

THE CLASSICAL TEACHER

Saving Western civilization
one student at a time.

Summer 2021

How to Have Biblically Literate Children

by Cheryl Lowe

Reading the Bible as Literature

by Joseph Pearce

ARCHAIC *ON* PURPOSE

by Martin Cothran

A Defense of the King James Bible



MEMORIA PRESS

❧ LETTER FROM THE EDITOR ❧

Where Is Palestine?

by Martin Cothran

I remember teaching a Sunday school class a number of years ago. I was leading several middle and high school students through the Gospel of Mark, and in order to gain some clarity about where the events were taking place I unfurled a map of the Middle East. I asked the students to tell me where Palestine was.

An uncomfortable silence ensued.

In fact, as it soon became apparent, none of the students could answer any geographical question I asked.

This inability to read a map of the Middle East indicated not just a geography problem, but a biblical literacy problem, and it is still one of the many species of biblical literacy issues facing Christian teachers. In fact, this seems to be the case not only with biblical geography but with any biblical knowledge: The vast majority of children, even and perhaps most especially those in our churches, do not know basic facts about the Bible. And the problem does not necessarily go away when we turn our attention to Christian schools.

The problem of biblical literacy is, of course, a symptom of the larger problem of cultural literacy. In other words, it isn't just basic facts about the Bible that are missing from the mental furniture of our students, but basic knowledge in general.

Like general cultural literacy, biblical literacy has suffered from the tendency to place less importance on basic knowledge than on what we consider "higher order" knowledge. We are tempted to teach our children the doctrine of the Trinity or whatever our brand of belief in the Second Coming might be—all before they have a fundamental knowledge of the Ten Commandments, the Sermon on the Mount, the Creation story, and the Beatitudes.

Or where Palestine is on a map.

In emphasizing more advanced doctrinal topics, we often neglect the narrative aspects of the Bible. The Bible is, first of all, a story, and we should teach it as a story: the lives of the Patriarchs, the Hebrews

in Egypt, the Conquest of Canaan—in addition to the New Testament stories of the birth of Christ, the Passion, and the Resurrection.

Stories appeal to every age, but perhaps most to young people. The bald facts of this or that doctrine are certainly important, but they cannot replace the appeal of a story. In the order of knowledge, doctrines have a higher place. But in the order of learning, stories come first.

So the first reason for the low level of biblical literacy among Christian young people is that we just don't emphasize it enough. What can be known about the Bible is not plain to them because no one has shown it to them. And the second reason is like unto it: Much of our religious education, like the other instruction in many of our schools, lacks seriousness. There are still some places where children are actually expected to memorize Bible verses and catechism answers, but they are too few and far between. Many of the programs available for religious education rely on catchy slogans or promote themselves using flashy and thoroughly non-religious themes.

So, while the first lesson is that we should not teach students to run before they can even walk, the second is that we need to get serious. We need to master the basics. We need to understand that knowledge gotten by vanity shall be diminished: but he that gathereth by labour shall increase.

When I was young, there were enough biblical references knocking about in our school books and in popular culture that it was hard to avoid getting a certain rudimentary biblical literacy without trying very hard. But that is no longer true today. Much of our culture has either forgotten its biblical roots or explicitly repudiates them.

Our religious instruction has been wandering in the wilderness for too long. It needs a map to put it back on course. I suggest starting with a map of Palestine.



THE CLASSICAL TEACHER CONTENTS

Summer 2021

FEATURED ARTICLES

- 2 Letter from the Editor by Martin Cothran
18 Latin Is Not Optional by Cheryl Lowe
32 On Vulcans and Androids by Dr. Dan Sheffler
36 How to Have Biblically Literate Children by Cheryl Lowe
45 The Morsel or the Meal? by Leigh Lowe
46 Reading the Bible as Literature by Joseph Pearce
52 Haydn's Creation by Dr. Carol Reynolds
60 Teaching the Faith with Special Needs by Cheryl Swope
64 The Blessed Boon of Sleep by Leigh Lowe
72 Archaic on Purpose: A Defense of the King James Bible by Martin Cothran

CLASSICAL CORE CURRICULUM

- 4 Curriculum Packages and Supplements
17 Read-Aloud Programs
38 Curriculum Map Yearly Outlook

PRIMARY YEARS

- 57 Primary Enrichment
57 Character Building
58 Alphabet, Phonics, Reading, & Spelling
62 New American Cursive
63 Penmanship

LITERATURE, GRAMMAR, & WRITING

- 30 Classical Composition, IEW, & English Grammar
66 Literature
71 Poetry

AMERICAN / MODERN STUDIES

- 42 American Studies
43 Geography
44 Upper School American Studies & Modern European History

CLASSICAL / CHRISTIAN STUDIES

- 48 D'Aulaires' Greek Myths, Famous Men Series, Dorothy Mills Histories
50 Classical Literature
75 Christian Studies

SCIENCE & MATH

- 31 Arithmetic & Math
54 Science & Nature

LATIN, GREEK, & FRENCH

- 21 Prima Latina & Latina Christiana
22 Latin Forms Series
24 Latin Supplements
26 Upper School Latin & NLE Prep Guides
27 AP Latin & French
28 Greek

LOGIC & RHETORIC

- 34 Aristotle's Rhetoric
35 Traditional Logic
35 Material Logic

ART & MUSIC

- 56 *Professor Carol*: Discovering Music, Exploring America's Musical Heritage, & Early Sacred Music
56 Art Posters, Art Cards, Creating Art, & Music Appreciation
57 Primary Enrichment

RESOURCES

- 20 Classical Education Resources
29 Memoria Press Online Academy

NEW

-  Wuthering Heights (p. 70)  Manner of the Week Wall Charts (p. 57)  The Magician's Nephew (p. 70)
 Cut & Paste Book (p. 57)  Multiplication & Division Flashcards (p. 31)  Memoria Math Challenge (p. 31)
 Insects Flashcards (p. 54)  Penmanship Practice: Wisdom Scriptures (p. 62)  Kindergarten Morning Work (p. 5)

NEW

We also have full-year curriculum packages for students with special needs.
Visit SimplyClassical.com for information or to sign up for the *Simply Classical Journal*.



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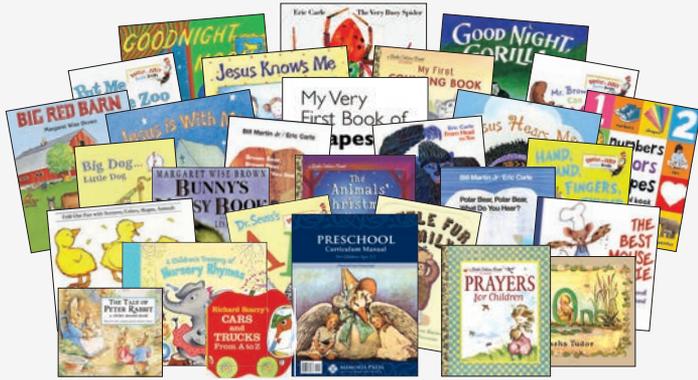
ONLINE ACADEMY
MemoriaPressAcademy.com

Classical Core Curriculum



The Classical Core Curriculum is a complete classical Christian curriculum that emphasizes the traditional liberal arts of language and mathematics and the cultural heritage of the Christian West as expressed in the great works of history and literature. The curriculum has an early focus on the basic skills of reading, writing, and arithmetic, and a special emphasis on Latin. Latin is the best way to gain an academic vocabulary and to learn the formal system of grammar, and is, along with math, the best early critical thinking skills training. The study of the cultures of Athens and Rome, as well as biblical and Church history, is designed to provide a basis for a proper understanding of European and American history.

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- *Little Fur Family*
- *Bunny's Noisy Book*
- *From Head to Toe*
- *Goodnight Moon*
- *Polar Bear, Polar Bear, What Do You Hear?*
- *Brown Bear, Brown Bear, What Do You See?*
- *Numbers, Colors, Shapes*
- *The Very Busy Spider*
- *Good Night, Gorilla*
- *The Tale of Peter Rabbit*
- *Fuzzy Yellow Ducklings*
- *My Very First Book of Shapes*
- *ABC: An Amazing Alphabet Book!*
- *Put Me in the Zoo*
- *Hand, Hand, Fingers, Thumb*
- *Cars and Trucks From A to Z*
- *My First Counting Book*
- *The Animals' Christmas Eve*
- *Big Dog ... Little Dog*
- *Mr. Brown Can Moo! Can You?*
- *A Children's Treasury of Nursery Rhymes*
- *1 Is One*

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Myself & Others Books I and II Core Sets (p. 57)

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- *Numbers & Colors Book*
- *Prayers for Children*
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- *Numbers Coloring Book*
- *Alphabet Coloring Book*
- *Alphabet Flashcards*
- *Alphabet Manuscript Wall Charts*
- *Richard Scarry's Best Mother Goose Ever*
- *Big Thoughts for Little People* (Devotional)
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 also available! (p. 17)



Classical Core Curriculum KINDERGARTEN



ENRICHMENT

*Kindergarten Enrichment; Kindergarten Book of Crafts (p. 57); Kindergarten Art Cards (p. 56);
 Animals, Animals; A Child's Book of Poems; Music Enrichment (p. 57)*



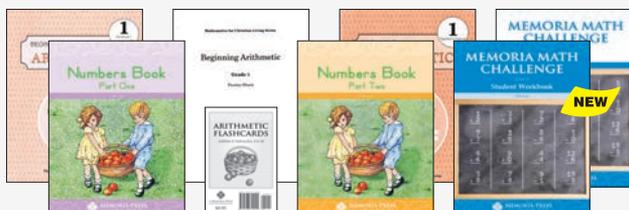
CURRICULUM MANUAL

Lesson Plans for One Year



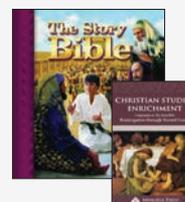
MATH

*Numbers Book set (p. 31); Rod & Staff Arithmetic 1 Student (Part 1), Teacher, and Practice Sheets; Arithmetic
 Flashcards: Addition: & Subtraction; Memoria Math Challenge A (p. 31)*



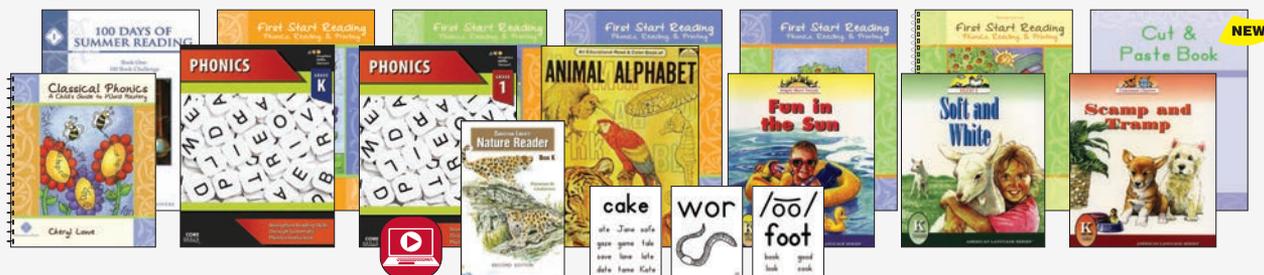
CHRISTIAN

*The Story Bible; Christian
 Studies Enrichment (p. 75)*



PHONICS & SPELLING

*100 Days of Summer Reading Book I; Classical Phonics; Phonics Flashcards (p. 59); First Start Reading A-D; Phonics & Reading Streaming Instructional Videos (p. 58); Christian
 Liberty Nature Reader, Book K; Scamp and Tramp; Soft and White, Fun in the Sun; Animal Alphabet Coloring Book; Core Skills Phonics K & 1; Cut & Paste Book (p. 57)*



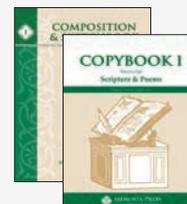
MORNING WORK

*Kindergarten Morning Work;
 Manner of the Week Wall Charts*



PENMANSHIP

*Copybook I; Composition &
 Sketchbook I (p. 63)*



OPTIONAL

Primary Phonics Readers, Set 1



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NEW



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\$473.58

PACKAGE PRICE
\$350

Classical Core Curriculum

GRADE 1

Curriculum Manual Only **\$30**
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Supplemental Read-Aloud Sets also available! (p. 17)



LITERATURE

StoryTime Treasures set; *More StoryTime Treasures* set (p. 66); *Winter on the Farm*; *Christmas in the Big Woods*; *Little House Christmas Treasury*; *100 Days of Summer Reading Book II* (p. 59)



CURRICULUM MANUAL

Lesson Plans for One Year



PHONICS & SPELLING

First Start Reading Book E; *Traditional Spelling I* set (p. 59)



PENMANSHIP

New American Cursive I (p. 62); *Copybook II*; *Composition & Sketchbook II*; *Cursive Practice Sheets I*; Alphabet Wall Poster; *Summer Cursive* (p. 63); Penmanship Tablet



ENRICHMENT

First Grade Book of Crafts; *First Grade Enrichment* (p. 57); *First Grade Art Cards* (p. 56)



MATH

Rod & Staff Arithmetic 1 Student (Part 2); *Rod & Staff Arithmetic 2 Student* (Unit 1), *Teacher* (Units 1-2), and *Practice Sheets Book 1*; *Memoria Math Challenge B* (p. 31)



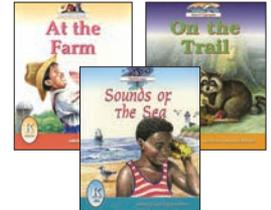
OPTIONAL

Primary Phonics Readers, Sets 2-6



OR

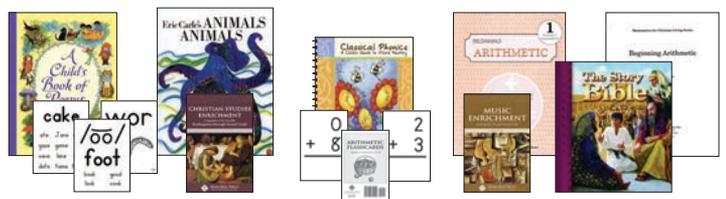
American Language Series



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Classical Phonics; Phonics Flashcards; A Child's Book of Poems; Animals, Animals; The Story Bible; Christian Studies Enrichment; Rod & Staff Arithmetic 1 Teacher Manual and Practice Sheets; Arithmetic Flashcards: Addition & Subtraction; Music Enrichment



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Supplemental Read-Aloud Sets also available! (p. 17)

Classical Core Curriculum GRADE 2

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PACKAGE PRICE
\$445

Prima Latina Streaming Instructional Videos Available! (p. 17)



CURRICULUM MANUAL

Lesson Plans for One Year

SCIENCE

Rod & Staff
Patterns of Nature

AMERICAN/ MODERN

Stories of Great Americans for Little Americans (p. 42)

LATIN

Prima Latina complete set (p. 21)

PENMANSHIP

New American Cursive 2 (p. 62); *Copybook Cursive 1; Composition & Sketchbook II* (p. 63); *Prima Latina Copybook* (p. 24); Penmanship Tablet

MATH

Rod & Staff Arithmetic 2 Student (Units 1-4), Teacher (Parts 1-2), Practice Sheets; Supplemental Pack; *Memoria Math Challenge* (p. 31)

GRAMMAR

English Grammar Practice (p. 30); *Core Skills Language Arts 2*

LITERATURE

Second Grade Literature set; *Second Grade Literature Dictionary* (p. 66); *100 Days of Summer Reading Book III* (p. 59)

ENRICHMENT

Second Grade Enrichment; *Second Grade Book of Crafts* (p. 57); *Second Grade Art Cards* (p. 56)

NEW USER ADD-ON SET \$100

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Classical Phonics; Phonics Flashcards; A Child's Book of Poems; Animals, Animals; Music Enrichment; The Story Bible; Christian Studies Enrichment; Arithmetic Flashcards: Addition & Subtraction

OPTIONAL

Cursive Practice Sheets II (p. 63); *Easy Reader Classics* (p. 59)

PHONICS & SPELLING

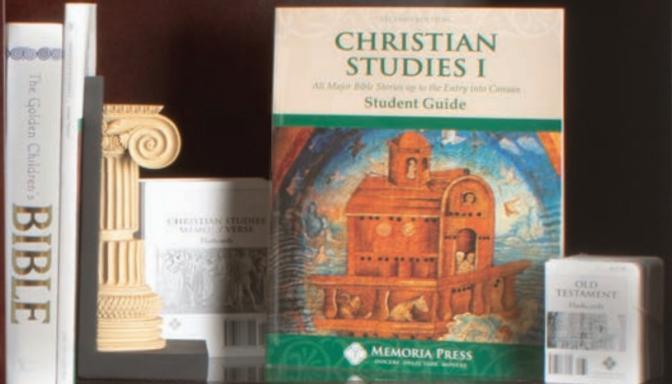
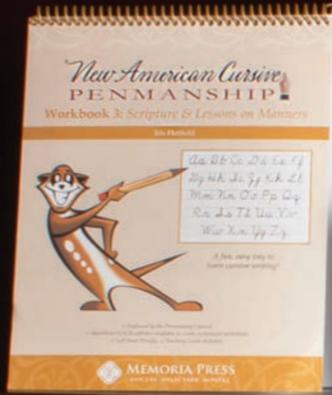
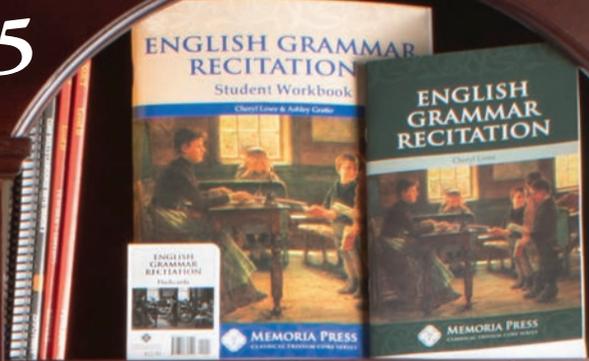
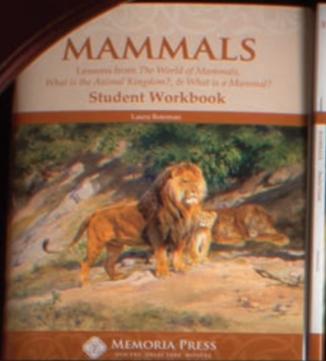
Traditional Spelling II set (p. 59)

Classical Core Curriculum

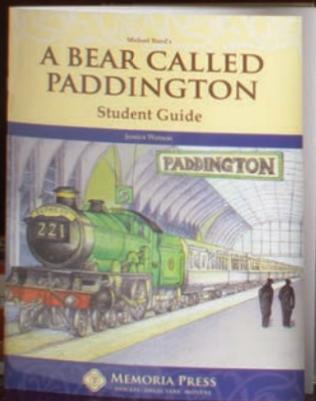
Third Grade

Everything You Need for One Year!

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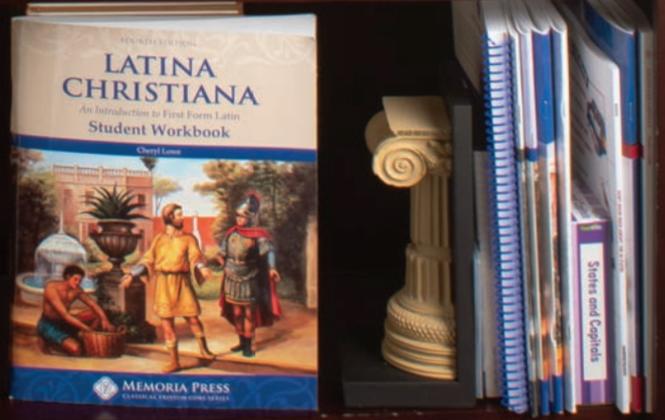
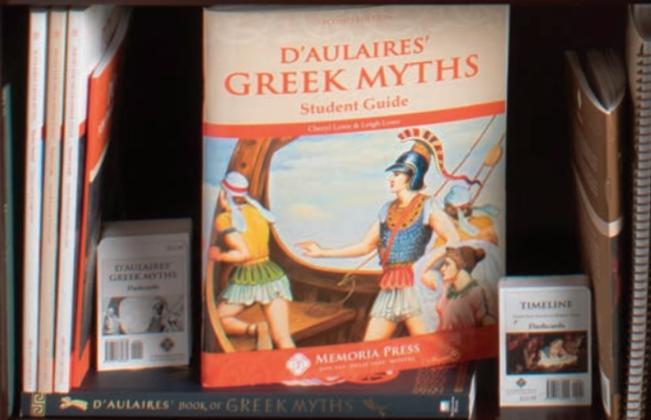
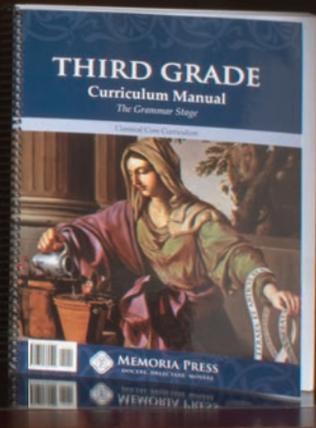


Supplemental
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Sets also
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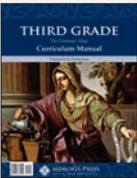


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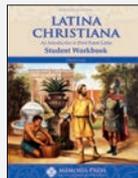


CURRICULUM MANUAL



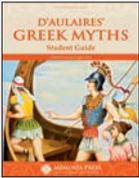
The *Curriculum Manual* is your roadmap, your recipe, your flight checklist. Never make another lesson plan again—we've utilized our years of classroom and homeschool experience to do it for you. Every day, every subject, every exercise: Consider it planned.

LATIN



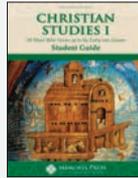
Latin is the heart of a classical education. It develops the intellectual powers of the mind as no other subject can. In terms of usefulness and practicality there is no subject children can study that intersects with every other subject more than Latin. *Latina Christiana* is an introductory program that will launch students into a course of study that transforms their educational journey.

CLASSICAL STUDIES



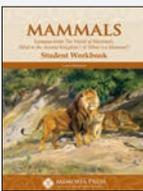
Reading the classics civilizes the young, teaching those human values that children are not born with: unselfishness, compassion, courage, honesty, integrity, and justice. We have chosen to begin our study of the classics with Greek mythology because young students love the fantasy stories, and because Greek mythology sets the foundation for future literature studies.

CHRISTIAN STUDIES



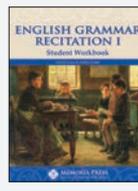
Christian studies is an academic subject at Memoria Press, with the same challenging content and rigorous grading rubric as other subjects. Students spend the grammar school years studying the Bible chronologically with *The Golden Children's Bible*, a condensed version of the King James Bible. Our focus in the grammar school years is biblical literacy and Scripture memorization.

SCIENCE



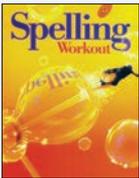
Our in-depth science courses for the grammar school focus on observation and classification, the natural starting point of science. Learning about constellations, insects, birds, mammals, and trees will enable students to experience the order and beauty of creation. In third grade, we spend the entire year on mammals.

GRAMMAR



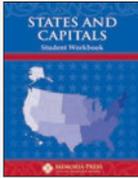
Students memorize really well in the grammar stage, but they aren't developmentally ready for the analysis of grammar. So we make the best use of our time by teaching students the rules of English grammar with a little practice to put them in context. Students gain mastery through the study of Latin grammar, which teaches English grammar better than English does.

SPELLING



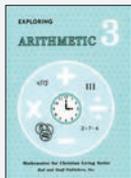
Students get phonics practice through spelling in the grammar school years. *Spelling Workout* contains a phonics focus or rule that is tied to the list of spelling words for each week.

AMERICAN/MODERN



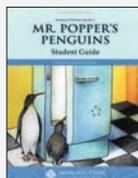
Knowing where things are in the world is a tool we give our students in the years when they are able to memorize well. We begin with the United States in third grade, and by the end of the grammar school years students will be able to map the entire world, giving them geographical context for their studies in classical, world, and American history, as well as Christian studies.

MATH



We continue our study of math with *Rod & Staff* throughout the grammar school years, focusing on mastery of basic arithmetic. Students will gain fluency in multiplication in third grade and begin working on division.

LITERATURE



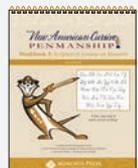
Literature is one of our best tools to accomplish the important goal of character formation. We have chosen timeless classics for the grammar school years, delving deeply, living with the books, and immersing students so that they will remember the experience. In third grade we read *Farmer Boy*, *Charlotte's Web*, *A Bear Called Paddington*, and *Mr. Popper's Penguins*.

WRITING



This introductory writing course sets the foundation for *Classical Composition*, the writing and rhetoric course that students will begin in fourth grade and study through high school. In third grade, students master key word outlining and narration.

PENMANSHIP



Students continue to practice their fluent cursive writing throughout the grammar school years.



