (Student Question #9)
There are at least 15 separate references to the sea and sailing in this poem, quite a number for a relatively short work. Most are found in stanzas 1, 6, 8, and 9. They are used in at least two ways:
- ❑ *To predict disaster for Pay-iry in seaman 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). These are terms that might have a larger impact on Pay-iry, because they are the language of the life that he has chosen, the life that is most immediate to him.*
 - ❑ *To describe what Menna views as his son's dangerous moral and spiritual state. Menna 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). Again, because this appeal is couched in a seaman's terms, it will have a greater emotional effect on Pay-iry.*
17. What phrases most stand out to you in this poem? Which ones most express the father's sorrow and longing? To what does Menna appeal in his arguments? What does he have to offer his son? (Student Question #10)
- ❑ *Answers will vary, but some of the most poignant phrases are to be found in stanza 9, where Menna expresses his father's heart in the anguished cry, "My arm does not know how to save you!" (line 4). In this stanza, Menna most clearly visualizes his son's destruction, and his own utter helplessness. Menna wants his son to come home. His basic reasoning hinges on two points:*
 - ❑ *His own trustworthiness in never having failed to "set good advice of every sort" (stanza 2, lines 1-2) before his son. Menna believes that his son ought to listen to his instructions because they are built on "long experience" (stanza 12, line 4) and because sons are supposed to obey their fathers (stanza 7, lines 1-2). Thus Menna views himself as being a worthy guide to whom his son should listen and come home.*
 - ❑ *His son's heedlessness (stanza 2, line 2; stanza 3; stanza 4, lines 5-6; stanza 7, lines 3-4; stanzas 11-13) and Pay-iry's longing to chase after wickedness or foolishness (stanza 6, line 1 and line 4). Menna believes that his son is unwise and would do better to listen, obey, and come home.*
 - ❑ *Menna never explains why the sailor's life is harmful, or what advantage there is for his son in following the scribe's trade. In this he is very unlike the father in *The Instruction for Little Pepi on His Way to School* (32), who tells us in detail how the scribe's trade is better than all others.*
 - ❑ *Menna appeals to his own wisdom, his son's foolishness, and the maxim that sons should obey their fathers. Although some elements of this poem are much like Proverbs (Proverbs 4:1-4, for example), Menna ultimately has only human advice and wisdom to offer to his son. The father in Proverbs, by contrast, offers Wisdom outside himself, which is personified as a great lady and begins with the fear of God.*

NOTE: This might be a good opportunity for you to share with your student something of the task of parenting and explain how a parent feels when a son or daughter makes destructive choices. Understand this may make it easier for students to listen to parental warnings in their own lives and hear the love behind the difficult words.

The Sailor and the Peasant

The Tale of the Shipwrecked Sailor—begin on page 8

NOTE: 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 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.

18. This is a complicated and fascinating tale. Actually, as the introduction points out, it begins as a story, becomes a story within a story, and at one point is a story within a story within a story (8)! What are the themes in this poem? (Student Question #11)
Below is a brief outline of the poem. Your student may find the story confusing at first.
- ❑ *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.*

NOTE: This is your student's first attempt to pick themes out of a work of literature, but finding them is one of the easiest literary tasks, since they are laced all through the piece. A theme is like the thesis of an essay: it is the "point" that the poet is trying to make. Use the information provided below to guide your student, but try to let him put together as much as possible by himself. He may be able to get most of it with only a little prompting!

- ❑ *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 middle story is mostly about how the sailor gets into and out of various situations. Though it does have interesting elements—for example, doing homage to the serpent as a god with sacrifices and incense—these are not themes. The theme of the outermost story is connected to the theme of the innermost story: it is the same theme of joy in homecoming (as we see in stanza 1, or stanza 14, lines 5-8, or stanza 21, lines 2-3).*
 - ❑ *There is at the same time a theme of fear (the leader's fear of standing before the king, perhaps with bad news, is seen in stanzas 2 and 25, and is echoed by the sailor's fear of the great serpent in stanzas 8-10). There is also a hint that, even as the serpent was kind to the ready-tongued sailor (stanzas 13-14 and 22), so the king will 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).*
19. Do you notice any repetitions in the story, or any unique speech patterns used only by one character? What do you think of the sailor? (Student Question #12)
*The goal of this exercise is to teach your student to recognize the important or symbolic words, phrases, and lines that are almost always present in poetry, and are usually repeated. This is a good poem to use as "training wheels," since whole stanzas are repeated in it, as well as many smaller phrases. Your student should also begin to understand that, in stories, various persons are often given distinctive phrases or speech patterns unique to them, which help the reader to differentiate between characters. We will see both of these techniques—repetition and unique speech patterns—in later works such as the *Odyssey*.*
Examples of repetitions:
- ❑ *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, stanza 12, line 10).*
 - ❑ *Stanzas 4 and 5 are repeated almost word-for-word as stanzas 11 and 12.*
- Examples of unique speech patterns:
- ❑ *"My little man" and "What brings you? brings you?" are phrases unique to the serpent (stanzas 8 and 10). Also, the serpent characteristically repeats phrases (as "brings you? brings you?" in stanza 8, or "Fare well, fare well" in stanza 21, 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.*
 - ❑ *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). Your student may be able to find other characteristics, but these are the major elements of the sailor's personality.*