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PACKAGE PRICE
\$355

Classical Core Curriculum

GRADE 4

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Supplemental Read-Aloud Sets also available! (p. 17)



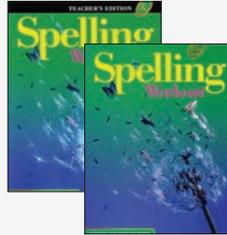
CURRICULUM MANUAL

Lesson Plans for One Year



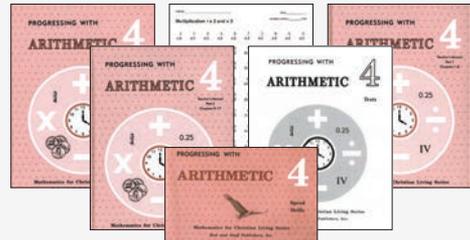
SPELLING

Spelling Workout E set



MATH

Rod & Staff Arithmetic 4 Student, Teacher (Parts 1-2),
Tests, Speed Drills, Speed Drill Packet (p. 31)



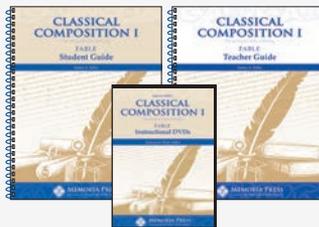
LITERATURE

Fourth Grade Literature set (p. 67); *Papa Panov's Special Christmas*; *Twelve Days of Christmas*; *A Promise Kept: The Story of Christmas*; *Good King Wenceslas*



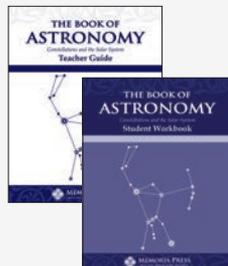
WRITING

Classical Composition I: Fable Student, Teacher, DVDs (p. 30)



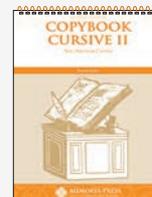
SCIENCE

The Book of Astronomy set (p. 54)



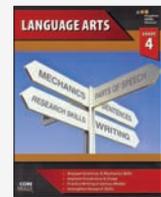
PENMANSHIP

Copybook Cursive II (p. 63)



GRAMMAR

Core Skills Language Arts 4



Transitioning to the Classical Core Curriculum in Grade 4?

In our third grade package, students complete half of *D'Aulaires' Greek Myths*, *Latina Christiana*, *Christian Studies I*, *English Grammar Recitation I*, and *States & Capitals*, as well as parts of *Poetry for the Grammar Stage*, which they will continue to use through seventh grade.

The purchase of this package assumes that you have the books that are in our third grade package and have completed the first half of them.

If you are starting the Classical Core Curriculum in fourth grade, we have a discounted transitional package for you:

\$555 Grade 4 for New Users

Visit MemoriaPress.com for a complete book list and more information.

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Classical Composition Streaming Instructional Videos Available! (p. 17)



Curriculum Manual Only **\$30**
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 Supplemental Read-Aloud Sets also available! (p. 17)

Classical Core Curriculum GRADE 5



RETAIL
\$808.10

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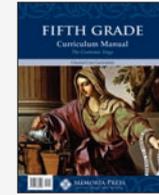
LATIN

First Form Latin complete set (p. 23); Lingua Angelica I set (p. 24), Latin Grammar Recitation (p. 26)



CURRICULUM MANUAL

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WRITING

Classical Composition II: Narrative Student, Teacher, DVDs (p. 30)



GRAMMAR

English Grammar Recitation Workbook II set (p. 30); Core Skills Language Arts 5



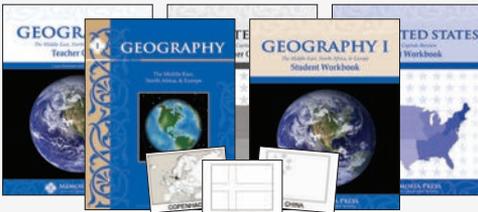
MATH

Rod & Staff Arithmetic 5 Student, Teacher (Parts 1-2), Tests, Speed Drills (p. 31)



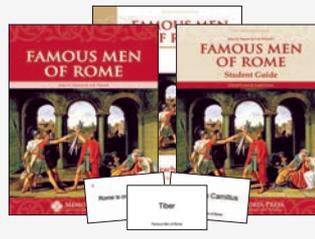
AMERICAN/MODERN

Geography I set, including The United States Review set; Geography Flashcards (p. 43)



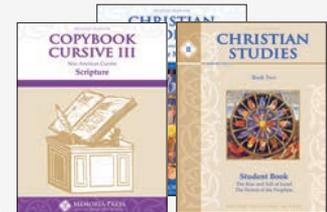
CLASSICAL

Famous Men of Rome set (p. 48)



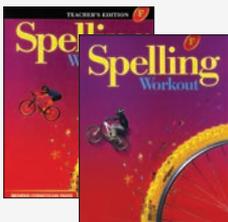
CHRISTIAN

Christian Studies II Student and Teacher (p. 75), Copybook Cursive III (p. 63)



SPELLING

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SCIENCE

The Book of Insects set (p. 54)



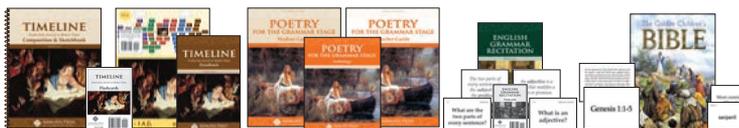
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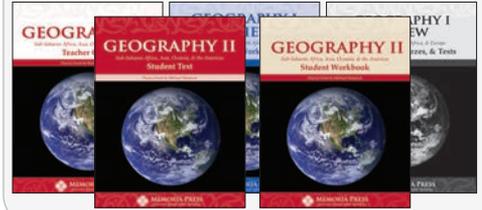
LATIN

Second Form Latin complete set (p. 23)



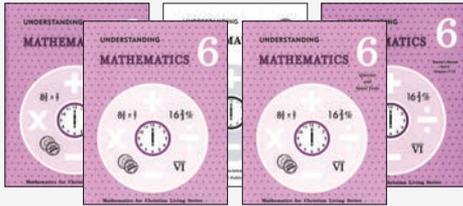
AMERICAN/MODERN

Geography II set, including Geography I Review set (p. 43)



MATH

Rod & Staff Mathematics 6 Student, Teacher (Parts 1-2), Quizzes & Speed Tests, Tests (p. 31)



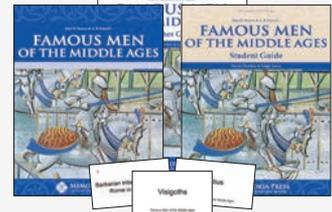
WRITING

Classical Composition III: Chreia & Maxim Student, Teacher, DVDs (p. 30)



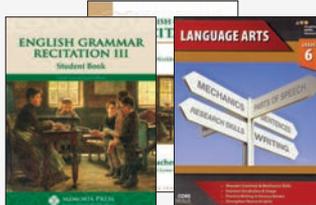
CLASSICAL

Famous Men of the Middle Ages set (p. 48)



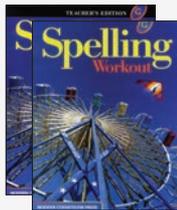
GRAMMAR

English Grammar Recitation Workbook III set (p. 30); Core Skills Language Arts 6



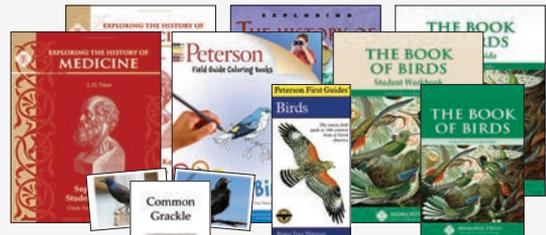
SPELLING

Spelling Workout G set



SCIENCE

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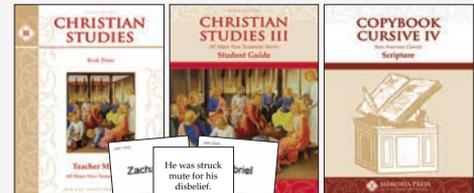
LITERATURE

Sixth Grade Literature set (p. 68)



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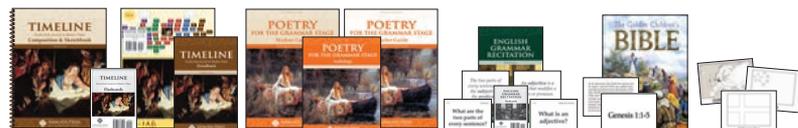
Christian Studies III Student and Teacher; New Testament Flashcards (p. 75); Copybook Cursive IV (p. 63)



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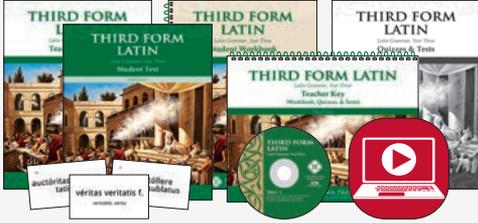
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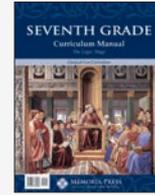
WRITING

Classical Composition IV: Refutation & Confirmation Student, Teacher, DVDs (p. 30)



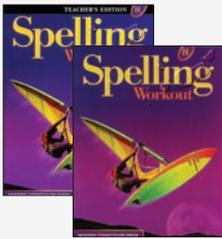
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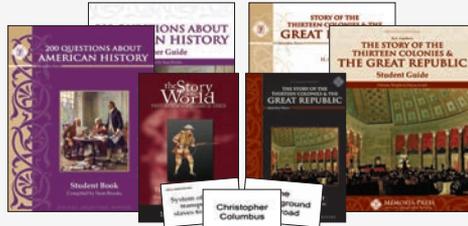
SPELLING

Spelling Workout H set



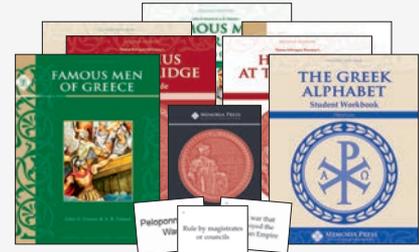
AMERICAN/MODERN

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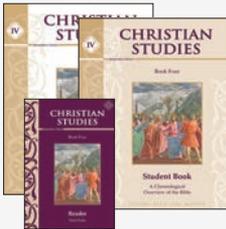
CLASSICAL

Famous Men of Greece set (p. 48); Horatius at the Bridge (p. 50); The Greek Alphabet set (p. 28)



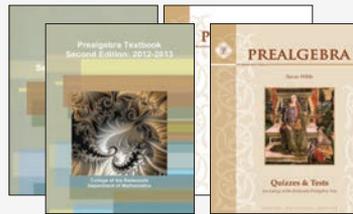
CHRISTIAN

Christian Studies IV Student, Teacher, & Reader (p. 75)



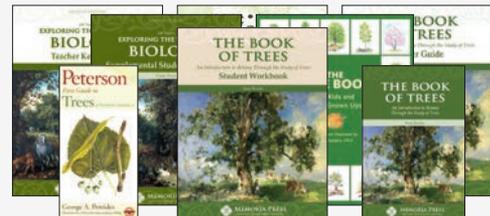
MATH

College of the Redwoods Prealgebra set (p. 31)



SCIENCE

The Book of Trees set (p. 54); Exploring the World of Biology set (p. 55)



GRAMMAR

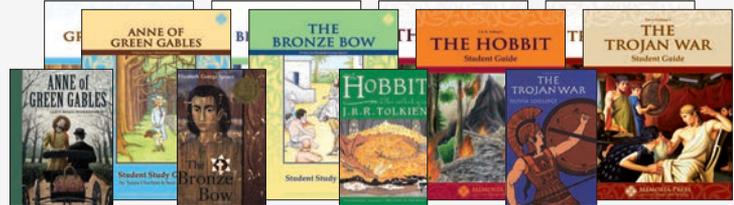
English Grammar Recitation Workbook IV set (p. 30); Core Skills Language Arts 7



Classical Composition Streaming Instructional Videos Available! (p. 17)

LITERATURE

Seventh Grade Literature set (p. 68)



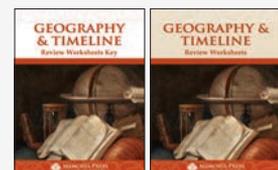
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REVIEW

Geography & Timeline Review (p. 48)





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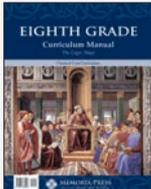
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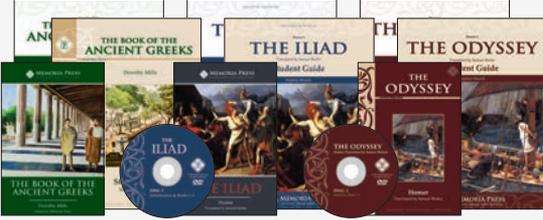
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CLASSICAL

The Book of the Ancient Greeks set (p. 49); *The Iliad* set & DVDs; *The Odyssey* set & DVDs (p. 51)



GRAMMAR

English Grammar Recitation Workbook V set (p. 30); *Core Skills Language Arts 8*



LATIN

Fourth Form Latin complete set (p. 23); *Henle Latin First Year* set (p. 26)



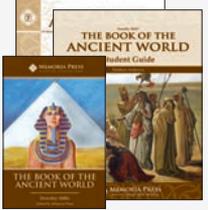
WRITING

Classical Composition V: Common Topic Student, Teacher, DVDs (p. 30)



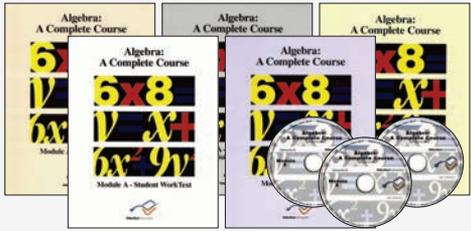
CHRISTIAN

The Book of the Ancient World set (p. 49)



MATH

VideoText Algebra, Year One (Modules A-C)* (p. 31)



*only Module A is pictured

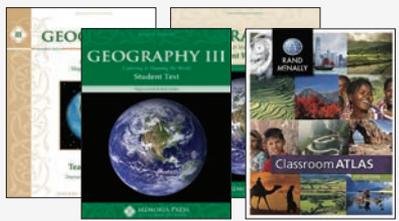
SCIENCE

Novare *Physical Science* Text and Resource CD (p. 55)



AMERICAN/MODERN

Geography III Text, Student, Teacher and *Classroom Atlas* (p. 43)



LITERATURE/POETRY

Eighth Grade Literature set (p. 68); *Poetry & Short Stories: American Literature* set (p. 71); *Bard of Avon*



OPTIONAL

First Form Greek (p. 28)



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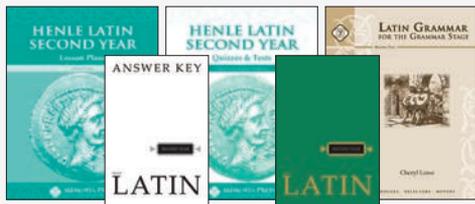
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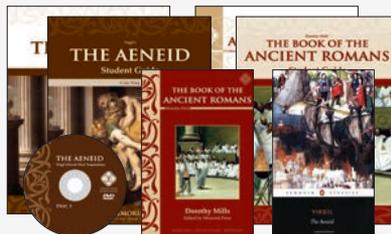
LATIN

Henle Latin Second Year Lesson Plans, Quizzes & Tests, Text, and Key (p. 26); Latin Grammar for the Grammar Stage (p. 24)



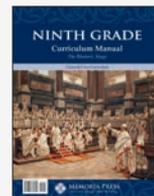
CLASSICAL

The Book of the Ancient Romans set (p. 49); The Aeneid set and DVDs (p. 51)



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LOGIC

Traditional Logic I & II complete sets (p. 35)



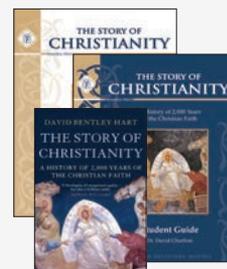
WRITING

Classical Composition VI: Encomium, Invective, & Comparison Student, Teacher, & DVDs (p. 30)



CHRISTIAN

The Story of Christianity set (p. 76)



LITERATURE/POETRY

Ninth Grade Literature set (p. 69); Poetry, Prose, & Drama: Book I set (p. 71); Book of the Middle Ages (p. 49)



AMERICAN/MODERN

Renaissance & Reformation Times set (p. 49)



SCIENCE

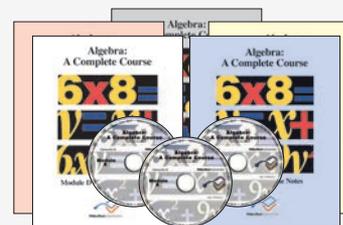
Modern Biology set (p. 54)



NOTE: *Modern Biology* is a secular textbook that contains a section on evolution not acceptable to many Christians. While we don't cover that unit in our curriculum, our guides do define related terms. If you do not feel a secular biology text is right for your family, we would recommend *Abeka* or *Apologia* as alternates.

MATH

VideoText Algebra, Year Two (Modules D-F) (p. 31)*



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Aeneid, Traditional Logic I and II, Biology, and Classical Composition Streaming Instructional Videos Available! (p. 17)

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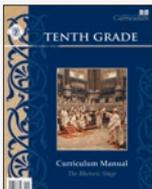
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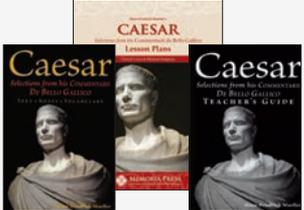
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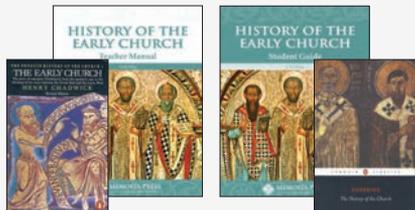
LATIN

Mueller's *Caesar (De Bello Gallico)* Text, Teacher's Guide, and Lesson Plans (p. 27)



CHRISTIAN

History of the Early Church set (p. 76)



CLASSICAL

Medea & Other Plays set & DVDs; *The Three Theban Plays* set & DVDs; *The Oresteian Trilogy* set & DVDs (p. 50)



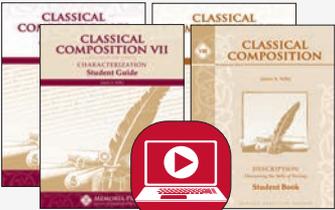
AMERICAN/MODERN

A History of Medieval Europe set (p. 44)



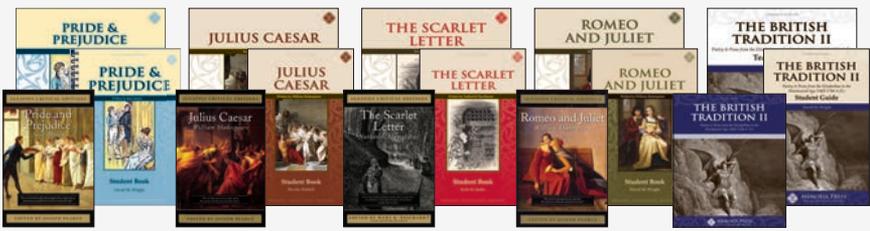
WRITING

Classical Composition VII: Characterization and Classical Composition VIII: Description (p. 30)



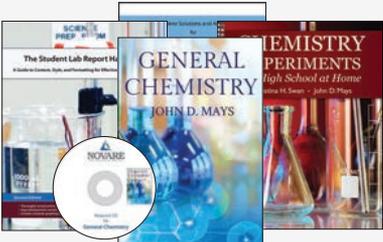

LITERATURE/POETRY

Tenth Grade Literature set (p. 69); *Poetry & Prose: Book II* set (p. 71)



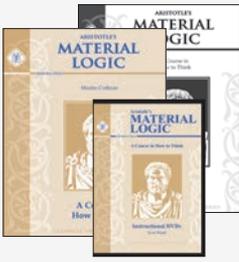
SCIENCE

Novare *General Chemistry* Text, Resource CD, Complete Solutions Manual, Student Lab Report Handbook, and Experiments for High School at Home (p. 55)



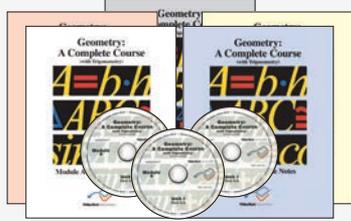

LOGIC

Material Logic complete set (p. 35)



MATH

VideoText Geometry (Modules A-E)* (p. 31)



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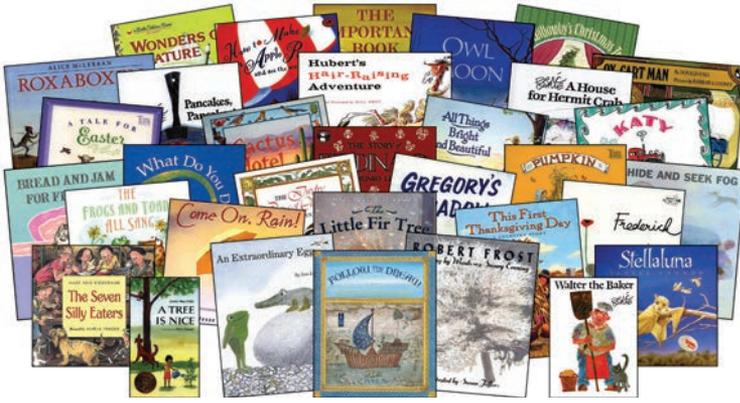


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- Sixth Grade American/Modern **\$58** (p. 43)



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LATIN IS NOT OPTIONAL

by Cheryl Lowe

When you ask a fellow teacher or homeschool parent what classical education is, you're likely to get a different answer every time.

To one person it is the study of history chronologically, to another it is simply a challenging academic curriculum. To many, particularly in recent decades, classical education is seen as the application of Dorothy Sayers' developmental model—the grammar, logic, and rhetoric stages of learning.

What is the *sine qua non* of classical education? Translated literally, *sine qua non* means "without which not." What is the thing "without which" an education would "not" be classical at all? This was the question asked in an issue of *The Society of Classical Learning's (SCL) Journal*. "What," it asks, "are the *sine qua nons* of classical education?"

There were many answers proposed in the *SCL Journal* articles. In one, E. Christian Kopff eloquently explains the depth of confusion around this question. He relates the story of attending a meeting of classical educators at which a pastor in the audience asked, "At my school we use *Saxon Math* and *Writing Road to Reading*. What else do we need to be classical?"

It was inquirers like these whom Tracy Lee Simmons must have had in mind when he pointed out, "We apply 'classic' or 'classical' to anything we believe to be excellent or universal." But is that all it is?

One of the first things to do when you are looking for what a term means is to look at how it was used historically. What was the original meaning of the term "classical education"?

Until recently, classical education meant only one thing: The "older definition of classical education,"

said Simmons, was "a curriculum grounded upon—if not strictly limited to—Greek, Latin, and the study of the civilizations from which they arose."

If you reread the debates that took place in the early twentieth century, when classical education was under attack from progressives, it was the teaching of Latin and Greek, and whether these two languages were still important in the modern world, that was the central flashpoint of the debate.

The chief argument of the progressives was that the classical languages were outdated. The use of these languages to read the classics was simply unnecessary, they argued, given the wide availability of English translations. But classical educators knew that these arguments assumed a narrow view of the benefits of classical languages. This is why, when classical educators met at Princeton College in 1917 to try to regroup their forces in the face of the progressive onslaught, they chose to take their stand on the benefits of Latin. Two books which eloquently communicate the enormous benefits of the study of the classical languages are R. W. Livingstone's *A Defense of Classical Education* (1917) and Charles Bennett's *The Teaching of Latin and Greek in Secondary Schools* (1900).

In fact, it was these benefits of Latin that were a centerpiece in the document that rebooted classical education in the late 1980s—Dorothy Sayers' essay "The Lost Tools of Learning." That essay, and *Recovering the Lost Tools of Learning* by Douglas Wilson, together spawned the modern classical education movement.

And those who consider Sayers' stages of learning as the thing that makes an education classical would do well to heed her advice as to how to conduct the first of these stages:

Let us begin, then, with Grammar. This, in practice, means the grammar of some language in particular; and it must be an inflected language. The grammatical structure of an

Cheryl Lowe was the founder of Memoria Press and the author of the Latin Forms Series, Classical Phonics, and many other books. She also founded Highlands Latin School in Louisville, Kentucky, where all Memoria Press materials are developed and tested.



uninflected language is far too analytical to be tackled by any one without previous practice in Dialectic. Moreover, the inflected languages interpret the uninflected, whereas the uninflected are of little use in interpreting the inflected. *I will say at once, quite firmly, that the best grounding for education is the Latin grammar.* I say this, not because Latin is traditional and medieval, but simply because even a rudimentary knowledge of Latin cuts down the labor and pains of learning almost any other subject by at least fifty percent. It is the key to the vocabulary and structure of all the Teutonic languages, as well as to the technical vocabulary of all the sciences and to the literature of the entire Mediterranean civilization, together with all its historical documents. [Emphasis added]

In other words, in order to gain a competent grasp of grammar, one needs to study a language other than English since English is uninflected and therefore too analytical and abstract. Second, because it is an inflected language, Latin is the best language to use because it makes the study of grammar concrete and because of the historic ties of Latin to our own language and culture.