The Peasant's Eighth Complaint—begin on page 183

NOTE: Stanza 5 (page 184) extends through the first two lines on page 185.

20. The introduction speaks of *ma'at*, a fundamental Egyptian term which, though it is translated here as "justice," combines the concepts of truth, justice, goodness, and harmony (183). How does the peasant characterize justice and a just man in stanzas 6 and 8? Do you agree with the Egyptian conception of justice and a just man? How does it compare with the Bible? (Student Question #13)

- Stanzas 6 and 8 characterize a just man in the following ways:

The just man:

- His good name is imperishable.
- His memory is precious even after he is dead.
- He is an untilting scale and a balance beam which does not tip.
- His devotion to justice leads to honor and veneration for himself.

Justice:

- It lasts forever.
- It is powerful and influential.
- It can never be in excess.

- The Bible makes it clear that God is supremely just (Deuteronomy 32:4) and that man (who is, after all, made in God's image) is required by God to do justice (Micah 6:8). The Egyptian conception includes a Lord of Justice (stanza 6, line 1), but does not carry with it the idea that man is required by that god to act justly. Rather, justice is shown as a sort of abstract power or virtue which has the ability to bring a man honor and good reputation if he chooses it. This is very different from the biblical conception, which commands that men act justly because in doing so they will "keep the way of the Lord" (Genesis 18:19).

21. Notice that, in terms of form, the peasant has structured his plea to alternate between declaratory statements (sentences which make a statement of fact) and direct address (speaking directly to the Lord High Steward). We see this most plainly in stanza 3, where line 1 is a statement, line 2 is direct address, line 3 is a statement, and line 4 is another direct address. Or, in another example, stanza 5 is mostly direct address, stanza 6 is mostly statement, stanza 7 is mostly direct address, and stanza 8 is mostly statement. This is an effective technique because the peasant is defining his terms (what he means by justice and injustice) without ceasing to make a direct appeal to the Lord High Steward.

GEOGRAPHY: BACKGROUND INFORMATION

World Book on the Nile¹

The Nile River is the longest river in the world. It flows for 4,145 miles through northeast Africa. The Nile rises near the equator and flows into the Mediterranean Sea. The Nile irrigates about 6 million acres of land in [modern] Egypt and about 2 ¾ million acres in [modern] Sudan.

The course of the Nile. The Nile flows generally northward throughout its course. Its southernmost **source** is the Ruvironza River in Burundi. **Lake Victoria** ranks as the Nile's largest source. The Nile flows through the Sudd, a vast swamp in southern Sudan, where high temperatures cause about half of the water to evaporate.

The Nile is called the **White Nile** between the Sudd and Khartoum, Sudan. At Khartoum, the **Blue Nile** from Ethiopia joins the White Nile. North of Khartoum, the river is called simply the Nile. The Atbara River, which is another chief source of the Nile, drains into it in Sudan, about 175 miles north of Khartoum.

About 70 percent of the Nile's water comes from the Blue Nile. The flow of water in the Blue Nile and the Atbara varies greatly. Flooding by these rivers caused the annual floods of the Nile in Egypt. The delta has some swampy land and salty lakes, as well as highly fertile soil.