The advantages of Latin in terms of vocabulary and grammar have been solidly established and widely extolled. But it is the ability of Latin to teach students how to think that is the most underrated of its benefits. A grammar-based Latin study is not simply a grammatical study, but an exercise in what modern educators like to call "critical thinking skills."

"The hard, precipitous path of classical education," said Simmons, "ideally led not to knowledge alone, but to the cultivation of mind and spirit." Writing to some friends about the education of his daughter, the Victorian essayist John Ruskin observed about the inflected Greek grammar what we can also say about the Latin: "To have learned one Greek verb accurately will make a difference in her habits of thought for ever after."

Kopff, too, sees the fundamental intellectual advantages of a classical education based on the classical languages: "A curriculum does not aim at producing

experts in each subject studied, but encouraging students to think critically and respond creatively in many areas, including topics not formally studied."

Comparison and contrast are the two basic thinking skills, and the Latin grammar is full of them. "It need not be pointed out," says Livingstone, "that the study of a language like this is a good mental discipline, an exercise in precise expression, in correct dissection of thought." There is no better critical thinking skills program than Latin.

The classical languages, in short, have a value far beyond their use in reading great books. The classical scholar Eva Brann relates a favorite story her father (who was educated in a German classical gymnasium) told about his Greek professor. The professor was saddened that one of his students was being taken out of school for a business apprenticeship. "What a pity he couldn't stay for the irregular verbs!" he said. "One more month and he'd have had something to sustain him in life."

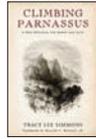
In commenting on the increasing interest among private and home educators in classical education, Simmons expresses his sympathy with them, but with a caveat: "I will only say to all these good people that extending 'classical' to mark an approach or course of study without reference to Greek and Latin seems an unnecessarily promiscuous usage."

The classical languages are too historically bound up with classical education to allow for their separation without a cost. It is not too much to say that a classical education requires the teaching of a classical language, and, historically, that language was Latin. This was the hill on which the old classical educators chose to fight and die, and it was the lynchpin in Dorothy Sayers' case for the trivium.

For the classical educator, Latin is not an option—it is an essential. It is the *sine qua non*, that "without which" a classical education is "not" classical.



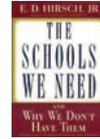
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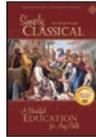
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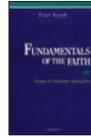
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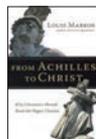
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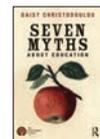
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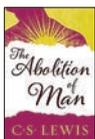
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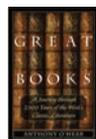
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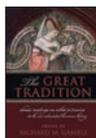
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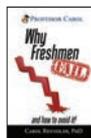
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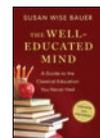
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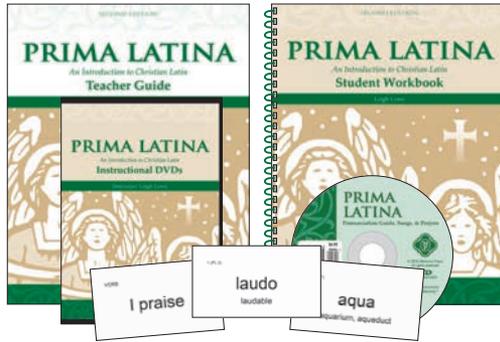
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An Introduction to *First Form Latin*

by Cheryl Lowe | Grades 3-6



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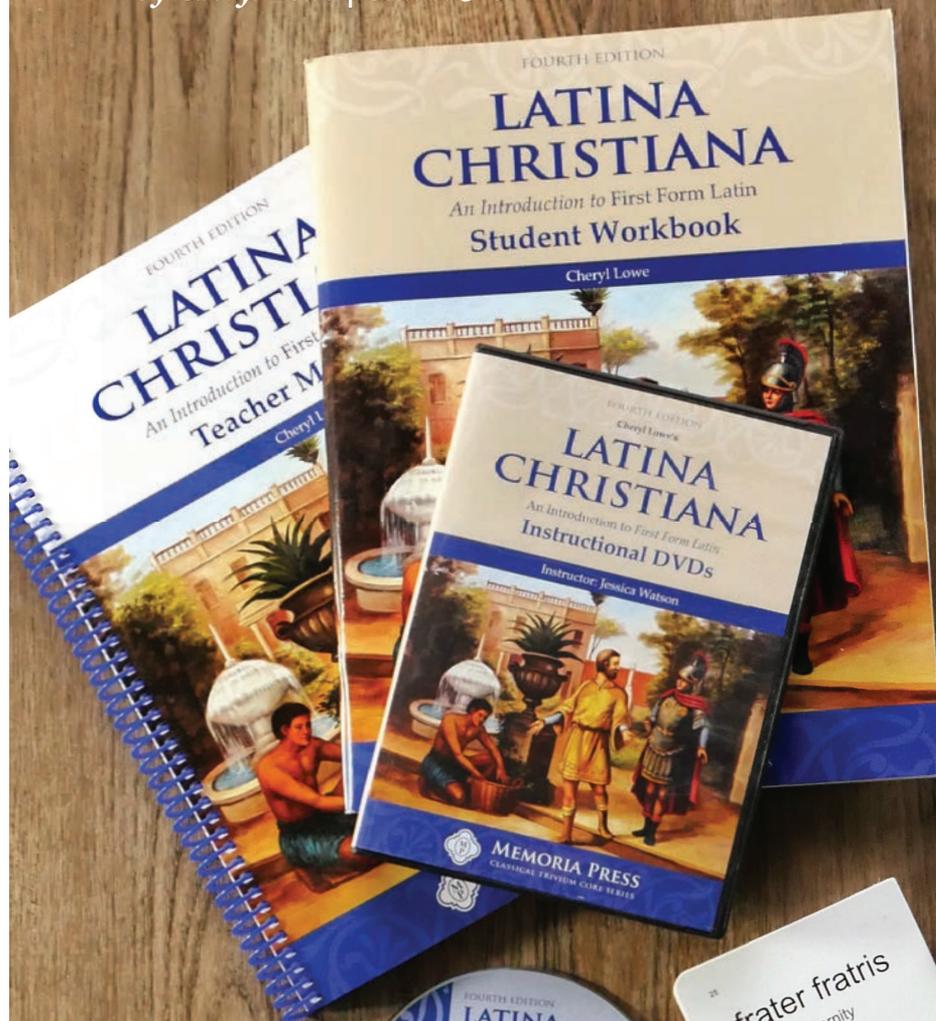
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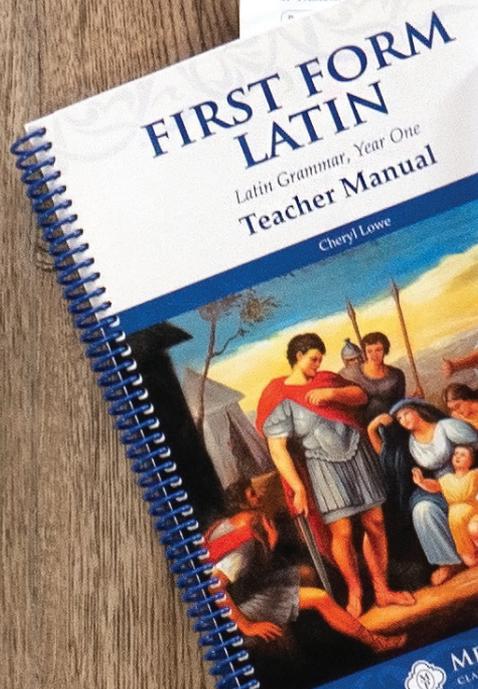
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Lesson Eighteen

Worksheets

Drill C. Parse, then translate.

1. Translate marketplace. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate new marketplace.	4. Translate Lord. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate Eternal Lord.
2. Translate words. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate holy words.	5. Translate queen. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate high queen.
3. Translate table. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate wide table.	6. Translate poets. D. _____ G. _____ N. _____ C. nom. D. _____ Now translate great poets.

V. Translate

Identify the subject noun, then translate.

P = Person, T = Tense, Tr = Transitive

Verbs

Section

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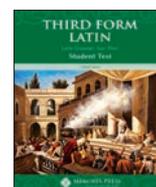
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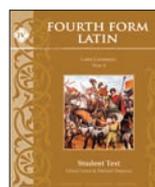
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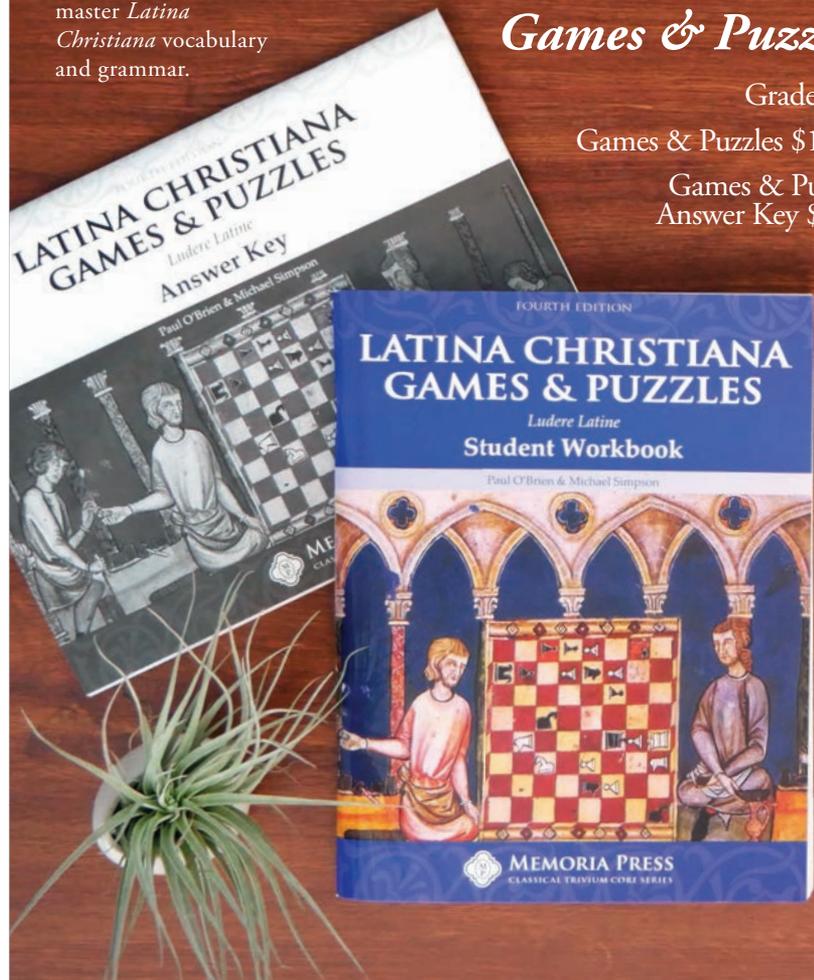
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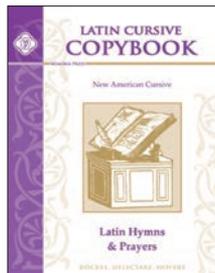
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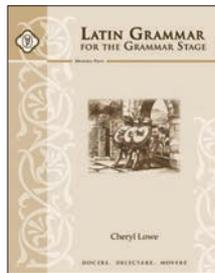
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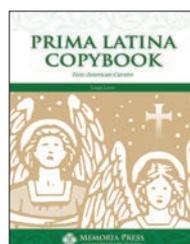
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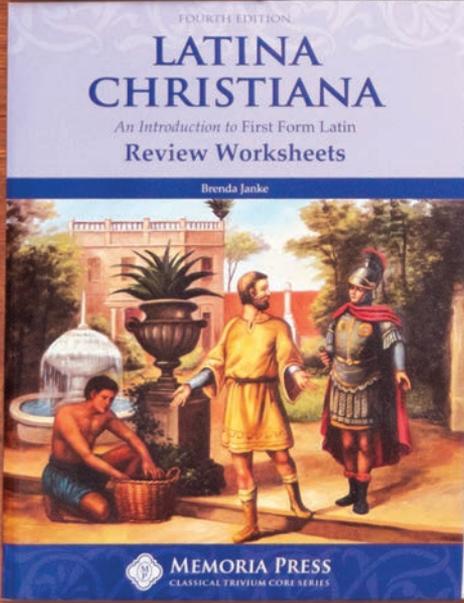
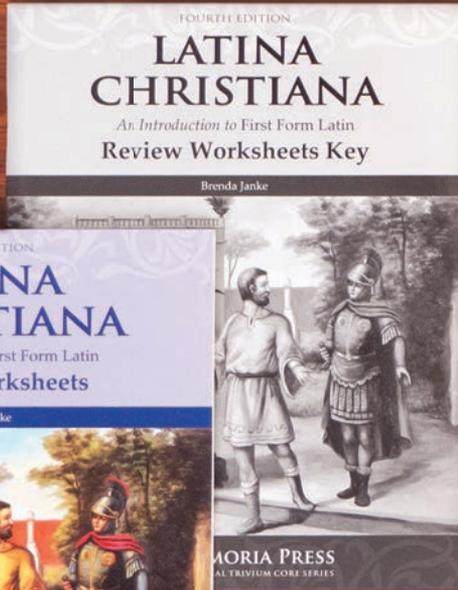
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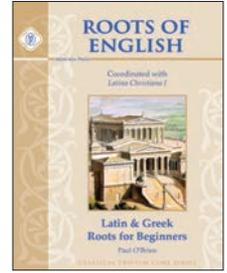
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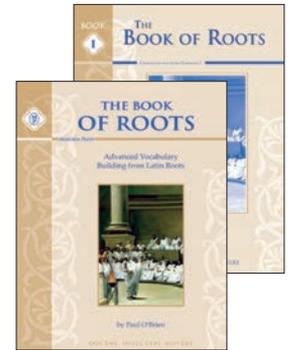
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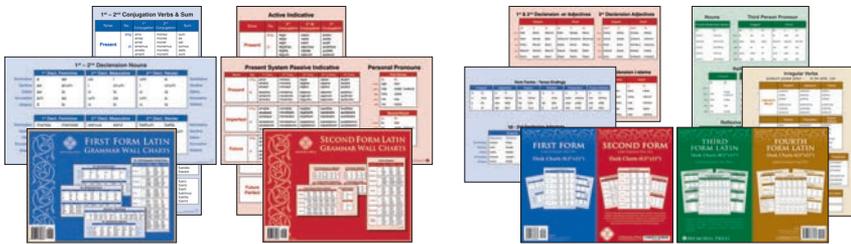
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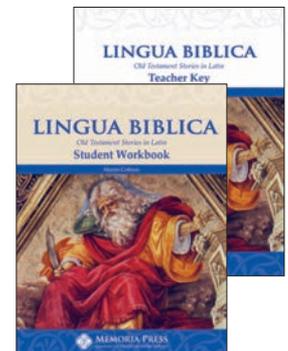
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LATIN

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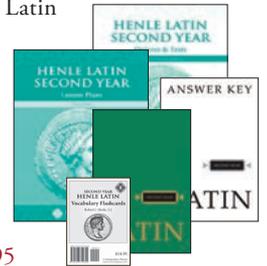
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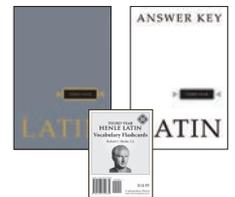
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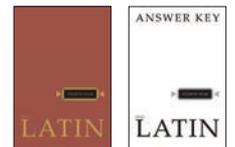
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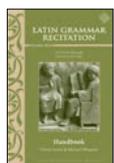
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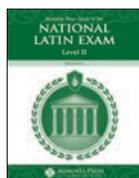
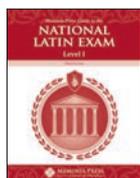
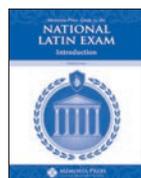


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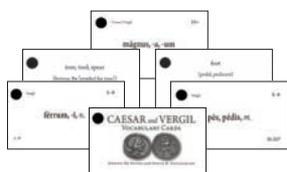
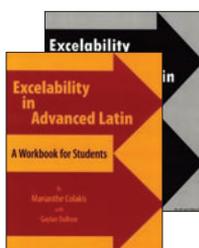
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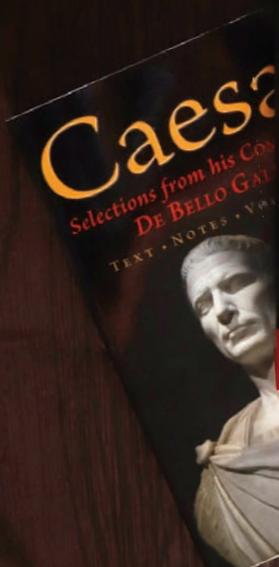
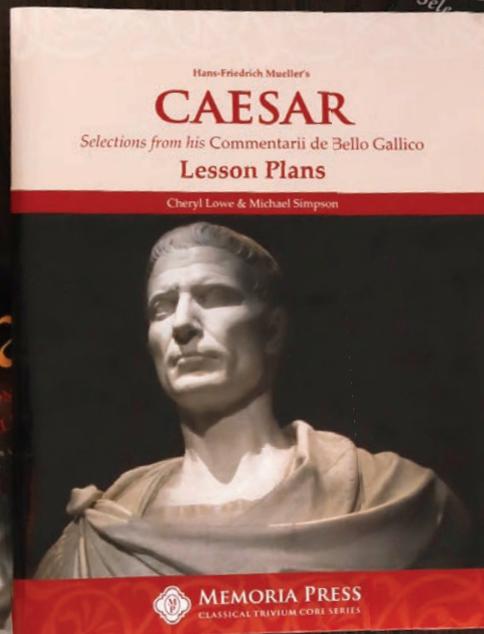
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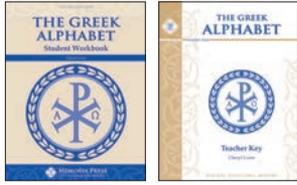
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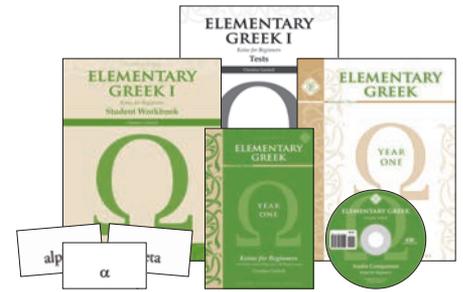
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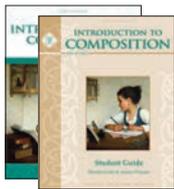


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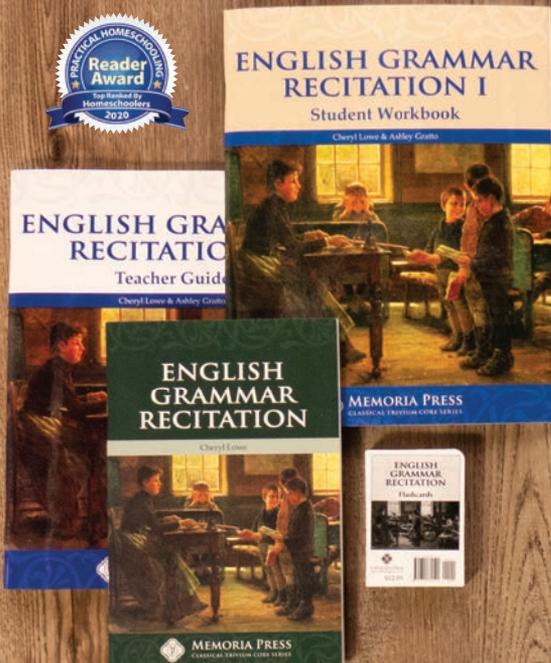
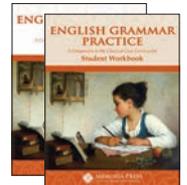
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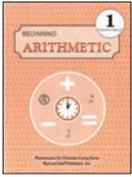
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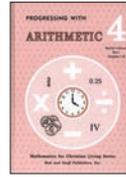
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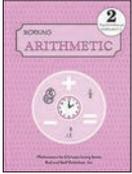
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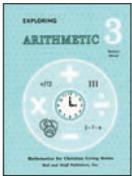
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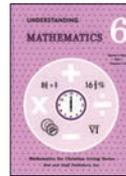
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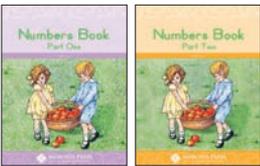
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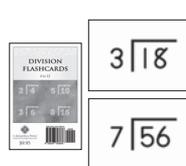
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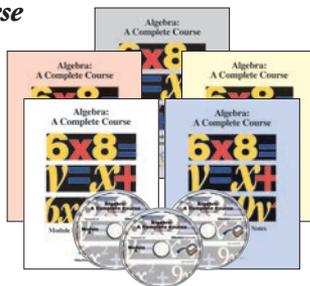
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ON VULCANS AND ANDROIDS

— by Dr. Dan Sheffler —

Science fiction has made popular a certain trope concerning us logicians. The common depiction is that logic is somehow cold and calculating, the activity of a merely robotic kind of intelligence. In the original *Star Trek*, Dr. Spock captures this stereotype with his pointy-eared precision. In *The Next Generation*, the role is taken over by the literalist android Data. Both series feature ongoing plots that involve these characters grappling with love and emotion, which are viewed as the truly human side of life, in tension with logic. Data even learns to dream.

Students sometimes assume that this is the point of logic class: Emotions get you into trouble, so your parents want you to be more like Spock. The unfortunate side effect of the treatment is that you will be less fun at parties.

In defense of logicians everywhere, especially those passionate, very-fun-at-parties Platonic logicians, I submit that this stereotype misses a deep truth about the nature of the human soul. In his well-known essay, "Plato's Theory of Desire," Charles Kahn argues that the strict separation between non-rational desires that motivate us and merely logical thoughts that leave us cold can be traced to Enlightenment thinkers such as Hobbes and Hume. By contrast, the classical theory of Plato sees reason itself as a particular kind of love.

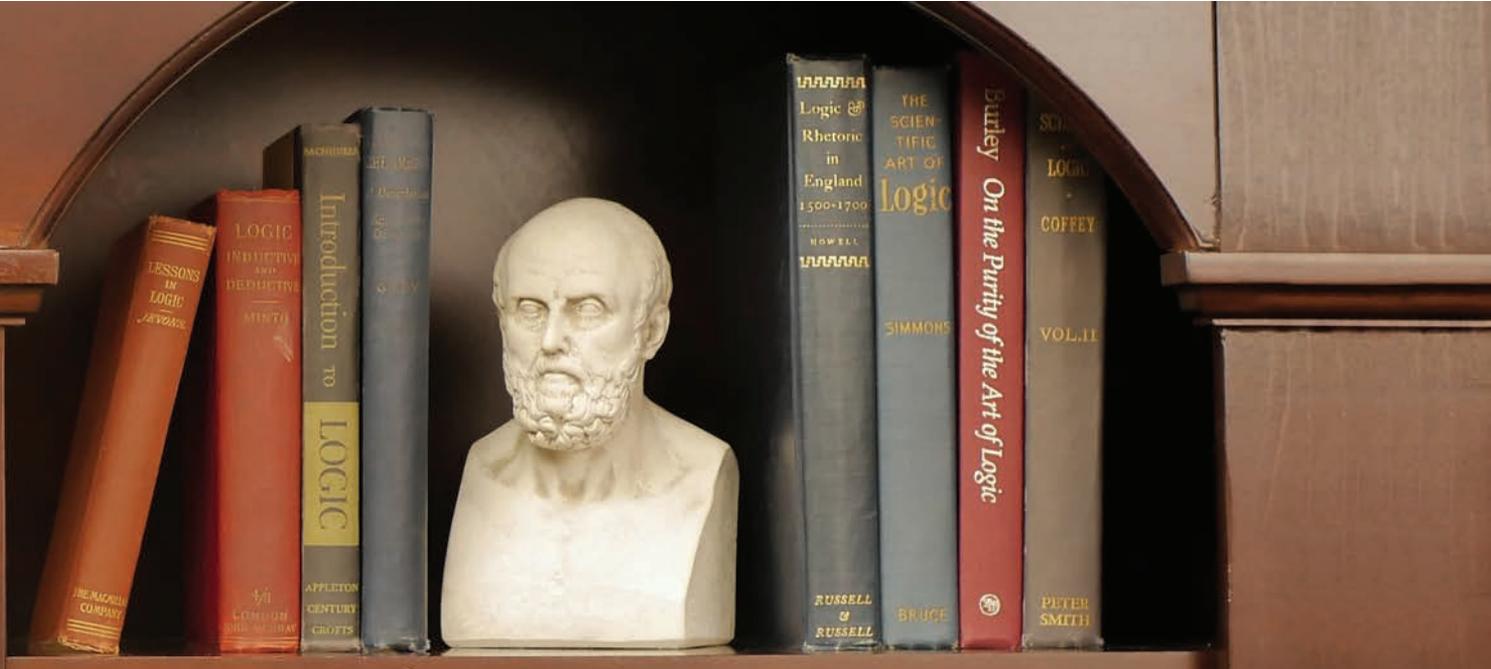
In the *Republic*, Socrates famously divides the soul into three parts: (i) the "rational" part, *logistikon*; (ii) the "irascible" part, *thymoeides*; and (iii) the "appetitive" part, *epithymetikon*. When Socrates claims that the

first of these parts ought to rule over the other two, students frequently come away with the impression that the ideal soul is of the Spock type. This impression is sometimes reinforced when students read from translations that choose to render *logistikon* as the "calculating" part—as though Socrates would have us become a kind of human adding machine.