The land. Ancient Egypt was a long, narrow country through which the Nile River flowed. Deserts bordered the country on the east, south, and west. The Mediterranean Sea lay to the north. The Nile River flowed north out of central Africa through the Egyptian desert to the Mediterranean. The Egyptians called



¹ Excerpted from a World Book article entitled *Nile River*. Contributor: Hartmut S. Walter, Ph.D., Professor of Geography, University of California, Los Angeles.

the desert *Deshret*, meaning **Red Land**. The Nile's course through Egypt was about 600 miles. The river split into several channels north of what is now Cairo, forming the Nile Delta. Rolling desert land lay west of the Nile Valley, and mountains rose to the east.

The Nile River flooded its banks each year. The flooding started in July, when the rainy season began in central Africa. The rains raised the level of the river as the Nile flowed northward. The floodwaters usually went down in September, leaving a strip of fertile land that averaged about 6 miles wide on each side of the river [the **Black Land**]. Farmers then plowed and seeded the rich soil. The Egyptians also depended on the Nile as their chief transportation route. Memphis and Thebes—the main capitals of ancient Egypt—and many other cities developed along the river because of its importance to farming and transportation.

FINE ARTS AND ACTIVITIES: BACKGROUND INFORMATION

Fine Arts Background 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 Activity Pages, though occasionally a long or complex project will require further commentary here. Details for the projects suggested in your Weekly Overview Charts are given in the Student Activity Pages. Doing activities adds interest to the study of history, so try to set aside time for your students to do some of them!

- 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 this week encourage your student to draw (from illustrations he finds in his resource books) the various aspects of Egyptian life. He could illustrate his writing assignments, such as descriptive paragraphs.
- 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 create lovely inserts for their portfolios or their lapbooks on Egypt.

BIBLE SURVEY AND CHURCH HISTORY: BACKGROUND INFORMATION

Perhaps you have never heard the terms "**common grace**" and "**special grace**." Theologians use these terms to distinguish differing acts of God in believers' lives. Common grace describes the kindness and mercy that God pours out on the entire world. The sun shines, the rain falls, the crops grow. People live and love and laugh. All people enjoy life sometimes, and God has mercy time and again on all sinners everywhere, during all time periods.

Special grace is that grace reserved for God's chosen (saved, in the New Testament) people. It is His special care, concern, love, and mercy that is over and above common grace. Special grace may be likened to the special relationship your children have with you. While you are kind to all children, and wish them well, you are responsible to care for and love and instruct your own children in a special way that is different from the way you treat all other children.

Of course, grace is, well, grace! It is the unmerited favor of God towards human sinners. But it is often helpful to look at the ways God's grace works itself out in history, and these terms have helped many to more fully understand God's amazing grace. It has been aptly said that "God is kind in some ways towards all, and in all ways towards some."

Make it clear, as you study the daily habits of Egyptians, that their lives contained only common grace. Even with common grace, they enjoyed no modern medical care, no electricity, and most endured grinding poverty or slavery. In the sidebars on this and the following page are some Scriptures that relate to this discussion of common and special grace.

Scriptural basis for "common grace"

Matthew 5:44-45

But I tell you: Love your enemies and pray for those who persecute you, that you may be sons of your Father in heaven. He causes his sun to rise on the evil and the good, and sends rain on the righteous and the unrighteous.

2 Peter 3:9

The Lord is not slow in keeping his promise, as some understand slowness. He is patient with you, not wanting anyone to perish, but everyone to come to repentance.

John 3:16

For God so loved the world that he gave his one and only Son, that whoever believes in him shall not perish but have eternal life.

BIBLE SURVEY AND CHURCH HISTORY: RHETORIC DISCUSSION OUTLINE

Students have seen these questions before but have not been asked to answer them. 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 you can deliver this information through Socratic (question and answer) format, or in some other creative way that's all your own! ("Lecture" information is printed in regular font; sample answers to questions we prompt you to ask of students during the discussion are in italics.)

We suggest you start your first class with this simple exercise. Get the students to pull out a piece of clean, lined paper and give them five minutes to write down "a history of them." Don't give any more direction than that: let them choose what information they will write. After they are done, go around the room asking, "What did you write?" Some will have put their names, their parents' and grandparents' names, where they live, when they were born, etc. History is an introduction: it tells us more about the person, or nation, we are interested in.

Discussion Questions

- Why is it important to know the history in the Bible?
 - The past is prologue: it's an introduction.*
 - The Bible is a selected history 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.*
- Ask students, "What pattern would you draw of history?"
After attempts are made, tell them 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 bottom diagram, right, shows.)
- This view of history is very different from other views. Consider with students these alternate visions:
 - Hindu and Buddhist and some New Age: Reincarnation means an endless cycle of life. (See the top picture, 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 (bottom of the 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, at the end of time, God rewards and punishes humans for their actions here and now, 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.