As Kahn points out, however, this typical summary of the *Republic* neglects to mention that the first part of the soul is also frequently called by other names. Socrates first introduces it under the name *philomathes*, "that which loves to learn," and he also calls it *philosophon*, "the lover of wisdom." By contrast, the other parts of the soul are distinguished as their own types of love. The irascible part loves winning and honor (*philonikon* and *philotimon*), while the appetitive part loves acquisition and pleasure (*philokchrematon*).

We should not, therefore, understand the conflict between the three parts of the soul as a conflict between cold, calculating reason on the one hand and the warm, alluring impulses arising from the irascible and appetitive parts on the other. Instead, the conflict is a dynamic struggle inside our soul between three distinct kinds of burning desire. According to Socrates, the kind of person we end up being hangs on the answer to the question, "Will the love for truth and wisdom win out over the love for the other two parts?" All these loves are full of force and emotion, and the battle is won by strength and ardor, not by calculating tricks of the android mind. We need a turning of the soul, a kind of repentance, from one set of loves toward the higher love of wisdom. The Platonic model does not, therefore, present us with an ideal of detachment, but rather an ideal of conversion.

Dr. Dan Sheffler is a professor of philosophy with Memoria College and has taught philosophy, logic, Latin, and history at the University of Kentucky, Georgetown College, and Asbury College.



What then, specifically, are we called to love when Socrates calls us to love learning and wisdom? And how does a classical logic classroom cultivate this kind of love?

At the summit of the *Republic*, Socrates leads us to the final goal of his (fifty-year-long!) program of education when he describes the Allegory of the Sun. According to this allegory, just as the sun sheds light on everything, making things visible and giving all plants the nourishment they need for life, so too the Good sheds its rays on everything, making them knowable and sustaining all things in existence. All those years of training in gymnastics, in music, and in mathematics in the *Republic* lead to this moment, a final vision of that ultimate reality at the foundation of everything—a foundation that is in itself pure Goodness. All along, every true educational endeavor has been driven by a longing for this kind of truth.

Even the arch-modern Nietzsche recognizes that

... it is still a *metaphysical faith* upon which our faith in science rests—that even we knowers of today, we godless anti-metaphysicians, still take *our* fire, too, from the flame lit by the thousand-year old faith, the Christian faith which was also Plato's faith, that God is truth; that truth is divine (translated by Josefine Nauckhoff).

When Socrates describes, therefore, a love of learning, we should not imagine the kind of bookish individual who loves to cram his brain with little facts so that he can always win at Trivial Pursuit. Instead, we should imagine the Sage with a capital S who has devoted himself utterly to a knowledge of the Truth with a capital T and a life lived by its light. For Socrates, the very basis of logic cannot be conceived apart from this ultimate

Truth, and our very capacity for logic cannot be conceived apart from our yearning for it. As Kahn puts it, "The rational desire for what is good just is the rational part of the soul."

I think many of us can stand to improve our logic classrooms in light of this, especially in our choice of examples. I know it's easy to throw together a categorical syllogism using whatever random nouns come first to mind. All apples are fruit; all fruits are plants; therefore, all apples are plants. Certainly, the students need lots of repetition, and most of our exercises will, of necessity, be rather pedestrian. Nevertheless, we can seek out little opportunities to illustrate for the students that the discipline of logic is simply one necessary component in the lifelong striving of the soul after the Ultimate Good. The striving after the Ultimate Good is the striving toward God. All logic is the striving after the Ultimate Good. Therefore, all logic is the striving toward God.

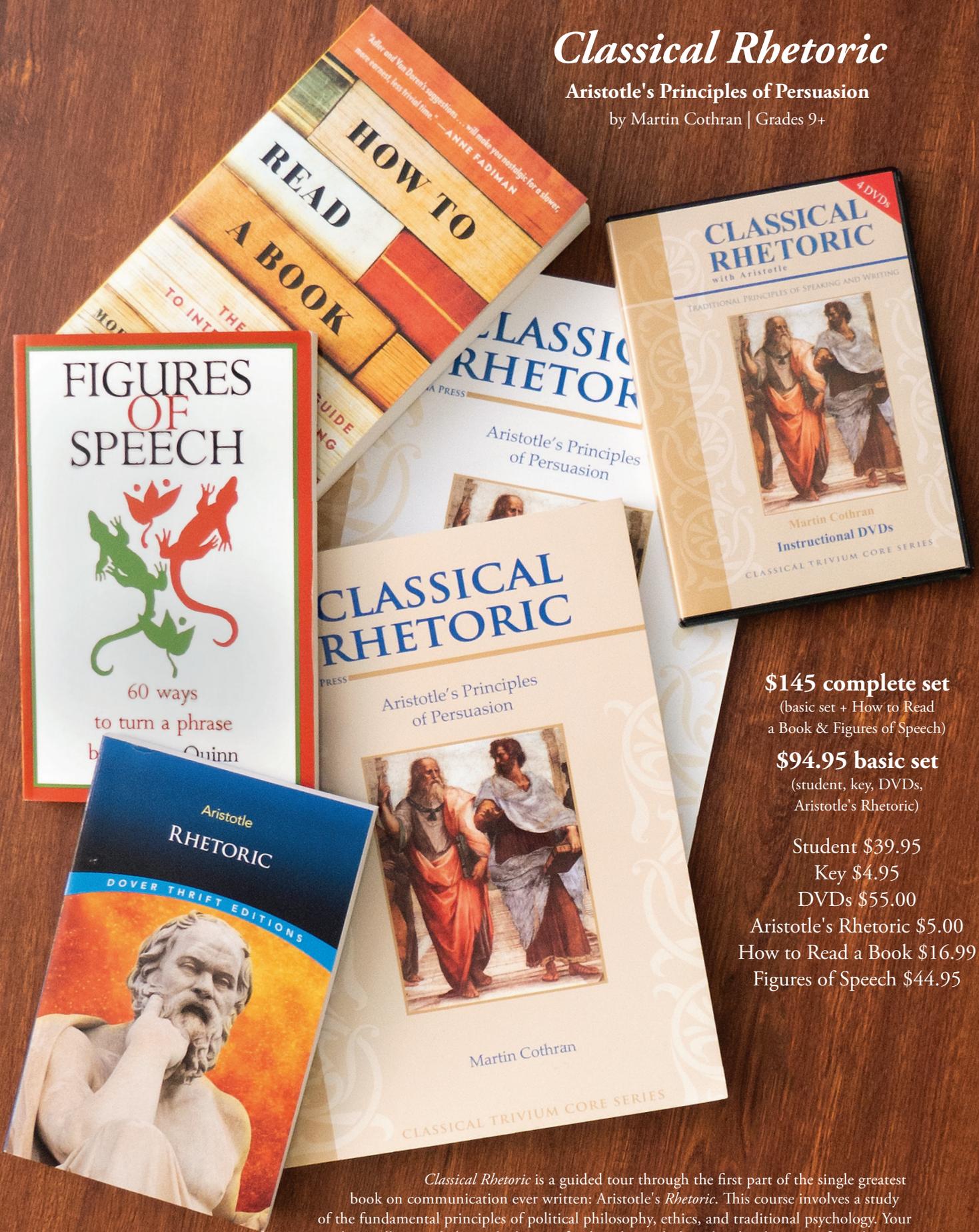
Most of all, we can model in our own person the love affair we have with the Truth. On most days the voice of the lecturer has that tone which, if it became a color, would be olive drab. Smile a little. Wear a tie (preferably not in olive drab). Let your guard slip. Let the students see the white hot sacred flame as your real motive for teaching them.

Henceforth, I hope that we can put to rest the idea that logic class is an education fit only for Vulcans and androids. I also hope that we can put to rest the idea that there is a perpetual conflict between the "head," incorrectly understood as logic, and the "heart," incorrectly understood as love. Instead, let us teach logic as one central discipline, along with all the other components of a classical education, training the student's soul in the highest of all loves.

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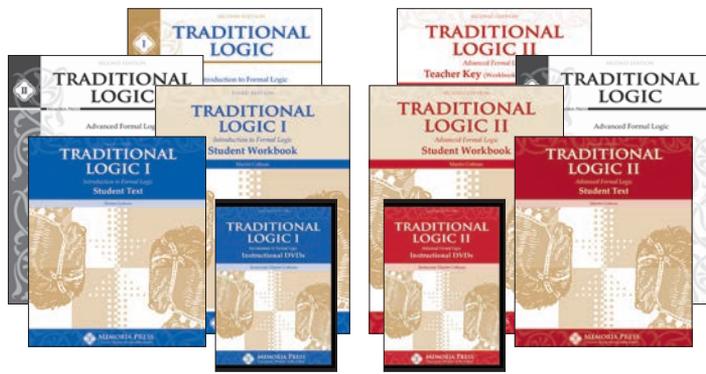
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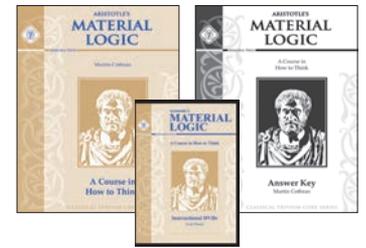
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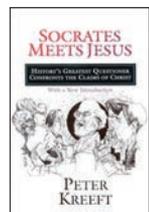
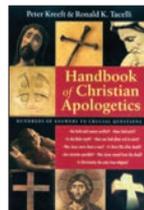
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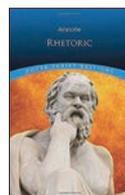
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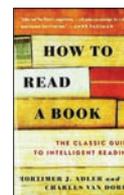


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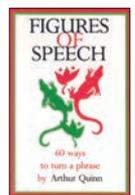


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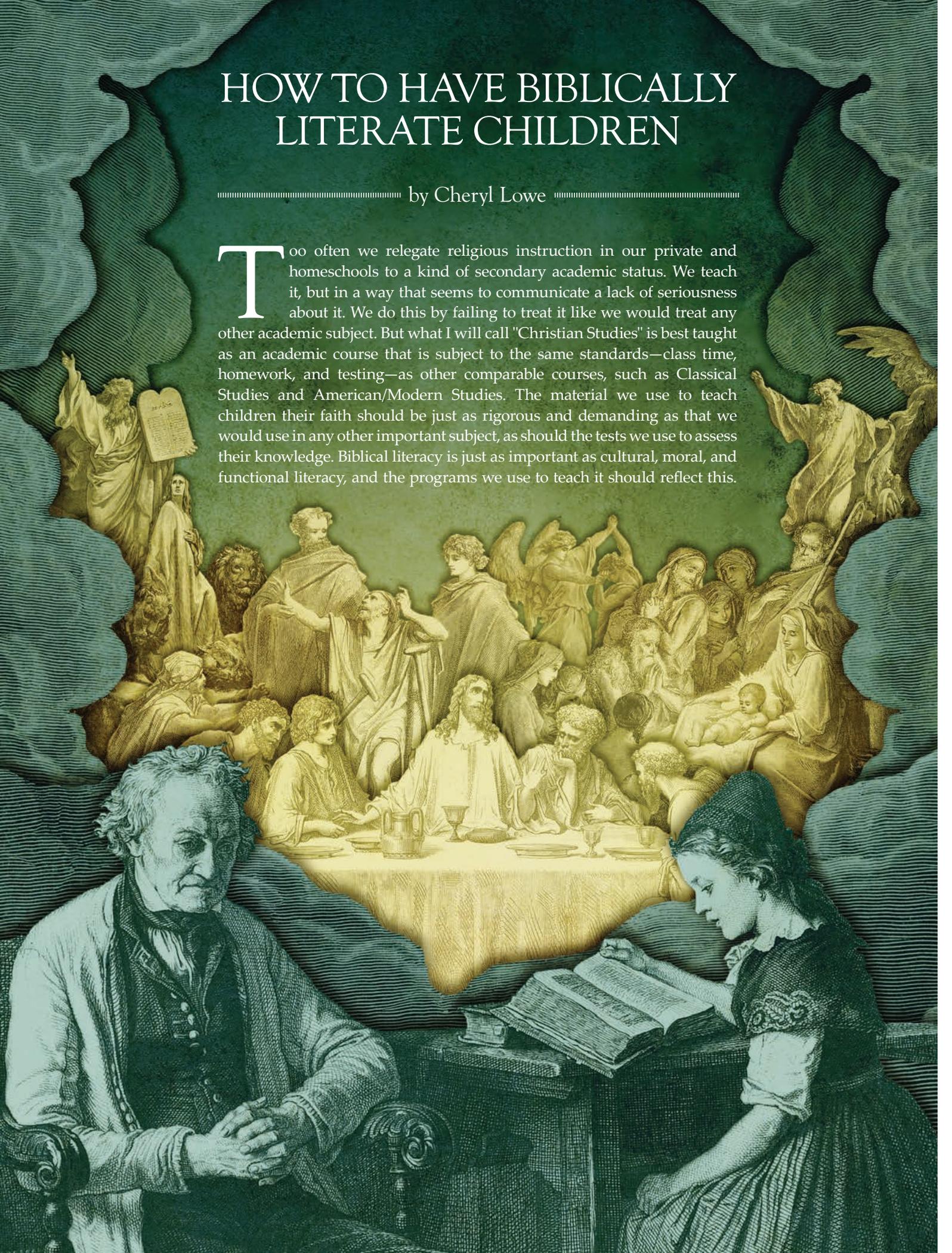
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HOW TO HAVE BIBLICALLY LITERATE CHILDREN

by Cheryl Lowe

Too often we relegate religious instruction in our private and homeschools to a kind of secondary academic status. We teach it, but in a way that seems to communicate a lack of seriousness about it. We do this by failing to treat it like we would treat any other academic subject. But what I will call "Christian Studies" is best taught as an academic course that is subject to the same standards—class time, homework, and testing—as other comparable courses, such as Classical Studies and American/Modern Studies. The material we use to teach children their faith should be just as rigorous and demanding as that we would use in any other important subject, as should the tests we use to assess their knowledge. Biblical literacy is just as important as cultural, moral, and functional literacy, and the programs we use to teach it should reflect this.



In Memoria Press' primary Christian Studies program, students learn Bible stories, prayers, and memory verses using our *Copybook* series. In grades 3-7, students continue with Scripture memorization, but also begin a systematic study of the major events and characters in salvation history. They work through a Bible timeline from Creation to Christ, memorize Bible geography, the books of the Bible, people and events in order, and discuss vocabulary and basic theological concepts common to all Christian faith traditions. Students are thoroughly grounded in the knowledge necessary for advanced Christian Studies.

The memorization program is based on an ideal—that students will memorize and retain a large amount of Scripture over the course of thirteen years of schooling, and that if passages are chosen carefully, the child will grow into a knowledge, love, and appreciation of Scripture. Consequently, passages chosen for the primary grades are age-appropriate verses that are suited to the child's concrete level of understanding and appeal to his love of beautiful and poetic language.

In grades 3-7, the focus of the memorization program continues with the great, dramatic stories of salvation history, the majority of passages being taken from Genesis, the Psalms, the prophets, and the Gospels. Most convey concrete images that are also ideal prompts for art assignments. Some passages are chosen because of their frequent use as biblical allusions, some are favorite Psalms, and some are central to Christianity, like the Commandments or Beatitudes. Passages span the whole Bible and give the student memory cues to tie together the story of man's redemption. It should be noted that many adult favorites, especially the more abstract theological writings of the New Testament epistles, are not age-appropriate for the grammar-stage child and are reserved for the more mature student in grades 7 and up.

The Story Bible and *The Golden Children's Bible*, which we use as the basis of Christian Studies with younger children, are simplified King James texts rather than retellings or storybooks by modern authors. Both are good preparation for reading the Bible itself. The illustrations are beautiful, informative, and an invaluable aid to memory.

The King James Bible is the poetic and literary version of Scripture. It has had a tremendous influence on the development of the English language. Many spiritual and literary allusions come directly from the King James Bible. A thorough knowledge of the King James Bible,

then, is a necessary preparation for the study of English literature, as well as a foundation for a deep spiritual life. A few passages in our memorization program are elided or slightly simplified from the King James.

Because of the lack of rigor that characterizes much religious instruction today, students are often given the impression that Bible or religion classes are about feelings and opinions rather than knowledge and truth. Our Christian Studies program is an objective, historical course in which content and testing are serious and demanding.

In a classical education, students are immersed in the ancient world; they learn Bible history and the Christian faith in a historical context so that they see them as real history. One of the weaknesses of American education is that its focus on the modern world makes the ancient world vague and unreal, blurring the distinction between myth and history.

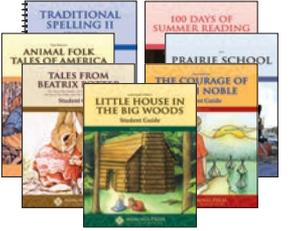
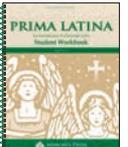
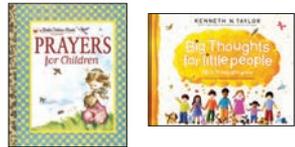
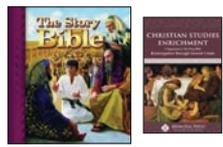
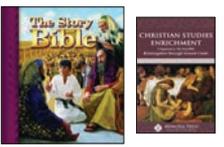
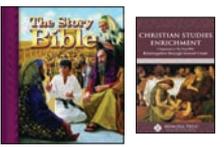
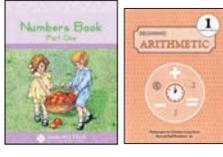
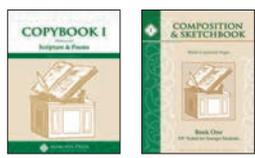
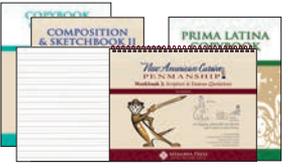
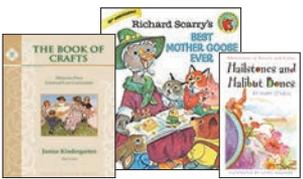
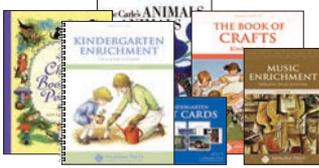
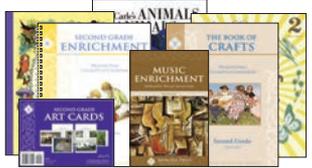
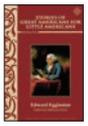
Students who have a firm foundation in the ancient roots of their faith are prepared for the advanced study of Christian history and culture, in which they will come to understand the radical change in human history that is symbolized by the abbreviations B.C. and A.D. Students will develop a deep and profound Christian perspective on history. A classical education is the best education for Christian children and the only one that can prepare them to defend their faith in an unbelieving and hostile modern world.

At Memoria Press, we focus on four areas of integrated study: Classical Studies, Christian Studies, English Studies, and American/Modern Studies. Each of these areas includes the language, literature, history, geography, and philosophy of each culture. Our kindergarten-7th grade Christian Studies program is primarily a Bible program, but beginning in grade 8 students will begin the study of Christian history, culture, ethics, and apologetics.

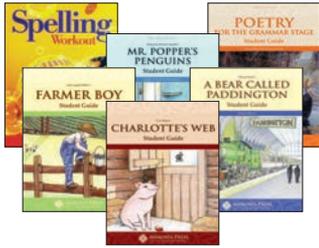
The coming of Christ changed the world dramatically and eternally. By studying the development of Christian doctrine and the impact of the Christian faith on history and culture for the last 2,000 years, students will see evidence for the divine origin of the Christian faith and be strengthened to face the skepticism and doubt of the modern world.

We are orthodox Christian and conservative in doctrine. We profess the historic doctrines of the Christian faith that are revealed in Holy Scripture and are taught in the ancient creeds of the Church, especially the Apostles' and the Nicene Creeds. Our approach is consistent with and similar to that of C. S. Lewis in his book *Mere Christianity* when he says, "I am not trying to convert anyone to my own position ... only to defend the belief that has been common to nearly all Christians at all times."

Cheryl Lowe was the founder of Memoria Press and the author of the Latin Forms Series, Classical Phonics, and many other books. She also founded Highlands Latin School in Louisville, Kentucky, where all Memoria Press materials are developed and tested.

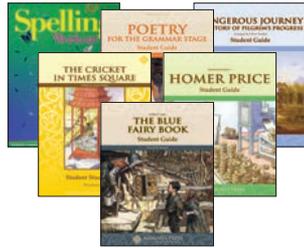
	Jr.K	K	1 t	a d
Literature, Phonics, & Spelling	 <p>Alphabet Books; Alphabet Flashcards (p. 57) Alphabet Coloring Book; My Very Own Scissors Book (p. 47); Manuscript Charts (p. 63)</p>	 <p>Core Skills Phonics K-1; Classical Phonics; First Start Reading A-D; 100 Days of Summer Reading I; Phonics Flashcards (pp. 58-59); Animal Alphabet Coloring Book; American Language Readers; Nature Reader K</p>	 <p>Traditional Spelling I (p. 59); StoryTime and More StoryTime Treasures Literature Sets (p. 66); 100 Days of Summer Reading II; First Start Reading Book E (p. 59)</p>	 <p>Traditional Spelling II; 100 Days of Summer Reading III (p. 59); Second Grade Literature Set (p. 66)</p>
Latin & Greek				 <p>Prima Latina (p. 21)</p>
Classical & Christian	 <p>Prayers for Children; Big Thoughts for Little People</p>	 <p>The Story Bible; Christian Studies Enrichment (p. 75)</p>	 <p>The Story Bible; Christian Studies Enrichment (p. 75)</p>	 <p>The Story Bible; Christian Studies Enrichment (p. 75)</p>
Math	 <p>Counting With Numbers; Numbers Coloring Book; Numbers & Colors (p. 58)</p>	 <p>Numbers Books; Rod & Staff Arithmetic 1, Part 1 (p. 31)</p>	 <p>Rod & Staff Arithmetic 1, Part 2; Rod & Staff Arithmetic 2, Unit 1 (p. 31)</p>	 <p>Rod & Staff Arithmetic 2, Units 2-4 (p. 31)</p>
Penmanship & Writing	<p>The Alphabet Books and Numbers & Colors are used for Penmanship practice.</p>	 <p>Copybook I; Composition & Sketchbook I (p. 63)</p>	 <p>Copybook II; Composition & Sketchbook II; New American Cursive 1; Penmanship Tablet; Alphabet Wall Poster; Cursive Practice Sheets; Summer Cursive (pp. 62-63)</p>	 <p>New American Cursive 2 (p. 62); Copybook Cursive II; Composition & Sketchbook II (p. 63); Prima Latina Copybook (p. 24); Penmanship Tablet</p>
Science & Enrichment	 <p>Book of Crafts, Jr. K (p. 57); Richard Scarry's Mother Goose; Hailstones and Halibut Bones</p>	 <p>Kindergarten Art Cards (p. 56); Kindergarten Enrichment; Book of Crafts, K; Music Enrichment (p. 57); Animals, Animals; A Child's Book of Poems</p>	 <p>First Grade Art Cards (p. 56); First Grade Enrichment; First Grade Book of Crafts; Music Enrichment (p. 57); Animals, Animals; A Child's Book of Poems</p>	 <p>Second Grade Enrichment; Second Grade Book of Crafts; Music Enrichment (p. 57); Second Grade Art Cards (p. 56); Patterns of Nature; Animals, Animals; A Child's Book of Poems</p>
Grammar & Logic				 <p>English Grammar Practice (p. 30); Core Skills Language Arts 2</p>
Modern Studies		<p>Kindergarten Enrichment is used for American/Modern Studies.</p>	<p>First Grade Enrichment is used for American/Modern Studies.</p>	 <p>Stories of Great Americans for Little Americans (p. 42)</p>

3 d



Spelling Workout D; Third Grade Literature Set (p. 67); Poetry for the Grammar Stage (p. 71)

4 h



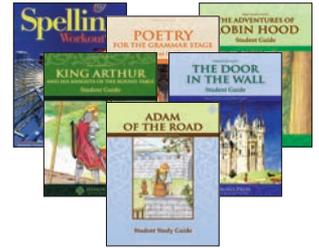
Spelling Workout E; Fourth Grade Literature Set (p. 67); Poetry for the Grammar Stage (p. 71)

5 h



Spelling Workout F; Fifth Grade Literature Set (p. 68); Poetry for the Grammar Stage (p. 71)

6 h



Spelling Workout G; Sixth Grade Literature Set (p. 68); Poetry for the Grammar Stage (p. 71)



Latina Christiana (p. 21); Latina Christiana: Games & Puzzles (p. 24)



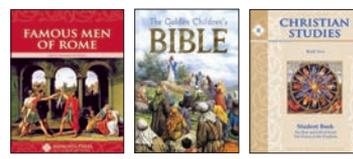
First Form Latin (p. 23); Lingua Angelica I (p. 24)



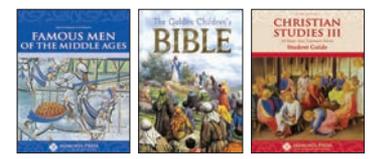
Second Form Latin (p. 23)



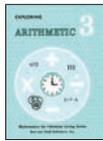
D'Aulaires' Book of Greek Myths; Timeline Program (p. 48); Golden Children's Bible; Christian Studies I (p. 75)



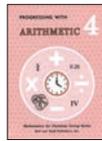
Famous Men of Rome (p. 48); Golden Children's Bible; Christian Studies II (p. 75)



Famous Men of the Middle Ages (p. 48); Golden Children's Bible; Christian Studies III (p. 75)



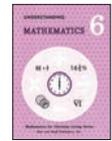
Rod & Staff Arithmetic 3 (p. 31)



Rod & Staff Arithmetic 4 (p. 31)



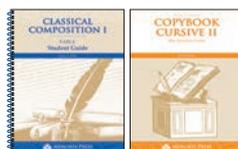
Rod & Staff Arithmetic 5 (p. 31)



Rod & Staff Mathematics 6 (p. 31)



All Things Fun & Fascinating (p. 30); New American Cursive 3 (p. 62)



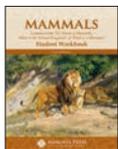
Classical Composition: Fable (p. 30); Copybook Cursive II (p. 63)



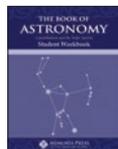
Classical Composition: Narrative (p. 30); Copybook Cursive III (p. 63)



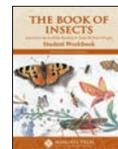
Classical Composition: Chreia & Maxim (p. 30); Copybook Cursive IV (p. 63)



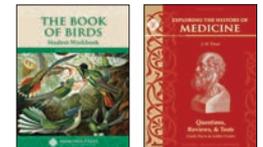
Mammals (p. 55)



Book of Astronomy (p. 54)



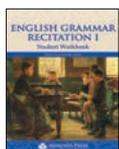
Book of Insects (p. 54)



The Book of Birds (p. 54); Exploring the History of Medicine (p. 55)



Core Skills Language Arts 3



English Grammar Recitation I (p. 30)



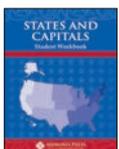
Core Skills Language Arts 4



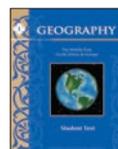
English Grammar Recitation II (p. 30); Core Skills Language Arts 5



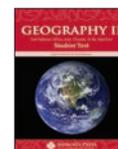
English Grammar Recitation III (p. 30); Core Skills Language Arts 6



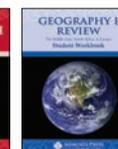
States & Capitals (p. 43)



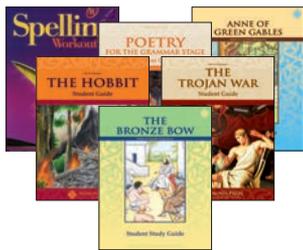
Geography I & United States Review (p. 43)



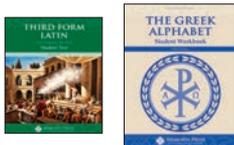
Geography II & Geography I Review (p. 43)



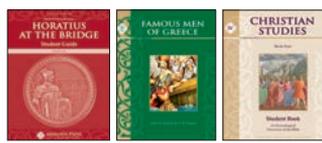
f h



Spelling Workout H; Seventh Grade Literature Set (p. 68); Poetry for the Grammar Stage (p. 71)



Third Form Latin (p. 23); Greek Alphabet (p. 28)



Famous Men of Greece (p. 48); Horatius at the Bridge (p. 50); Christian Studies IV (p. 75)



Prealgebra (p. 31)



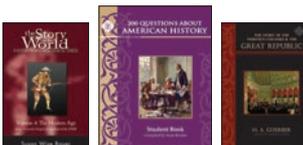
Classical Composition: Refutation & Confirmation (p. 30)



Book of Trees (p. 54); Exploring the World of Biology (p. 55)



English Grammar Recitation IV (p. 30); Core Skills Language Arts 7



200 Questions About American History; 13 Colonies (p. 42); Story of the World, Vol. 4

8 h



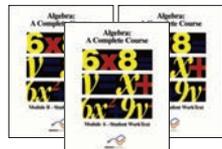
Eighth Grade Literature Set (p. 68); Poetry & Short Stories (p. 71)



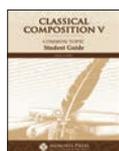
Fourth Form Latin (p. 23); Henle I (p. 26); First Form Greek (p. 28) (optional)



Book of the Ancient World & Ancient Greeks (p. 49); Iliad & Odyssey (p. 51)



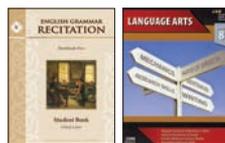
VideoText Algebra, Year One (p. 31)



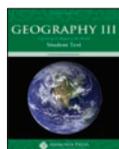
Classical Composition: Common Topic (p. 30)



Physical Science (p. 55)



English Grammar Recitation V (p. 30); Core Skills Language Arts 8



Geography III (p. 43)

9 h



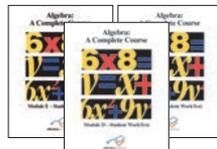
Ninth Grade Literature Set (p. 69); Poetry, Prose, & Drama Book I (p. 71); Book of the Middle Ages (p. 49)



Henle Latin II (p. 26); Latin Grammar for the Grammar Stage (p. 24)



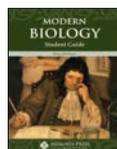
Book of the Ancient Romans (p. 49); Aeneid (p. 51); Story of Christianity (p. 76)



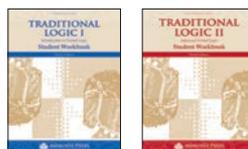
VideoText Algebra, Year Two (p. 31)



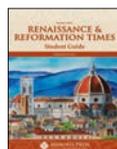
Classical Composition: Encornium, Invective, & Comparison (p. 30)



Modern Biology (p. 54)



Traditional Logic I & II (p. 35)

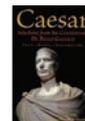


Renaissance & Reformation Times (p. 49)

10 h



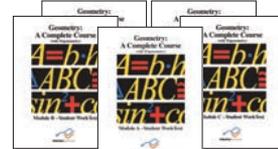
Tenth Grade Literature Set (p. 69); Poetry & Prose Book II (p. 71)



Mueller's Caesar (De Bello Gallico) (p. 27)



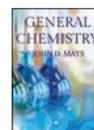
Greek Tragedies (p. 50); History of the Early Church (p. 76)



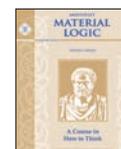
VideoText Geometry (p. 31)



Classical Composition: Characterization and Description (p. 30)



Chemistry (p. 55)



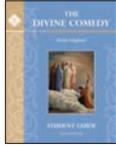
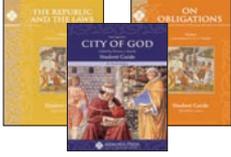
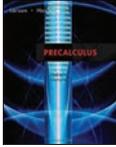
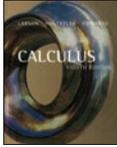
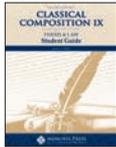
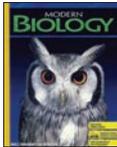
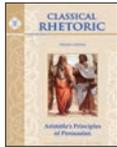
Material Logic (p. 35)



A History of Medieval Europe (p. 44)

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PROJECTED SEQUENCE FOR 11TH AND 12TH GRADES

	1 h	1 h
Literature, Phonics, & Spelling	 The Divine Comedy (p. 51)	 Twelfth Grade Literature Set (p. 69); Poetry Book III (p. 71)
Latin & Greek	 Henle Latin III (p. 26)	 AP Vergil (p. 27)
Classical & Christian	 The Republic and the Laws and On Obligations (p. 51); City of God (p. 76)	 Christian Apologetics and Metaphysics
Math	 Precalculus	 Calculus
Penmanship & Writing	 Classical Composition: Thesis & Law (p. 30)	
Science & Enrichment	 Physics (p. 55)	 Anatomy (uses <i>Modern Biology</i> text)
Grammar, Logic, & Rhetoric		 Classical Rhetoric (p. 34)
Modern Studies	 A History of Europe in the Modern World, Volumes 1 & 2 (p. 44)	 A Concise History of the American Republic (p. 44)



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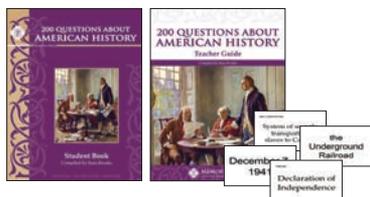
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Compiled from *The Story of the Thirteen Colonies & the Great Republic* and *The Story of the World, Vol. 4*.

The Story of the Thirteen Colonies & the Great Republic

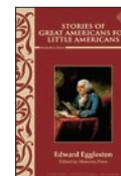
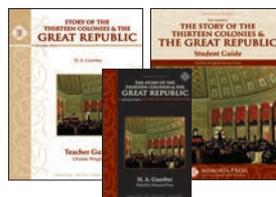
\$48 set (text, student, teacher)

Grades 5-8

Text **\$16.95**

Student **\$17.95** | Teacher **\$17.95**

We have combined Guerber's *The Story of the Thirteen Colonies* and *The Story of the Great Republic* into one edited volume that makes for a perfect one-year survey of American history in the middle school years. The guide includes important facts, vocabulary, and comprehension questions, as well as enrichment activities such as mapwork, drawings, research, writing assignments, and more!



Stories of Great Americans for Little Americans

by Edward Eggleston

Grades 1-3 | **\$12.95**

GEOGRAPHY

States & Capitals

\$35 set

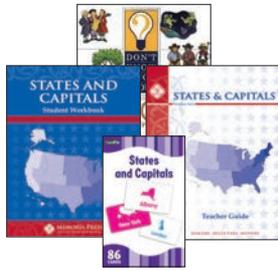
(text, student, teacher, flashcards)

Grades 3-6

Text **\$7.99** | Student **\$12.95**

Teacher **\$12.95**

Flashcards **\$5.95**



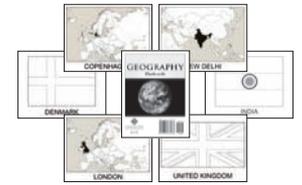
By the end of this course students will be able to map all 50 states and capitals. We recommend that this guide be used with *Don't Know Much About the 50 States*.



Practice Map Pad: United States

notepad of 50 two-sided sheets

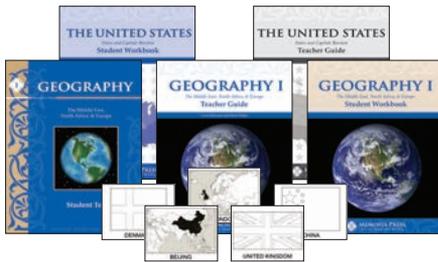
(11" x 17") | **\$9.95**



Geography Flashcards

for use with Geography I-III

\$19.95



Geography I: The Middle East, North Africa, & Europe

Grades 4+

\$65 set

(text, student, teacher, and flashcards + U.S. Review student and teacher)

Geography I Text **\$14.95** | Geography I Student **\$12.95**

Geography I Teacher **\$14.95** | U.S. Review Student **\$5.00**

U.S. Review Teacher **\$7.95** | Geography Flashcards **\$19.95**

A unique geography program designed for students pursuing a classical Christian education, this course covers the area that constituted the ancient Roman Empire and the geography relevant to the Bible. Each region is explored in its historical context, providing interesting and thought-provoking facts, but the main goal of this course is for students to learn to map the countries and their capitals.



Geography II: Sub-Saharan Africa, Asia, Oceania, & the Americas

Grades 5+

\$48 set

(text, student, teacher +

Geography I Review student & teacher)

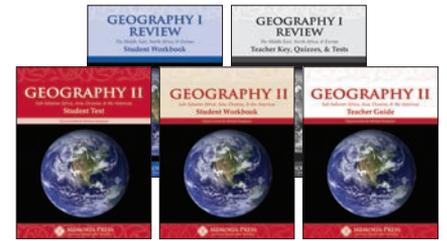
Geography II Text **\$14.95**

Geography II Student **\$12.95**

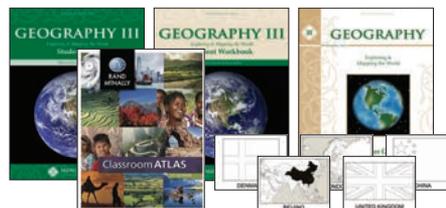
Geography II Teacher **\$14.95**

Geography I Review Student **\$5.00**

Geography I Review Teacher **\$7.95**



Students continue to deepen their understanding of past and present as they learn to map the rest of the countries and capitals not covered in *Geography I*. At the end of this course, students will have mapped the entire world.



Geography III: Exploring & Mapping the World

Grades 7+

\$76 set

(text, student, teacher, classroom atlas, flashcards*)

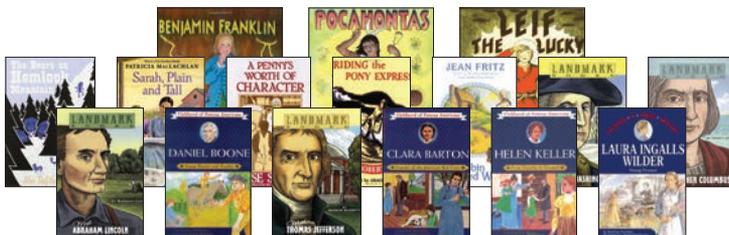
Text **\$16.95** | Student **\$17.95**

Teacher **\$17.95** | Atlas **\$12.00**

*Geography Flashcards **\$19.95**

*same as flashcards in Geography I set

This more advanced geography course solidifies the mapping skills learned in *Geography I-II* but adds a study of the landforms, topography, famous landmarks, climate, culture, and religion of each continent. This is a perfect prelude to high school history.

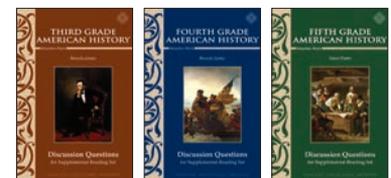


Supplemental Reading for American Studies Sets

(third grade shown)

Third Grade **\$139 set** | Fourth Grade **\$81 set**

Fifth Grade **\$64 set** | Sixth Grade **\$58 set**



Discussion Questions for American Studies Supplemental Sets

Third Grade **\$12.95**

Fourth Grade **\$12.95**

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A Concise History of the American Republic

Year I: \$215 set (text, student, teacher)

Year II: \$35.90 set (student, teacher)

Grades 9+

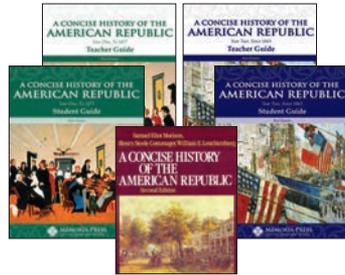
Text **\$199.95** (used for Year I and Year II)

Year I Student **\$17.95**

Year I Teacher **\$17.95**

Year II Student **\$17.95**

Year II Teacher **\$17.95**



This two-year course is designed to give students a good understanding of the period of history from pre-1615 life in North America to the post-Civil War Reconstruction years (Year One) and the period between the end of Reconstruction to the Reagan years (Year Two). Our study guides provide reading notes for each chapter, as well as comprehension questions that help students focus on the most important information from each chapter.

A History of Europe in the Modern World

Volume I (to 1815) & Volume II (since 1815)

\$40 guide set

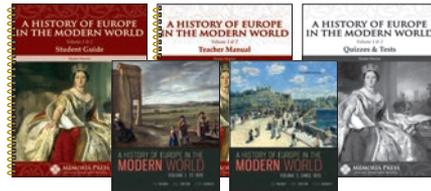
(student, teacher, quizzes & tests)

Grades 10+

Student **\$18.95** | Teacher **\$20.95**

Quizzes & Tests **\$5.00**

Vol. 1 & Vol. 2 Text **\$150.00 ea.**



This course covers the political, societal, and religious upheavals, particularly in Western Europe, that have shaped and reshaped the continent in the last seven hundred years. Students will study events leading to the rise of Europe through the formation of contemporary Europe, including the French Revolution, Napoleonic Europe, World War I & II, and the Cold War. The texts include helpful maps, timelines, and illustrations. Our new, expanded study guide covers volumes 1 and 2, and can be completed as a one-year or two-year course. The *Student Guide* requires students to note Key Terms, Key Figures, Key Dates, and Key Structures, in addition to comprehension questions, short essay questions, and timeline and map activities. The *Teacher Manual* has answers to the *Student Guide* plus background information for the teacher, and an overview, summary, and conclusion for each lesson, focusing on the material students need to master. The *Teacher Manual* also includes a quiz for each lesson and a test for every two lessons.



A History of Medieval Europe From Constantine to Saint Louis

\$98 set (text, student, teacher, quizzes & tests)

Grades 10+

Text **\$66.95**

Student **\$18.95**

Teacher **\$20.95**

Quizzes & Tests **\$5.00**

This course covers the tumultuous transformation of Europe in the Dark Ages and the High Middle Ages, from the barbarian invasions and the conversion of Constantine to the Crusades and the rise of feudalism. The study guide helps the student pull out key terms, figures, and events, and provides comprehension and short answer essay questions.

Find samples at
MemoriaPress.com!



Cheryl's Corner

A classical education is a pearl of great price, and worthy of your highest effort. It aspires to give you not only knowledge but also wisdom. An education in wisdom combines two sources of light: a lesser light that shines forth in those great classics of Greece and Rome, and a greater light that bathes all in the divine wisdom from above. The providence of God has prepared these two sources of light, which have been combined into what has been hallowed by tradition and has withstood the test of time—what we call a classical education.

THE MORSEL OR THE MEAL?

My husband and I have two full sets of the Britannica *Great Books* in our home. *Two*. One set right on top of the other. We purchased one used set for a steal online. The next was unexpectedly dropped off by a friend who was purging his library. For us, it's His and Hers Herodotus, like the bath towels gifted at our wedding.

Having four full shelves of the most enduring books in history in our home can be a little unnerving, however. When I walk into our library and catch a glimpse of those leather-bound, gilded treasures, I feel challenged—and a little embarrassed. Embarrassed because I'm often guilty of letting the forgettable things whittle away my time—an online news article, a Friday night movie I've already seen. Instead of reaching for Plato, I avert my eyes, grab a cookbook, and pretend I am too busy to chew on big topics like justice, truth, or happiness. I choose the morsel over the meal.

G. K. Chesterton tells us that "The *Iliad* is only great because all life is a battle, the *Odyssey* because all life is a journey, the Book of Job because all life is a riddle." Am I really too busy to hear what the sages say about good living? How ridiculous! I'm actively engaged in this thing called life. Shouldn't I put some more thought into how I'm going about it? I belong to a family. I belong to a community. I belong to the human race. Robert Hutchins (former president of the University of Chicago and editor in chief of the Britannica *Great Books*) reminds me that "citizenship requires that you understand the world in which you live and that you do not leave your duties to be performed by others, living vicariously and vacuously on their virtue and intelligence. ... To be free you have to be educated for freedom. This means you have to think; for the free man is one who thinks for himself."

If thinking for ourselves is not optional, we must try to think the best we can. To do that, we must learn from those who have been exalted by the generations for thinking well. Many of us are parents and teachers committed to classical education; we are all striving to provide our students knowledge and wisdom. But shouldn't we also seek it for ourselves?

It's true that the *Great Books* set contains a year-by-year, page-by-page reading plan, but even with a prescription, studying Plato, Aristotle, Locke, Thucydides, Hobbes, and Homer on one's own seems so overwhelming! I know that, like eating an elephant, it's about just taking the first bite. But I want the table prepared for me, a napkin draped over my lap, and—even better—the guidance of a good teacher, the insights of thoughtful and jovial friends, and maybe some inspiring music in the background.

If, like me, you are finally ready to partake, the feast is prepared.

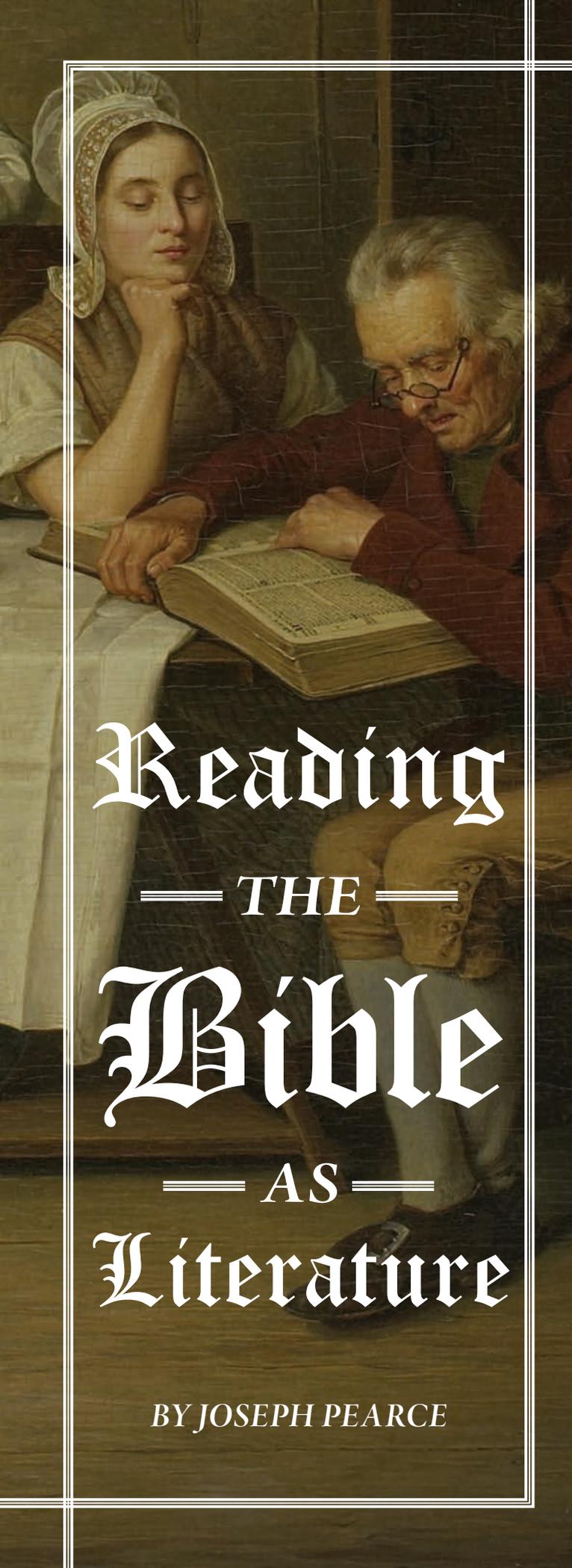
Memoria College offers a **Master of Arts in Classics** program designed to acquaint you with the best that has been thought and said. Our summer seminar courses are open for registration to both enrolled and non-credit students, as well as teachers seeking professional development credit. We are also now taking applications for our second school year, which will begin in the fall of 2021. We have assembled a great team of wise and engaging tutors and selected a course of study that focuses on the life-giving language and ideas that have instructed and invigorated humanity throughout the ages—and that still speak to us today. We hope you will consider joining us on this adventure to read the Great Books together. I, for one, want your company.


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Reading — THE — Bible — AS — Literature

BY JOSEPH PEARCE



Should the Bible be read literally or literarily? This question must not only be asked but answered if the Bible is to be read in conformity with the twin demands of faith and reason. As is often the case, it will serve us well to begin by defining our terms. What's the difference between reading literally and reading literarily?

Reading literally is perceiving the facts and only the facts; reading literarily is perceiving further levels of meaning beyond the facts, meanings that are discovered through the recognition of an allegorical dimension to the text. It is important to realise that the two types of reading are not necessarily in conflict. A literal understanding of the text is required before any literary understanding is possible. It is, therefore, not a question of either/or but both/and. We must read the Bible literally in order to be able to read it literarily. It is, however, not sufficient to only read the Bible literally. If we insist on the facts and nothing but the facts we will not be seeing the fullness of truth that Scripture reveals.

The best way of understanding the necessity of reading the Bible literarily is found in the teaching of two great saints, Augustine of Hippo and Thomas Aquinas.