Scriptural basis for "special grace"

Job 36:7

He does not take his eyes off the righteous; he enthrones them with kings and exalts them forever.

Psalm 34:15

The eyes of the Lord are on the righteous and his ears are attentive to their cry.

Isaiah 41:9-10

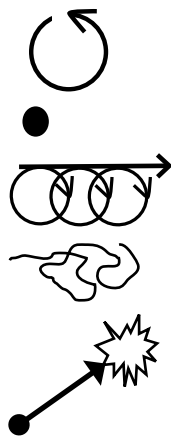
I took you from the ends of the earth, from its farthest corners I called you. I said, "You are my servant"; I have chosen you and have not rejected you. So do not fear, for I am with you; do not be dismayed, for I am your God. I will strengthen you and help you; I will uphold you with my righteous right hand.

Jeremiah 31:3

The Lord appeared to us in the past, saying: "I have loved you with an everlasting love; I have drawn you with loving-kindness."

Matthew 6:26

Look at the birds of the air; they do not sow or reap or store away in barns, and yet your heavenly Father feeds them. Are you not much more valuable than they?



- 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 pay 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 captive and powerless people. In the case of human beings, we sold ourselves into slavery through sin and disobedience. God, who owed us nothing but judgment, instead bought us back at the price of His only Son's blood.*
- What is one word that can define the Old Testament? Explain why.
 Preparation:
 - 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 provides—a record that was written down so that 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.*
- 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. See, for instance, Matt. 4:14-17; 5:17; 26:56; Lk. 18:31; and John 17:12. There are many others!*
- What is a type?
 - A reality that points to a future, greater reality.*
 - Something that happens in history that foreshadows future, greater historical events.*
- What are some examples of types found in the Old Testament?
 - Historical types: The Israelites passed through the Red Sea, which 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.*
 - 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. 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, to a greater degree.*

PHILOSOPHY: RHETORIC DISCUSSION OUTLINE

There is no Philosophy assignment for this week.

GLANCE INTO NEXT WEEK...



WEEK 2: PHAROHS AND PYRAMIDS

Lower Grammar	<ul style="list-style-type: none"> <input type="checkbox"/> History: Not all mummy books are equal. Glance through your chosen resource to make sure that your young children can handle the illustrations and descriptions. <input type="checkbox"/> Literature: There are a few pages in <i>Ancient Egypt (Modern Rhymes About Ancient Times)</i> about gods and goddesses.
Upper Grammar	History assignment could be quite lengthy, so determine your own “threads” before making this assignment as-is.
Dialectic	<ul style="list-style-type: none"> <input type="checkbox"/> History and Literature assignments are hefty this week, so don’t forget that our In-Depth selection is optional. If your student doesn’t have time to read it this week, save it for a lighter week. <input type="checkbox"/> You have the option of assigning a mini-report about the seven wonders of the world. Outside research will be needed. See Week 2 Teacher’s Notes, Historical Background section for good information.
Rhetoric	<ul style="list-style-type: none"> <input type="checkbox"/> History: In-Depth reading is quite long. Think about other tasks for the week before making this assignment in totality. <input type="checkbox"/> Literature: WARNINGS. <ul style="list-style-type: none"> <input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i>, pages 64-69—there are scattered references to cannibalism (both of gods and men) throughout the poem. Cannibalism is also referenced in the discussion outline (questions 2 and 3 in the Teacher’s Notes discussion outline). <input type="checkbox"/> <i>Ancient Egyptian Literature: An Anthology</i>, pages xi-xiii; xvii-xxi—a number of statements are made in these sections of the preface which assume that the Bible is fallible or play on Biblical language in inappropriate ways. These statements are thoroughly covered in the discussion outline.
Teacher	<ul style="list-style-type: none"> <input type="checkbox"/> Our suggested resources have most of the map labels, but your student may also need to look online, or in the teacher’s map of your <i>MapAids</i> CD-ROM, or in the <i>Holman Bible Atlas</i>. <input type="checkbox"/> Plan a trip to the library this week to complete a scavenger hunt. (See Week 2 Student Activity Pages.)

BUDGET TIPS

All Levels	Students on all levels will enjoy <i>Pyramid</i> by David Macaulay.
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