In his seminal work *On Christian Doctrine* (*De Doctrina Christiana*), Augustine makes the crucial distinction between "things" and "signs":

I have here called a "thing" that which is not used to signify something else, like wood, stone, cattle, and so on: but not that wood concerning which we read that Moses cast it onto bitter waters that their bitterness might be dispelled, nor that stone which Jacob placed at his head, nor that beast which Abraham sacrificed in place of his son. For these are things in such a way that they are also signs of other things.

These are literal things that signify something else—like the "wood," which in this particular scriptural context signifies the cross. ("For these are things in such a way that they are also signs of other things.") Augustine then goes on to distinguish two distinct types of signs. There are "natural signs," those occurring in nature, such as smoke that signifies fire or animal tracks that signify the passing of an animal. And then there are those "conventional signs," such as words, "whose whole use is in signifying." Every word is, therefore, allegorical in the broadest sense, insofar as it is a thing whose only purpose is to signify something beyond itself. There is another, cruder form of allegory, a literary genre where characters and things exist *only* to represent an abstract concept, which is not to be found in Scripture.

Joseph Pearce is the series editor of the Ignatius Critical Editions, the Tolkien and Lewis Chair in Literary Studies at Holy Apostles College and Seminary, a tutor at Memoria College, and the author of several biographies of Christian literary figures.

The word "allegory" derives from the Greek word *allegoria*, which is itself the combination of two other Greek words: *allos*, meaning "other," and *agoria*, meaning "speaking." At its most basic level, allegory is, therefore, any thing which "speaks" or points to another thing. In this sense, as Saint Augustine states, every word is an allegory, a conventional sign that signifies something else. The word "dog" is a sound (when spoken) or a series of three shapes (letters) arranged in a certain order (when written) that signifies a four-legged canine mammal. Each of the three letters arranged in the certain order to make the word "dog" are themselves allegories, signifying certain sounds. If we were to shuffle those three allegorical signifiers into the reverse order it would make a word which signifies something very different from a dog, i.e., "god." Letters and words are the most basic form of allegory (i.e., things that speak of other things) but there are many other types of allegory. The parables of Christ are allegories in that they are one thing—a fictional story—that speaks of another thing—the moral lesson to be learned and applied to our own lives. Insofar as the Prodigal Son or his forgiving father or his envious brother remind us of ourselves or others, they are allegorical figures. It is in this sense that it is imperative that we move beyond the literal to the literary level of understanding the text.

According to Aquinas, the Bible needs to be read on no fewer than four distinct levels of meaning: the literal level and three distinct allegorical levels. These three levels are what he terms the *allegorical*, the *moral*, and the *anagogical*. The allegorical meaning is to be found in the way in which the Old Testament prefigures and points towards its fulfilment in the New Testament; the moral meaning is to be found in the manner in which the text of Scripture is applicable to the moral life of the reader and his neighbour; and the anagogical meaning relates to the eternal significance of the text.

Once we've ascertained that the Bible must be read not merely literally, we will be better able to detect the literary quality of Scripture. Broadly speaking, literature can be said to fall into two distinct forms, which might be termed lyrical and narrative.

Lyrical literature is the fruit of that contemplation, born of wonder, which dilates the mind and soul into the fullness of reality. This lyrical dimension can be seen in the Song of Solomon and the Psalms of David,

and also, most sublimely, in the opening chapter of the Gospel of John, as well as in John's ecstatic description of the apocalyptic and anagogical Revelation with which he was gifted.

It is, however, in the narrative dimension of Scripture that the literal and literary qualities shine forth most powerfully. The Bible, and especially the Gospel, is the giving of good news through the telling of good stories. We know that stories are potent ways to evangelize because they have been sanctioned and sanctified by Christ Himself, who taught many of His most important lessons in the form of parables, which are fictional narratives.

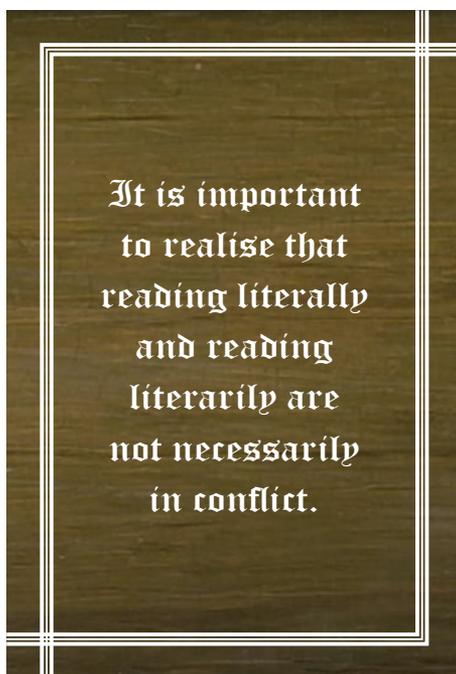
As for the power of fictional narrative to reveal the deepest truths, let's conclude with that most sacrosanct of fictional works to which we have

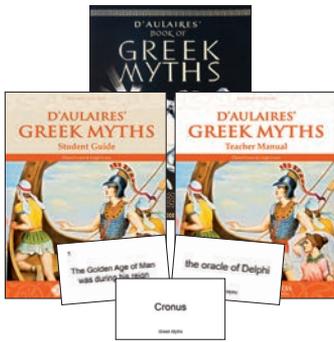
already made reference. The parable of the Prodigal Son is a work of fiction: The Prodigal Son never existed; nor did his father, nor his brother, nor the pigs. They are all figments of Christ's imagination. In this sense they are fictional characters whom we might be tempted to see as less real than we are. And yet every time that story has been told or read since the time Christ Himself first told it, each listener or reader has seen himself in the story, perhaps as the Prodigal Son, or the envious brother, or the forgiving father. And when we hear or read the story, we don't think that the Prodigal Son is like us, we think that we are like the Prodigal

Son. He is the archetype of which we are only types. In this very real sense, he is more real than we are, even though he never existed except in a fictional story that Christ tells us.

The reason that the fictional story of the Prodigal Son speaks to us so powerfully is that we don't merely read it literally but literarily. We see ourselves as being like the Prodigal Son because his father is our Father also. We see ourselves like the envious brother because we have also failed to love our neighbour, feeling that he is less worthy than we are.

J. R. R. Tolkien wrote that fictional stories hold up a mirror to man. They show us ourselves. How much more true is this of the Bible? The difference between the Bible and all other literature is that the Bible is not merely a mirror that shows us ourselves but the light by which all reality is seen.





D'Aulaires' Greek Myths

\$57 set (text, student, teacher, flashcards)

Grades 3-8

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Myths are everywhere in Western art and literature and are the essential background for a classical education. This is an ideal beginning book regardless of age! Each of the 30 lessons presents facts to know, vocabulary, comprehension questions, and a picture review and activities section.

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and full product
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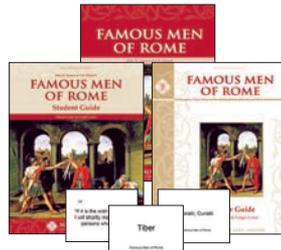
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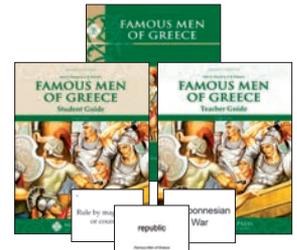
Grades 5-8

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Flashcards **\$12.95**

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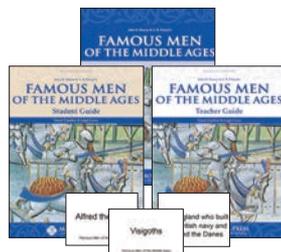
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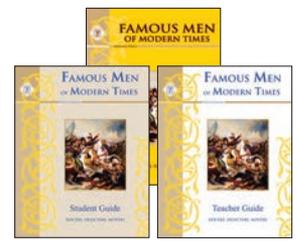
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60 events from Greek and Roman history, the Middle Ages, American history, and Christian studies.



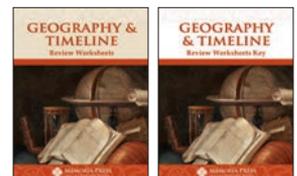
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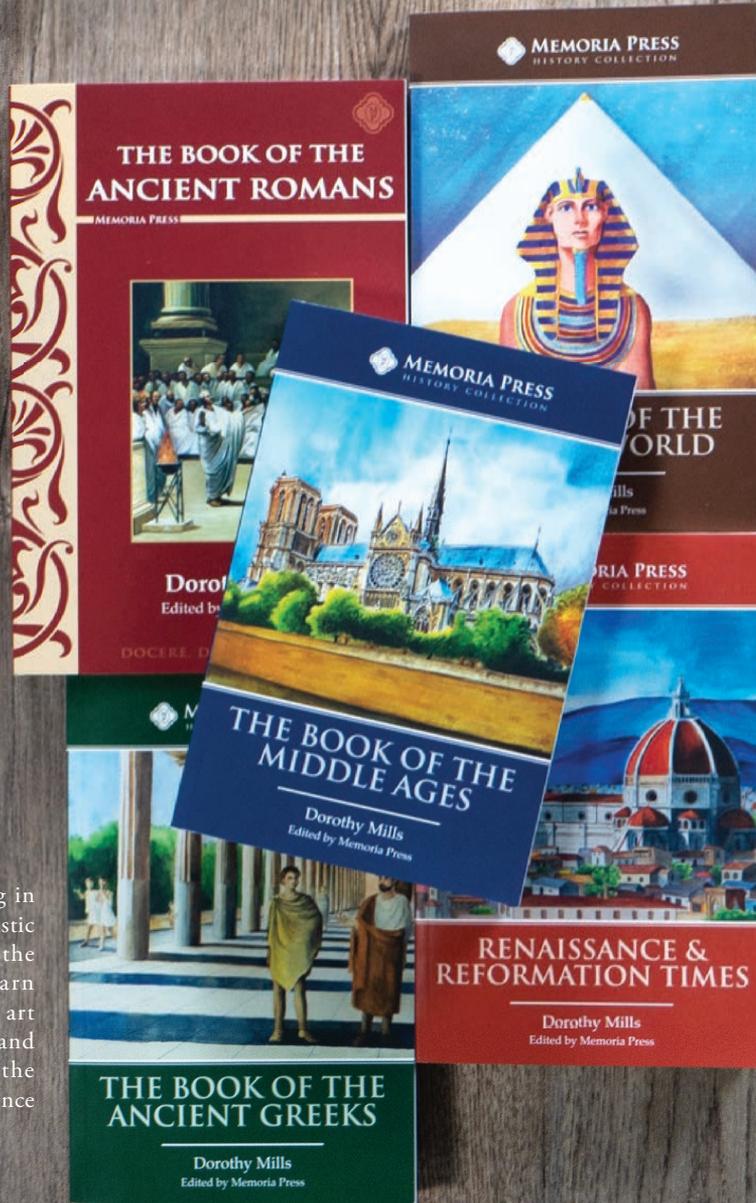
Text \$16.95 ea. | *eBook \$14.00 ea. | Student \$17.95 ea. | Teacher \$17.95 ea.
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Combine with a Memoria Press *Student Guide* for a yearlong course. Each guide includes facts to know, vocabulary, comprehension questions, mapwork, and timelines, and the *Teacher Guides* provide thorough answers as well as unit tests.

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From the foundation of monasteries to the bell towers of universities, from the crowning of Charlemagne to the execution of Joan of Arc, Mills guides students through the spread of Christendom and the founding of a new civilization on the remnants of the Roman Empire.

The journey continues, starting in Crete and ending in the Hellenistic Age ushered in by Alexander the Great. Your student will learn about the wars and ideas, the art and architecture, the politics and philosophy that have shaped the course of Western civilization since the Greeks laid them out for us.



Let Dorothy Mills take your student on an adventure to explore the geography, culture, architecture, and most prominent peoples of Egypt, Persia, Anatolia, Israel, and more. Mills covers not only the valuable history and culture of the ancient peoples, but she also gives students an understanding of the people and neighbors out of which Christianity sprung.

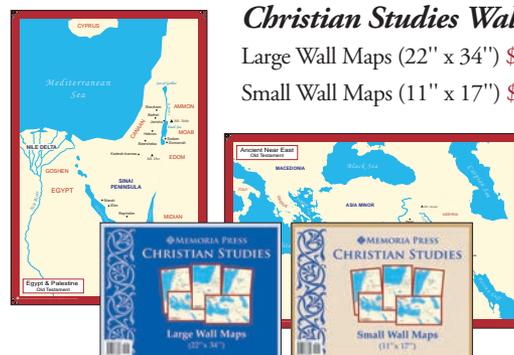
It would be hard to overstate the reverberating effects of this period on modern history. Politics, philosophy, art, theology—virtually no aspect of Western culture was left unchanged by the Renaissance and Reformation. Mills succeeds marvelously in giving readers a neutral ground on which to base their understanding of this time.



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Horatius at the Bridge

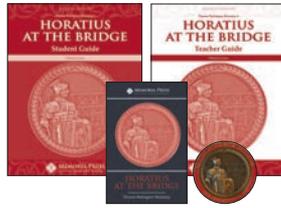
Grades 6+

\$30 set (text, student, teacher, medal, pin)

Text **\$7.95**

Student **\$7.95** | Teacher **\$9.95**

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by Olivia Coolidge | Grades 6-8

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Classical Studies Suggested Timeline

If you don't begin your classical education until middle or high school, we recommend that you start with Year 5.

Year 1 *D'Aulaires' Greek Myths*

Year 2 *Famous Men of Rome*

Year 3 *Famous Men of the Middle Ages*

Year 4 *Famous Men of Greece, The Trojan War, and Horatius at the Bridge*

Year 5 *Iliad, Odyssey, and The Book of the Ancient Greeks*

Year 6 *The Aeneid and The Book of the Ancient Romans*

Year 7 Greek Tragedies (Euripides, Sophocles, Aeschylus)

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Grades 9+

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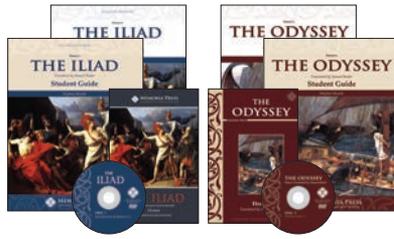
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Samuel Butler translation

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My fourteen-year-old completed [the *Iliad*] study, along with the *Odyssey* this year and reported: "The *Iliad* videos were a great help in reading the *Iliad*! They explained any confusions I had about the text, helped keep all the characters straight, and gave bonus historical information about the Trojan War. I absolutely recommend these for everyone who is planning to read the *Iliad*."

— M.N.

The Republic and The Laws

by Cicero, Translated by Niall Rudd

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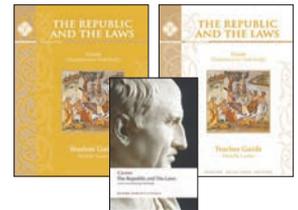
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Marcus Tullius Cicero, a Roman statesman from the first century B.C., was convinced

that the upright moral life was the happier life. *The Republic* became the blueprint of the U.S. government almost 2,000 years after it was written. In *The Laws*, Cicero defends his understanding of the upright moral life. His writings became the foundation for the West's philosophical discussion on the natural law.



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by Cicero, Translated by P. G. Walsh

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The Divine Comedy is one of the crown jewels of both Western and Christian literature. This epic, allegorical poem illustrates Dante's spiritual journey of redemption that takes him through the pit of Hell (the *Inferno*) to the Beatific Vision of God (the *Paradiso*). The *Student Guide* contains helpful study questions and reading notes for difficult lines.



Haydn's Creation

by Dr. Carol Reynolds

And God said: "Let there be light ... *pizzicato!*"

Pizzicato? Yes, what better way could Haydn have chosen to "ignite the divine light bulb" in his oratorio *The Creation* than to send a quiver of sound into the air through the pluck of a string?

The dominant composer of Viennese Classicism, Franz Joseph Haydn (1732-1809), knew well how to narrate a story in sound. He honed his compositional mastery across a long career that began with instrumental music, expanded into Italian (yes, Italian) operas, and climaxed in the unveiling of twelve symphonies commissioned for London where Haydn was heralded as an international superstar.

Yet he was not done! While in London for the triumphant premieres of those symphonies, Haydn experienced first-hand the fervor that English audiences accorded the works of George Frideric Handel—a German Baroque composer whose star continued to rise after his death in 1759. Invigorated by witnessing opulent performances of Handel's oratorios, Haydn returned to Vienna to re-embrace the genre for himself.

Oratorio is a vocal-orchestral form that developed in Italy around 1600. While it conveys a plot, usually through specific characters, it is presented in concert form: without staging, costumes, or acting. Soon after its birth, oratorio found a special niche during penitential seasons like Lent—precisely the period when opera theaters were closed.

Haydn opens his *The Creation* with an orchestral prelude entitled "Chaos." Enigmatic from its initial octave C's, the listener is plunged into ambiguity ("Am I hearing major or minor harmonies?"). From the depths of the orchestra delicate arpeggios percolate up. Random melodic fragments suggest the unformed material God's hand will use to fashion His creation.

The crowning touch of "Chaos" comes quietly at the end of the prelude. These final measures can be appreciated best by jumping sixty-one years ahead (something Haydn could not do) where we find the same suspenseful harmonies characterizing Richard Wagner's opera *Tristan und Isolde*. Yet, here they are, preparing to launch God's mighty work!

But let's return to that famous pizzicato. After the chorus proclaims the scriptural command "*and God said: 'Let there be Light'*" (followed by the notable pluck), the chorus whispers the words "*and ... there ... was ...*" A sliver of silence hangs in the air.

Boom!—the force of God's "Light" explodes with a massive C-major chord thundered out by chorus,

Dr. Carol Reynolds is a widely acclaimed author, speaker, and educator. She regularly leads arts tours throughout Europe and the Mediterranean, recently in partnership with the Smithsonian Institute.

orchestra, and timpani! Few passages in Western music eclipse the thrilling power of these measures. In fact, they might knock you off a chair if you were to experience them the way I did in Durham, North Carolina, in the mid-1970s.

Seated in a metal folding chair in the front row of an auditorium, I had never heard Haydn's *The Creation*. When the pizzicato sounded I was intrigued and leaned forward. The massive chord on the word "Light!" blasted the air. I jolted backwards. That jolt unbalanced me. The folding chair partly collapsed, trapping me in its grip. Horrified I would tumble onto the floor—chair and all—and ruin the performance, I kept myself suspended until the conclusion of the following number ("Now Vanish Before the Holy Beams") and the burst of applause. Let's just say I gained a visceral sense of how listeners of Haydn's time might have reacted to his genius!

While musical encounters need not be so drastic, it is true that music imprints text and concepts in indelible ways. Music weaves avenues of understanding into minds and hearts. If the goal is to bring the Scriptures and Judeo-Christian history alive, then the musical masterpieces of our Western heritage stand as ready tools.

Appearing in 1798 on the cusp of the era we label Romantic, Haydn's *The Creation* (*Die Schöpfung*) became the first purposely created bilingual libretto, penned by the Dutch-born Baron Gottfried van Swieten, an aristocrat favored at the court of Emperor Joseph II. Van Swieten took texts from Genesis and the Psalms, amplified them with text from Milton's *Paradise Lost*, and added his own sentimental poetry.

Haydn and van Swieten supplemented the usual two-part structure of an oratorio with a third, freely created part wherein the bass and soprano (who initially sing the roles of the Archangels Raphael and Gabriel) now sing as Adam and Eve, painting a charming portrait of their ecstatic time together in the Garden of Eden.

Not surprisingly, considering the subject, Haydn's *The Creation* abounds in brilliant text painting. Text painting refers to the way a composer conveys concrete feelings, images, and actions by use of melody, harmony, rhythm, orchestral color, and thickness or thinness of musical lines. Text painting is an old device, appearing as early as medieval times, but flourishing in the Renaissance when composers loved to craft melodic lines to evoke, for example, the twitter of birds, the clatter of rain, or the drooping of a spurned lover's spirits.

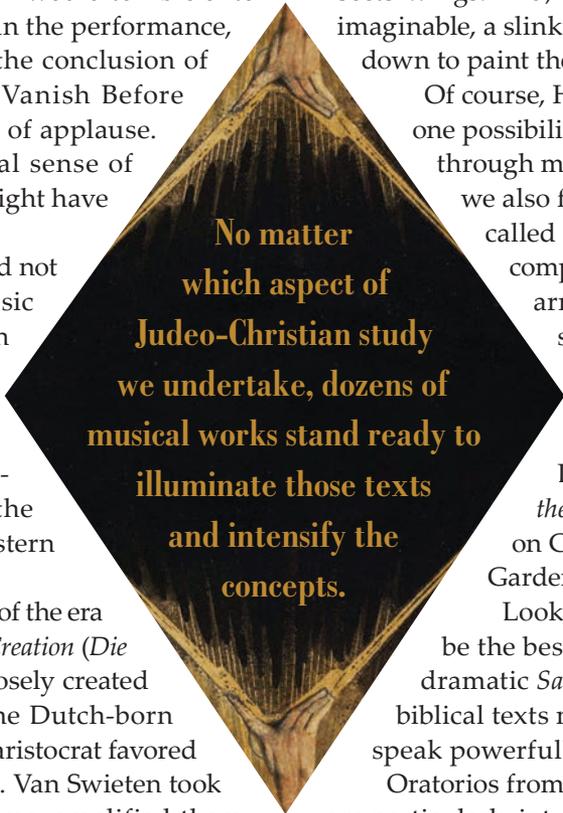
By the eighteenth century, text painting had developed a standardized vocabulary as composers, generally versed in Latin and the principles of Baroque rhetoric, transferred that training into musical sound. To intensify the imagery in his *The Creation*, Haydn placed some descriptive music *before* the actual voicing of the words. Thus, in "Straight Opening Her Fertile Womb" (Recitative No. 21), an exuberant, short scale leaps up and lands with a thump before Raphael sings "*Cheerful, roaring, stands the tawny lion.*" String tremolos precede the "whirl" of insects' wings. And, in one of the cleverest moments imaginable, a slinky bass line "creeps" languorously down to paint the "sinuous trace" of the worm.

Of course, Haydn's *The Creation* offers but one possibility for illuminating the Scriptures through music. Within Haydn's own works, we also find his meditative expression called *The Seven Last Words of Christ*, composed first for orchestra and then arranged by the composer into a string quartet as well as a vocal-choral setting. Another oratorio from the same period, ideal for older students, would be Ludwig van Beethoven's *Christ on the Mount of Olives*, which focuses on Christ's night of prayer in the Garden of Gethsemane.

Looking back to Handel, *Messiah* may be the best known of his oratorios, but the dramatic *Saul* and *Israel in Egypt* portray the biblical texts more effectively and are likely to speak powerfully to students.

Oratorios from the Romantic period are particularly intriguing, including Felix Mendelssohn's luscious (and massive) *Elijah* and Franz Liszt's sumptuous *Christus*. Composers in the twentieth century expanded the range of literary texts used in oratorios. One of the finest examples would be an exalted work composed in 1900 by Sir Edward Elgar (of *Pomp and Circumstance* fame) entitled *The Dream of Gerontius*, which is based on a powerful poem by Cardinal John Henry Newman.

No matter which aspect of Judeo-Christian study we undertake, dozens of musical works stand ready to illuminate those texts and intensify the concepts. The trick is not to be overwhelmed by the riches of the Western musical canon. As an opening strategy, choose a handful of numbers from a given work (one aria, a duet or trio, one chorus); it is better to savor a bite than to gape dizzily at a banquet table. And should your journey begin with Haydn's *The Creation*, you will be well rewarded!



No matter
which aspect of
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illuminate those texts
and intensify the
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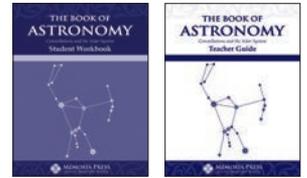


The Book of Trees

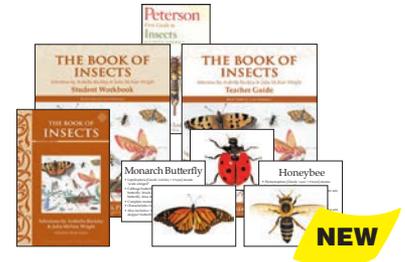
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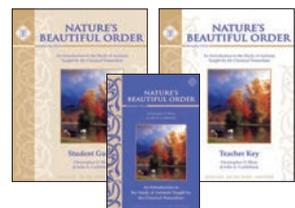
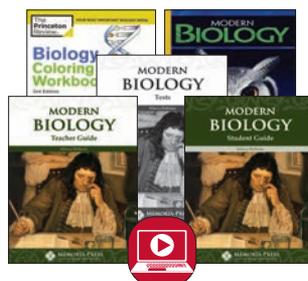
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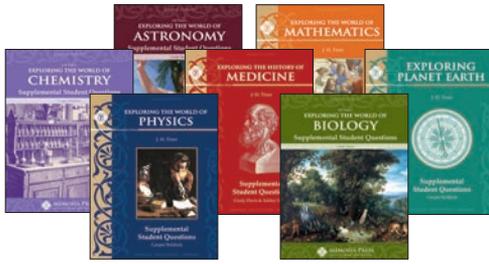
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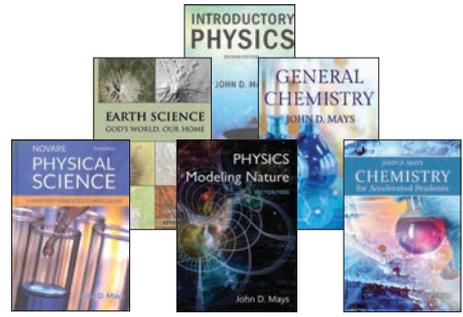
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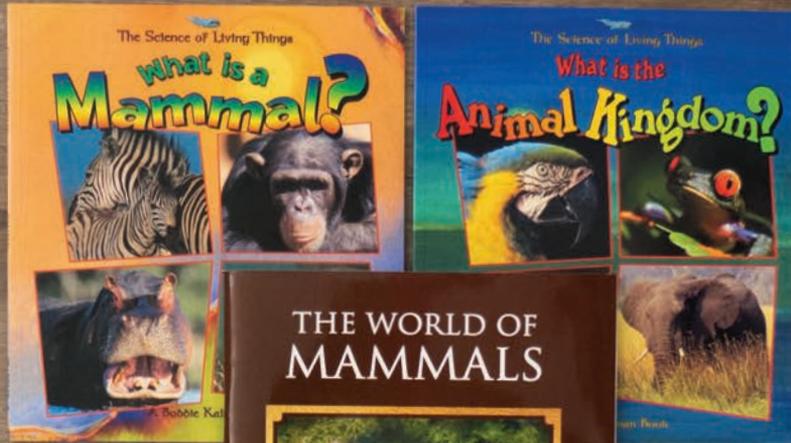
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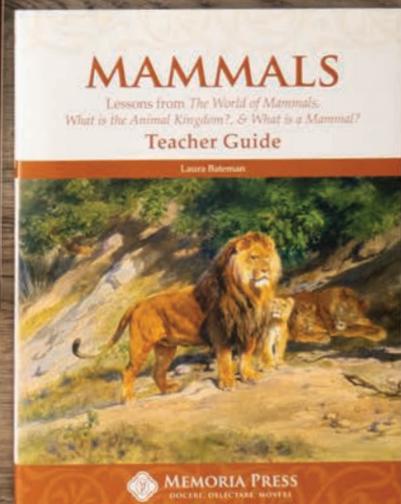
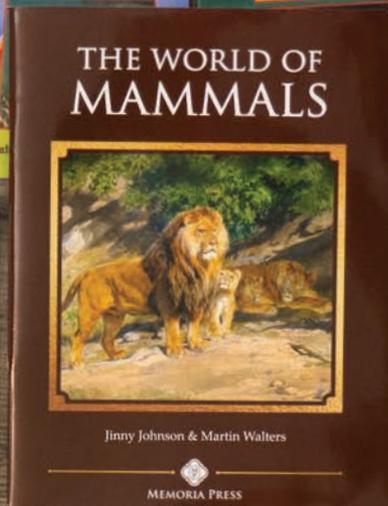
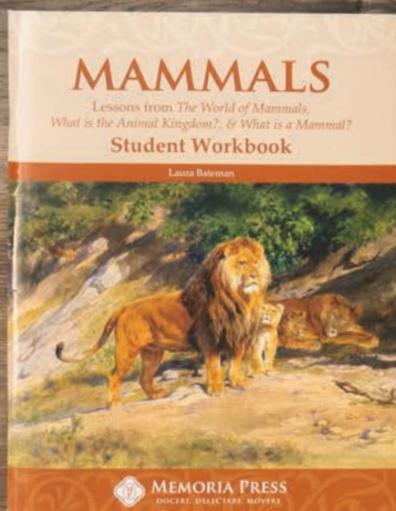
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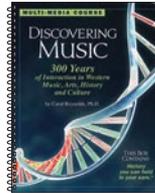


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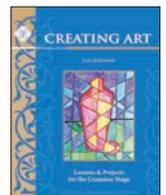
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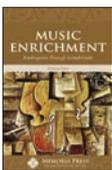


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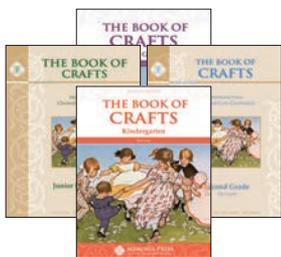


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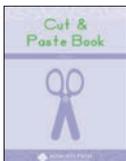


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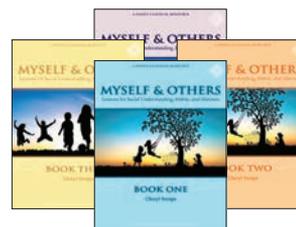
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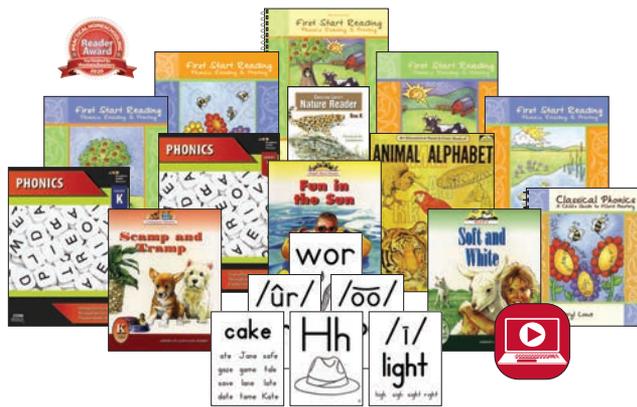
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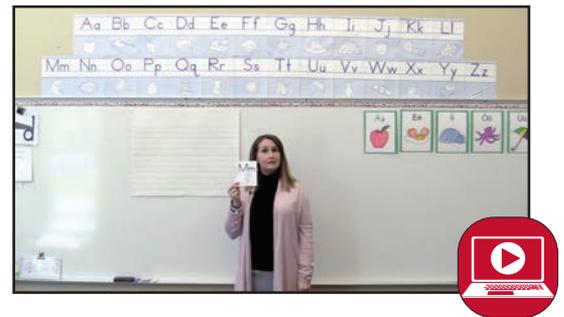
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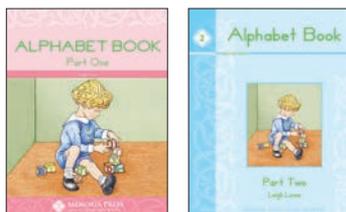


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Let primary specialist Michelle Tefertiller teach your students how to read! These streaming videos use all the books in the Kindergarten Phonics & Reading Set.

ALPHABET & COLORING



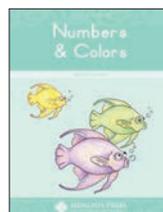
Alphabet Book Part One & Part Two

by Leigh Lowe

\$30 set (2 books)

Recommended for Ages 4-5

Teaches letter recognition, letter formation, and pencil grip. This is a gentle introduction to phonics.



Numbers & Colors

Recommended for Ages 4-5

\$15.00

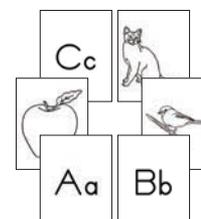
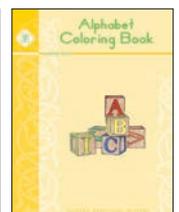
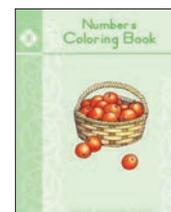
Introduces color words and each number through 15.

Coloring Books

Recommended for Ages 4-5

Numbers **\$6.00**

Alphabet **\$6.00**



Alphabet Flashcards

(4¼" x 5½")

\$10.00

First Start Reading, Book E

by Michelle Tefertiller
Grade 1

Student Book E \$7.00
Teacher Guide for Book E \$9.95



We complete our phonics for reading program at the beginning of first grade with *First Start Reading Book E*. After students have completed *Books A-D* in kindergarten, they are ready for the long vowel teams, sounds of soft *c* and *g*, and the three sounds of *y* in *Book E*. Once the student has mastered the basic phonics in the *FSR* series, he is ready to continue reading progress with real literature, and continue his phonics studies with *Traditional Spelling*.

100 Days of Summer Reading Books I-III

Grades K-2
\$7.95 ea.

Reading is a subject that should continue through the summer to avoid regression. These summer reading journals are a perfect way to encourage young children to continue working on reading fluency. The font size gets smaller for each journal, and each page is divided in half for drawing and writing small summaries. Kindergarten has the unique goal of reading a book a day for 100 days!

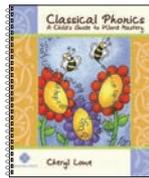


Classical Phonics

by Cheryl Lowe
Grades K-2

\$16.95

These phonetically arranged word lists require students to rely on their mastery of letter sounds. Coordinates with *First Start Reading*, or is a good supplement to any phonics program.

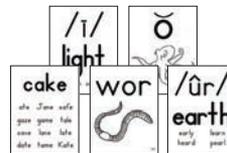


Phonics Flashcards

Grades K-2
(4¼" x 5½")

\$24.95

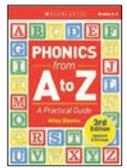
Flashcards for the nearly 200 phonograms used to spell the 44 sounds of the English language.



Phonics from A to Z

\$27.99

A manual for teachers who want to go deeper into the subject of phonics and reading.

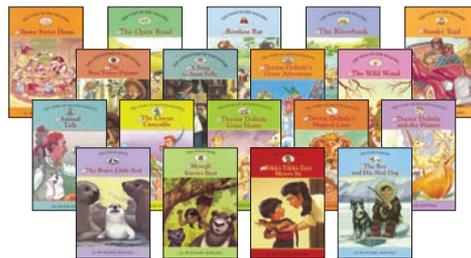


Easy Reader Classics

Grades K-2

\$65 set (18 books) | \$3.95 ea.

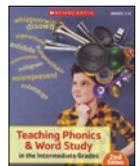
Classic stories from *The Jungle Book*, *The Wind in the Willows*, *Tom Sawyer*, and *Doctor Dolittle* have been adapted in these early readers so young children can read good stories on their level. Simple sentences and beautiful illustrations are a perfect fit for primary students who are ready to practice reading fluency.



Teaching Phonics & Word Study

\$33.99

An excellent phonics resource for grammar school teachers.



My child learned to read using [*First Start Reading*]. It has enjoyable activities as well as assignments that train in discipline and diligence.

—M.M.

SPELLING

Traditional Spelling I & II

(Traditional Spelling I shown)

by Cheryl Lowe
Grades 1-2

\$48 set ea.

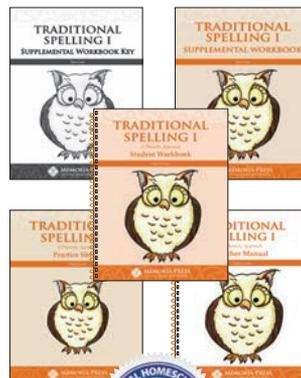
(student, teacher, practice sheets, supplemental workbook, supplemental workbook key)

Student \$14.95 ea. | Teacher \$16.95 ea.

Practice Sheets \$5.00 ea.

Supplemental Workbook \$7.95 ea.

Supplemental Workbook Key \$7.95 ea.



This comprehensive, phonetic approach to teaching spelling is the culmination of our primary Phonics & Reading program. It is designed to follow completion of the Kindergarten Curriculum Package or *First Start Reading Books A-D*, which ensure students have mastered reading "consonant-vowel-consonant" words with short vowels. Paired with *StoryTime* and *More StoryTime Treasures* in first grade, or with the literature study guides in second grade, *Traditional Spelling* provides your student with an extensive mastery-based study of phonics for spelling and reading.

Each four-page lesson features writing and oral dictation practice, color-coded phonogram activities, and short stories on the student's reading level that utilize that week's spelling words.

TEACHING THE FAITH WITH SPECIAL NEEDS

by Cheryl Swope

When teaching the faith to children with special learning needs, begin with Bible stories depicted by the most beautiful illustrations you can find. Bible stories introduce us to God who is fiercely holy and righteous while also merciful, compassionate, and true to His promises. Bible stories are the bedrock of biblical literacy. Before a child can read the Holy Scriptures for himself, he can hear stories. Before a child can comprehend doctrine, he can hear stories. Before he can express his faith with eloquence, he can hear stories.

Biblical literacy begins with the very personal names, places, and events of biblical historicity: Creation spoken into existence in the Garden of Eden; Adam and Eve cast out due to sin and promised a Savior; Noah and his family mocked by others but preserved by the LORD in the Ark.

Bible Stories

We encourage multiple readings of Bible stories. In our home we sought reliable texts from Holy Scripture or with wording as close to the Scriptures as possible. Then we read each version from start to finish. We desired realistic sacred art within the volumes. It was important to me that my children did not see frivolous depictions, but instead that any illustrations conveyed the comforting assurance that these stories are as real as any other we teach from history.

At Memoria Press we introduce children to Jesus through age-appropriate books and simple, daily lessons. We begin with Jesus, for "He is before all things, and by him all things consist" (Colossians 1:17).

Older Students and Teens

In a Christian school, Sunday school, homeschool group, or confirmation class you

Cheryl Swope is the author of Simply Classical: A Beautiful Education for Any Child and Memoria Press' Simply Classical Curriculum, as well as editor of the Simply Classical Journal.

will find a mix of students with varying degrees of biblical literacy and faith instruction. A pastor recently asked me if I had any suggestions for teaching catechesis or confirmation class materials to a young person with special needs.

It breaks my heart that with as many as one in five children facing significant learning challenges, many churches do not yet have confessional materials available to them for teaching the faith to young people with special needs.

I told the pastor that one-on-one tutoring may be needed for some things, but that he should consider including the student for group instruction whenever possible. I offered him suggestions in several areas.

Acceptance: At the beginning of each class, set the tone by praying with thanksgiving for every student present. Acknowledge that each is fearfully and wonderfully made in the image of God. Give thanks that the LORD desires all to come to salvation. Give thanks that the Church is a body made of many and varied members. Pray for all to have patience, wisdom, and forbearance with fervent love toward one another.

Memory Work: If necessary, require that the student memorize only one key verse per tenet of the faith or catechism. Provide memory verses in advance. Even if a student's memory work must be abbreviated, lead group recitations with full verses displayed in large manuscript font on flip charts or on the board for all to hear and see, as "faith comes by hearing, and hearing by the Word of God" (Romans 10:17).

Bible Stories: If biblical literacy is lacking, read sequentially through one or two Bible stories at the beginning of each class period. Send home readable versions for students who need them.

Prayer: During corporate prayers, encourage all students to pray along silently. Do not call on your



struggling student to pray aloud extemporaneously if he is not adept at oral expression. You might assign him a brief prayer to practice at home if he must pray aloud individually.

Hymns: When students learn new hymns, teach the refrain first. Teach stanzas through call and response. Discuss meanings of words. Focus on one or two hymns to learn thoroughly by heart. Think *multum non multa* (much not many). When teaching additional hymnody or liturgical elements, encourage all students to listen, sing, and follow along to the greatest extent possible.

Visual Aids: Display wall maps. Supply flashcards of key memory verses. Provide printed outlines for taking notes in class or send home questions for completion prior to class to allow for improved attention during class. Display select sacred art posters for teaching about the Creation, the Fall, the Incarnation, and the Church. Display posters of the Ten Commandments, the Apostles' Creed, and the Lord's Prayer for daily group review if any student does not yet know these.

Reflection: Use resources for directed reflection (such as *My Thankfulness Journals*) to encourage devotional reflection. Especially for students with special needs, the teen years can become fraught with destructive self-pity if not guided toward more suitable, edifying, and hopeful thankfulness each day. Allow oral or scribed responses if necessary.

Support: If a parent, aide, sibling, or grandparent is available to take notes or otherwise reduce obstacles

for a student with special needs, consider allowing the support person to attend classes quietly.

Fellowship: While a tutorial approach for catechizing and practicing at home may work well, even students with social challenges will appreciate being part of a welcoming class for Christian fellowship.

Freedom to Adapt

Do not fret about providing accommodations for a student who needs them. If the student were in a wheelchair, we would build a ramp to the church or we would carry him to Jesus! Your "ramp" will be of threefold construction: teaching one-on-one where needed, ensuring biblical literacy, and welcoming the student with any necessary supports to impart the eternal, communal benefits of the Christian faith.

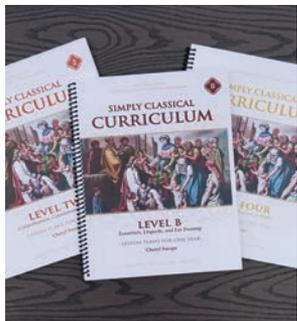
Embrace the challenge. Students with special needs help us sharpen catechesis to the essentials. Let this refresh your teaching as you lead all students toward what is needful for forgiveness and fortification in Jesus Christ.

Nothing is more important.

‡‡‡

"Whoever drinks of the water that I shall give him will never thirst. But the water that I shall give him will become in him a fountain of water springing up into everlasting life" (John 4:14).

SIMPLY CLASSICAL



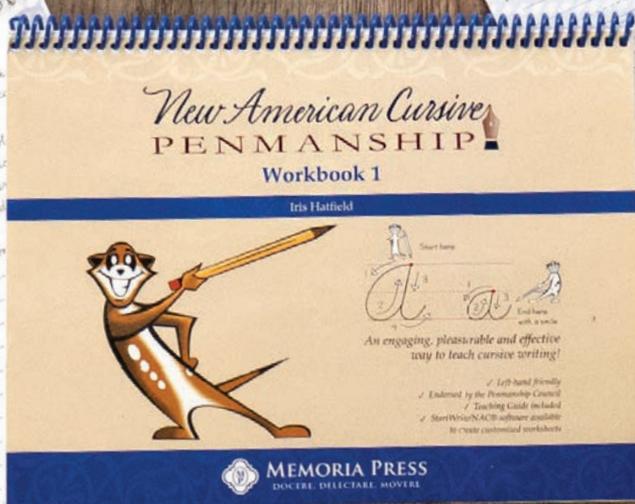
Memoria Press works with schools all over the country to assist in understanding the vision of classical education and to help implement a cohesive classical curriculum. Cheryl Swope has joined forces with the Classical Latin School Association training team to help your school start or improve education for your struggling students and students with special needs.

New American Cursive

by Iris Hatfield

Grades 1+

\$22.95 ea.



The New American Cursive (NAC) penmanship program is an easy-to-follow resource for learning cursive. Simplified letter forms and clear instructions teach your student to write in a fast, legible script. Developed by Iris Hatfield, an educator with 35 years of experience in the handwriting field, the workbooks improve the process of teaching handwriting and allow students to start at a younger age.

In *NAC 1*, learn how to form each letter, step by step, with clear starting dots and direction arrows. Correct pencil grip, paper position, and posture are illustrated throughout. Fifteen minutes of workbook practice a day is all it takes! *NAC 2* will continue to teach correct letter forms and how to easily connect each letter. Proper size, spacing, and slant are emphasized in 125 instructional exercises. In *NAC 3* you will further enhance cursive skills by practicing your best handwriting while learning about manners and correspondence protocol.

Why Learn Cursive?

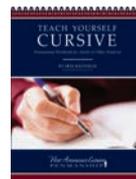
- Improved neural connections in the brain
- Increased ability to read cursive
- Increased writing speed
- Improved fine-motor skills
- Improved reading and spelling ability
- Increased self-discipline and eye-hand coordination
- Improved attractiveness, legibility, and fluidity of one's signature
- Increased self-confidence, continuity, and fluidity when communicating with the written word

Teach Yourself Cursive

by Iris Hatfield

Grade 5-Adult | \$22.95

Whether you are a beginning older student or are fine-tuning your penmanship later in life, these self-guided lessons make learning cursive a pleasure. Practice just 15 minutes a day to get remarkable results.



Startwrite CD

\$29.95

Create customizable worksheets in the New American Cursive font to integrate handwriting practice with any subject. (Windows only)

Penmanship Practice with Wisdom Scriptures

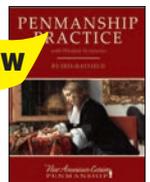
by Iris Hatfield

Grades 3+

\$11.95

NEW

This easy-to-use supplemental resource for mastering a legible, attractive cursive enhances the pleasure of writing by practicing a different, inspiring wisdom Scripture each day. It also includes 50 helpful penmanship tips to improve cursive skills.



\$22.95 ea.



Choose from:

- New American Cursive 1*
- New American Cursive 2: Scripture & Famous Quotations*
- New American Cursive 2: Quotations from Famous Americans*
- New American Cursive 3: Scripture & Lessons on Manners*
- New American Cursive 3: Famous Quotes & Lessons on Manners*

PENMANSHIP

Copybooks I-III

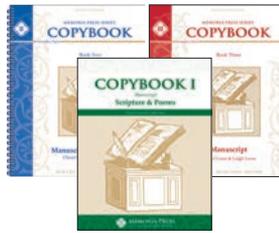
by Cheryl & Leigh Lowe

Grades K-2

\$39.95 set (Copybooks I-III)

\$14.95 ea.

Copybooks include memory passages, copybook exercises, and drawing pages, incorporating Scripture from the King James Bible and classic children's poems.



Copybook Cursive I-IV

(New American Cursive font)

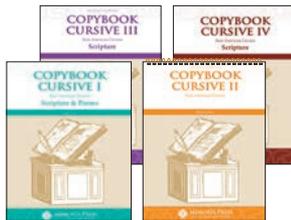
Grades 1-6 | **\$14.95 ea.**

Copybook Cursive I is perfect for second graders alongside *NAC 2* or older students needing more practice.

Copybook Cursive II includes Scripture passages from *Christian Studies I*, the 15 brightest stars from *Astronomy*, and the major gods from *D'Aulaires' Greek Myths*.

In *Copybook Cursive III*, students practice their penmanship with beautiful memory passages from *Christian Studies II*.

The college-ruled lines of *Copybook Cursive IV* are perfect for older students honing their penmanship with the Scripture passages from *Christian Studies III*.



Composition & Sketchbooks I-III

Grades K-6

\$8.50 ea.

I: 5/8" Ruled for Younger Students

II: 1/2" Ruled for 1st-2nd Grade Students

III: College-Ruled for Older Students

Our *Composition & Sketchbooks* allow each student to write and illustrate compositions.

Summer Cursive

Grades 1-2

\$14.95

This workbook is designed as summer practice for rising second graders who have completed *New American Cursive 1*. It is arranged in lessons to be completed three times a week during the summer.



My Thankfulness Journals

(New American Cursive font)

by Cheryl Swope

Ages 6-12 (chronological age or skill level)

Beginner or Intermediate **\$8.50 ea.**

These journals let students practice cursive while thinking about God's daily blessings in their lives. The *Intermediate Journal* has a smaller font size and less tracing.

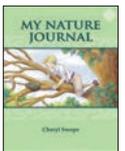
My Nature Journal

by Cheryl Swope

Ages 4-11

\$8.95

Savor small moments of wonder with your child as he learns the simple beauty of nature. This book can stand alone as a delightful supplement to any program.

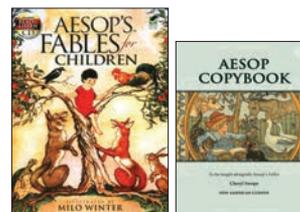


Cursive Practice Sheets I-III (New American Cursive font)

Ages 6+

\$14.95 ea.

Our *Cursive Practice Sheets* include pages for practicing each cursive letter, Scripture copywork, and blank practice sheets. *Book I* is a good companion to *NAC 1*, *Book II* is extra practice for *NAC 2*, and *Book III* is wide-ruled for any older student who needs more practice.



Aesop Copybook

by Cheryl Swope

Ages 9+

\$20 set (Fables and copybook)

Aesop Copybook **\$8.95**

Aesop's Fables **\$14.99**

The *Aesop Copybook* is a lovely companion to *Aesop's Fables*. It will strengthen your student's writing and composition skills while giving the opportunity to contemplate the timeless wisdom of Aesop's fables and learn from the gentle moral instruction they provide.

PENMANSHIP SUPPLEMENTS



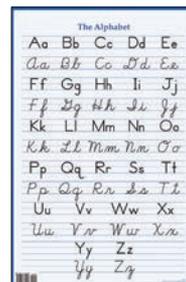
Alphabet Wall Charts

Available in Manuscript (blue) or Cursive (green)

(11" x 17") | **\$14.95 ea.**



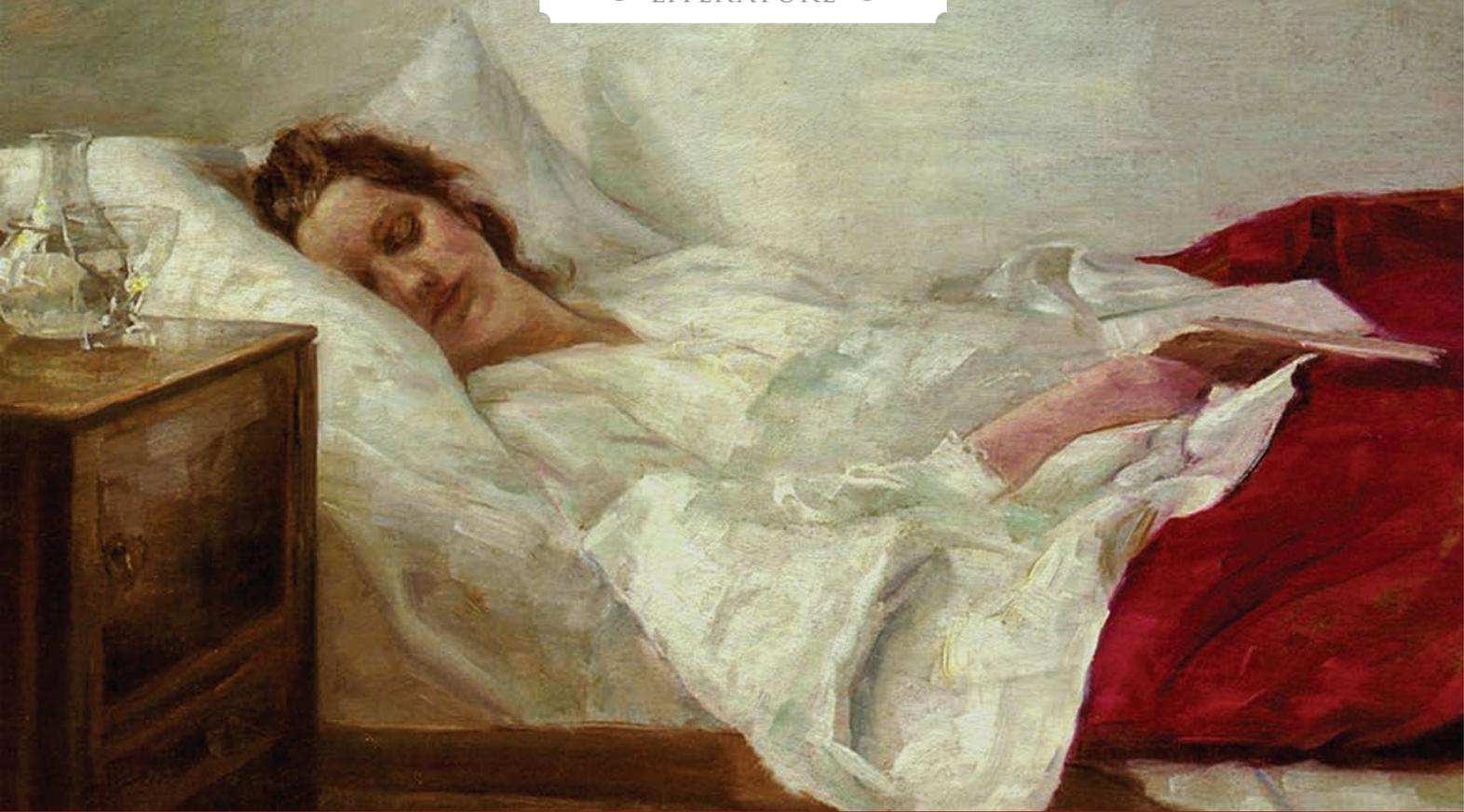
These visual aids reinforce each letter of the alphabet while young students learn to read and write or practice their penmanship. Each illustration is hand-drawn. The cursive charts use the New American Cursive font.



Alphabet Wall Poster

Manuscript and New American Cursive
(22" x 34") | **\$7.00**

This poster lists the entire alphabet in manuscript and cursive. It is the perfect resource if you don't have the space for our alphabet wall charts.



The Blessed Boon of Sleep

by Leigh Lowe

I had five children in seven years. Hungry babies, teething toddlers, and preschoolers with vivid dreams left me intensely sleep-deprived for about a decade. All parents know this season. It is a time of sacrifice and love that we expect and accept. But even so, the pain of exhaustion is real. My mom likes to recount with a laugh the habit of taking sleep inventories I picked up during those baby years. I don't really recall it (there's a lot I don't recall from that time) but she says that in nearly all conversations I would, after a short bit of small talk, ask everyone how much sleep was had the night before. I don't know why I would do that. Maybe I was looking for another sleepy friend with whom I could commiserate. Maybe I wanted to live

Leigh Lowe is the daughter-in-law of Cheryl Lowe, founder of Memoria Press and Highlands Latin School. Leigh was one of Cheryl's first hired teachers and worked closely with Cheryl for years as a teacher, editor, and writer, helping to develop Cheryl's vision for classical education. Leigh is currently busy raising her five children with her husband Brian, but finds the time to consult on curriculum, train teachers, and speak publicly about education and the vision of Memoria Press and Highlands Latin School.

vicariously through a well-rested soul. What I do know now, on the other side of that season, is that I will never underestimate the blessing of sleep again.

I learned by its absence to appreciate sleep. Suddenly dead-tired, I realized that I had taken a delicious gift for granted—for years! But, if I had been paying attention, or perhaps if someone had pointed it out to me, it wouldn't have taken being a drowsy parent to realize the simple mercy of nightly rest. Had I been more alert, I would have seen the recurring theme of sleep in classical literature, and the countless references offered of sleep as a precious gift from God.

We have long recognized sleep as restorative, natural, and necessary. And if you really want to dig into all the fascinating details of sleep and its benefits, may I forward a suggestion given to me, *Why We Sleep* by Matthew Walker, PhD and sleep scientist? But for those with book piles that are teetering already, you don't need a book on sleep science to gain appreciation. Our canon of great works routinely reminds us that sleep is

a heavenly reprieve from the weighty trials of the world, "the blessed boon," as Odysseus calls it.

It is true that sleep in literature is sometimes given as a cover for malicious or deceitful actions (the goddess Sleep permits Hera's trick on Zeus in the *Iliad*, for instance). Likewise, sleep can be fitful, restless, and filled with anxiety-producing images of real or imagined events (as Shakespeare often shows us). But in many of our stories, sleep is given by God and the gods as a mercy. It is a temporary relief from the daily dragon-slaying of everyday life.

In the *Odyssey*, two paragraphs side by side give us clear insight on the topic. Odysseus is granted "a very deep slumber that eased the burden of his sorrows" and Penelope acknowledges that "no matter how much people may grieve by day, they can put up with it so long as they can sleep at night—for when the eyes are closed in slumber, people forget good and ill alike."

The *Divine Comedy* offers this lesson by contrast. In the opening lines, Dante wakes from "sleep" to meet the difficult realities of life: "Midway this way of life we're bound upon, I woke to find myself in dark wood, where the right road was wholly lost and gone." The "rude and rough and stubborn forest" is a "bitter" shock to Dante because, by the oblivion of sleep, he knows not how he arrived there. From here, he will arise and begin a fantastic journey from waywardness to his gleaming True Home.

This theme of sleep as a reprieve carries on in more modern literature as well, especially by authors who were well-informed by the classics. In *The Magician's Nephew* we see Aslan grant the Professor sleep as he struggles with the consequences of his sin. Aslan says:

But I cannot tell that to this old sinner, and I cannot comfort him either; he has made himself unable to hear my voice. If I spoke to him, he would only hear growlings and roarings But I will give him the only gift he is still able to receive.

Aslan then turns to the Professor: "Sleep and be separated for some few hours from all the torments you have devised for yourself."

Frodo also receives the gift of slumber as a balm for his distress. In the beginning of *The Fellowship of the Ring*, he is anxious about his upcoming journey, specifically the threat posed by the menacing Black Riders who appear to be following him, but about whom he knows little. He asks of Gildor, "But where shall I find courage? That is what I chiefly need." Gildor comforts him: "Courage is found in unlikely places ... Be of good hope! Sleep now!" Obediently, Frodo "threw

himself upon a bed and fell at once into a dreamless slumber." And, "In the morning Frodo woke refreshed."

In *Charlotte's Web*, Wilbur finds himself "friendless, dejected, and hungry" after his move from the Arable home and the protection of Fern.

This was certainly the worst day of his life. He didn't know whether he could endure the awful loneliness any more. ... [O]ut of the darkness, came a small voice he had never heard before. "I'll be a friend to you. Go to sleep. You'll see me in the morning."

In a single moment Wilbur is doubly blessed with the promise of sleep's relief and an unexpected new friendship.

In *The Wind in the Willows*, sleep proves protective against both emotional and physical affliction. In the brilliant chapter "The Piper at the Gates of Dawn,"

Rat and Mole have a miraculous encounter with "Nature" while searching for Little Portly, who is the pride of his anxious Otter father. After having been missing for days, unable to swim, fascinated by the weir, and vulnerable to "traps and things," Little Portly is discovered safe from and unharmed by the many dangers that surround him. He is found asleep "in entire peace and contentment" and immediately Rat and Mole, after all they had

experienced, "bowed their heads and did worship."

G. K. Chesterton punctuates the significance of sleep as holy. In *The Innocence of Father Brown*, he says, "Do you know what sleep is? Do you know that every man who sleeps believes in God? It is a sacrament; for it is an act of faith and it is a food."

And C. S. Lewis in *A Grief Observed* insightfully points out that "You can't, in most things, get what you want if you want it too desperately 'I must get a good sleep tonight' ushers in hours of wakefulness." When reminded, we know this to be true. Sleep is not a servant to be summoned, it is a blessing that is bestowed. We should recognize it as the Godsend that it is.

It is these joyful insights and connections in literature, supported by our own experience, that make us better, more grateful people. Literature, when thoughtfully read, carefully contemplated, and deeply discussed with wise peers, points us toward what is truly miraculous in the most common experiences of life. Literature reminds us to appreciate the everyday gifts we routinely take for granted. John 3:27 reminds us that "A man can receive nothing, except it be given him from heaven." How grateful am I now, every single morning, for the gracious gift I was just given. How certain am I now that unconsciousness itself is worthy of praise.

Sleep is a temporary relief from the daily dragon-slaying of everyday life.



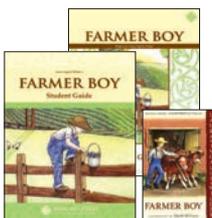
Grade 3

\$95 guide set

(student & teacher guides)

\$125 guides + novels set

(student and teacher guides & novels)



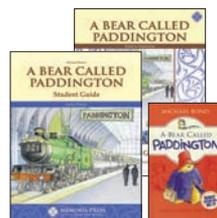
Farmer Boy

Student Guide **\$11.95**
 Teacher Guide **\$12.95**
 Farmer Boy **\$8.99**



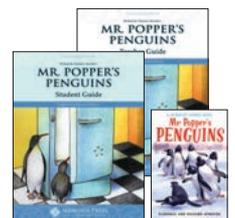
Charlotte's Web

Student Guide **\$11.95**
 Teacher Guide **\$12.95**
 Charlotte's Web **\$9.99**



A Bear Called Paddington

Student Guide **\$11.95**
 Teacher Guide **\$12.95**
 A Bear Called Paddington **\$9.99**



Mr. Popper's Penguins

Student Guide **\$11.95**
 Teacher Guide **\$12.95**
 Mr. Popper's Penguins **\$7.99**

Grade 4

\$95 guide set

(student & teacher guides)

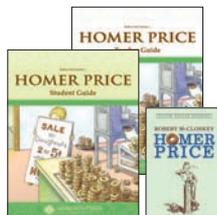
\$137 guides + novels set

(student and teacher guides & novels)



The Cricket in Times Square

Student Guide **\$11.95**
 Teacher Guide **\$12.95**
 The Cricket in Times Square **\$7.99**



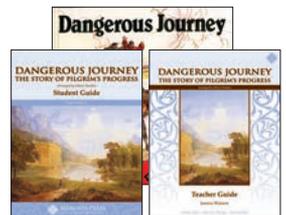
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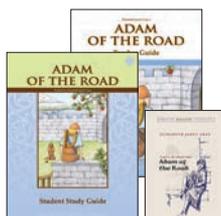
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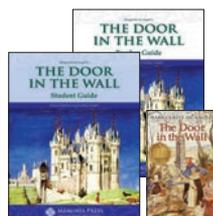


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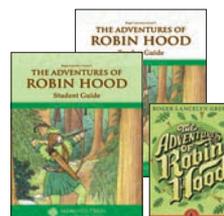


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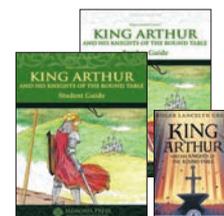


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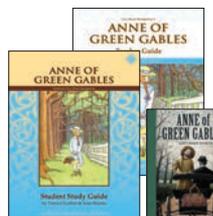


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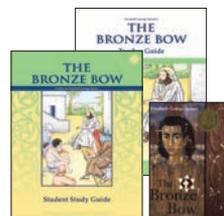


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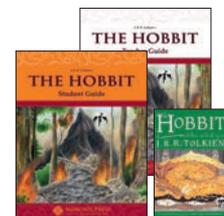


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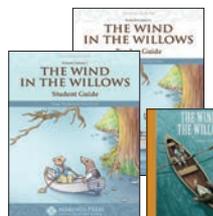


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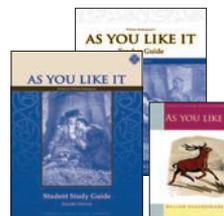


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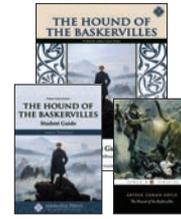
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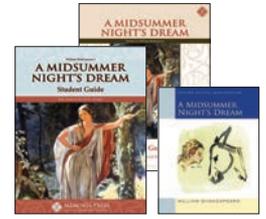
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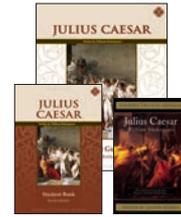
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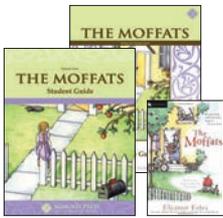
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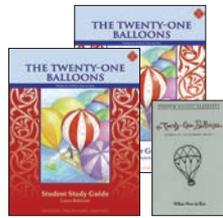
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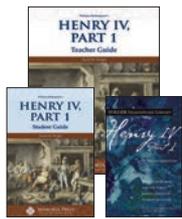
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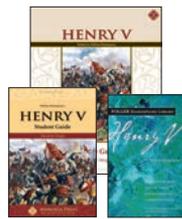
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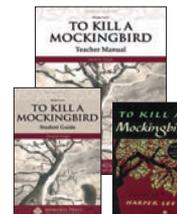
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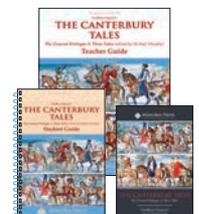


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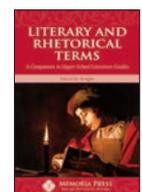
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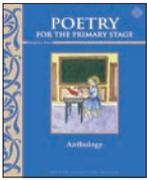


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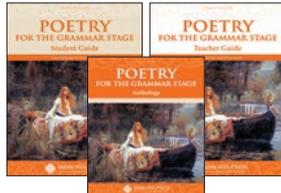
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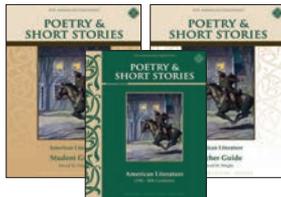
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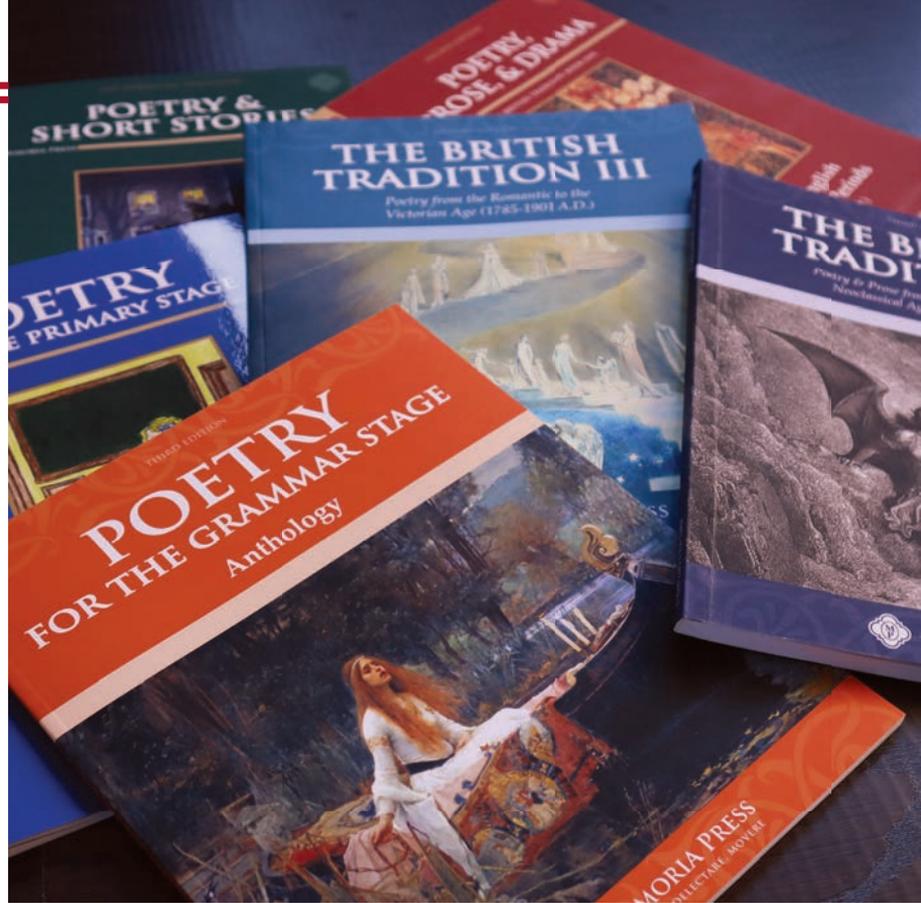
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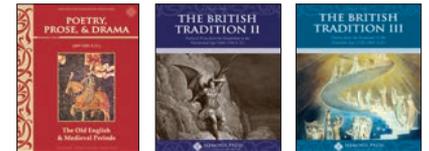
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ARCHAIC *by Martin Cothran* ON PURPOSE

A Defense of the King James Bible



It is an interesting irony that, at a time when so many Christians have abandoned the King James Bible, a prominent atheist should come forth to praise it.

In celebration of the four hundredth anniversary of the King James Bible in 2011, the famed unbeliever Christopher Hitchens paid it gushing homage in *Vanity Fair* magazine, where he argued that the dignity of its prose, the beauty of its expression, and the appropriateness of its linguistic form to its exalted subject matter make it one of the greatest works of the English language—a "repository and edifice of language which towers above its successors":

For generations, it provided a common stock of references and allusions, rivaled only by Shakespeare in this respect. It resounded in the minds and memories of literate people, as well as of those who acquired it only by listening. From the stricken beach of Dunkirk in 1940, faced with a devil's choice between annihilation and surrender, a British officer sent a cable back home. It contained the three words "but if not ..." All of those who received it were at once aware of what it signified. In the Book of Daniel, the Babylonian tyrant Nebuchadnezzar tells the three Jewish heretics Shadrach, Meshach, and Abednego that if they refuse to bow to his sacred idol they will be flung into a "burning fiery furnace." They made him an answer: "If it be so, our god whom we serve is able to deliver us from the burning fiery furnace, and he will deliver us out of thy hand, O King. But if not, be it known unto thee, O King, that we will not serve thy gods, nor worship the golden image which thou hast set up."

Indeed, the huge influence of the King James Bible on English is difficult to measure. David Crystal, author of *Begat: The King James Bible and the English Language*, counts 257 common modern English expressions that derive from it. He admits, however, that he might have missed a few.

As Hitchens points out, the King James Bible not only *does*, but *should* inform our speech and thought:

A culture that does not possess this common store of image and allegory will be a perilously thin one. To seek restlessly to update it or make it "relevant" is to miss the point, like yearning for a hip-hop Shakespeare. "Man is born unto trouble as the sparks fly upward," says the Book of Job. Want to try to improve that for Twitter? And so bleak and spare and fatalistic—almost non-religious—are the closing verses of Ecclesiastes that they were read at the Church of England funeral service the unbeliever George Orwell had requested in his will: "Also when they shall be afraid of that which is high, and fears shall be in the way, and the almond tree shall flourish, and the grasshopper shall be a

burden, and desire shall fail: because man goeth to his long home. ... Or ever the silver cord be loosed, or the golden bowl be broken, or the pitcher be broken at the fountain, or the wheel broken at the cistern. Then shall the dust return to the earth as it was."

Hitchens' point seems to be that a culture formed on the rich language of the King James would be severely diminished by its loss. He was right to worry.

In his book, *The Rise and Fall of the Bible*, Timothy Beal has his own word picture for the plethora of modern Bible translations that have attempted to displace the KJV, referring to them as "a distressed crop: [as] when a tree is about to die and puts out tons of seeds."

What exactly is the problem? In the biblical strife of tongues we call modern Bible translations, there has been an attempt to be more "understandable," and this attempt has taken the form of the systematic elimination of the living metaphors in the original text in favor of the dead abstractions of modern technological speech.

Many Protestants and Catholics have bought into the intellectually debilitating theory that bald abstract prose is a better conduit for truth than living poetic expression. Hitchens calls this an effort to "rinse out the prose":

When the Church of England effectively dropped King James, in the 1960s, and issued what would become the "New English Bible," T. S. Eliot commented that the result was astonishing "in its combination of the vulgar, the trivial and the pedantic." ... This has been true of every other stilted, patronizing, literal-minded attempt to shift the translation's emphasis from plangent poetry to utilitarian prose.

"Utilitarian prose." That captures the problem exactly. Those who have been linguistically inoculated against it by reading great literature such as the King James Bible can detect it easily. But even those who have little familiarity with exalted language still retain enough of the sense of good English to know it when they hear it.

"At my father's funeral," says Hitchens:

I chose to read a similarly non-sermonizing part of the New Testament, this time an injunction from Saint Paul's Epistle to the Philippians: "Finally, brethren, whatsoever things are true, whatsoever things are honest, whatsoever things are just, whatsoever things are pure, whatsoever things are lovely, whatsoever things are of good report; if there be any virtue, and if there be any praise, think on these things."

As much philosophical as spiritual ... this passage was the labor of men who had wrought deeply with ideas and concepts. I now pluck down from my shelf the American Bible Society's "Contemporary English Version," which I picked up at an evangelical "Promise Keepers" rally on the Mall in Washington in 1997. Claiming to be faithful to the spirit of the King James

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translation, it keeps its promise in this way: "Finally, my friends, keep your minds on whatever is true, pure, right, holy, friendly and proper. Don't ever stop thinking about what is truly worthwhile and worthy of praise."

Pancake-flat: suited perhaps to a basement meeting of A.A., these words could not hope to penetrate the torpid, resistant fog in the mind of a 16-year-old boy, as their original had done for me.

To say that the best approach to truth is the direct route of bald prose is to assume that what is said can be divorced from how we say it—that style is irrelevant to content. No good writer would say this, any more than a good painter would claim that the colors by which he paints are irrelevant to his picture.

The translators of 1611 wrote with pens of iron and points of diamond. Modern translators write with Word, published by Microsoft.

The translators of 1611 wrote with pens of iron and points of diamond.

The King James translators themselves knew the value of evocative language, and it is exemplified in the very prose they used to explain their goal in translating:

Translation it is that openeth the window, to let in the light; that breaketh the shell, that we may eat the kernel; that putteth aside the curtain, that we may look into the most Holy place; that removeth the cover of the well, that we may come by the water, even as Jacob rolled away the stone from the mouth of the well, by which means the flocks of Laban were watered.

Removing the poetry of the Bible, far from making it *more* understandable, does the exact opposite. Poetic metaphors enable the reader not only to *hear*, but to *see* the point of the author. Poetic language, as it is expressed in similes and metaphors, is one of the essential elements of clear writing. And its absence tells. Here's how the KJV accurately translates the Greek of the passage I Peter 1:13: "Wherefore gird up the loins of your mind . . ." Peter is talking in this chapter of the "trial" of faith that every Christian must endure in the "heaviness through manifold temptations" that the Christian experiences. In other words, at least "for a season," we are to see ourselves in a personal battle against the evil influences of this world. And to express this, Peter uses a word picture of the soldier preparing for war. Here's the text

with which a popular modern translation replaces (not translates) the Greek: "Therefore, with minds that are alert and fully sober. . ." Truths delivered flatly will appear as flat truths. Action related without inspiration will seem like an uninspired action.

The attempt to cleanse the biblical prose of its poetic elements in the cause of clarity is necessarily misguided. It is equally misguided to maintain that language sterilized of its beauty is somehow more "accurate."

For one thing, there are no exact translations of the Bible. Every translation is to some extent a mistranslation, since rendering any text from one language to another is by its very nature imprecise. For those desiring a flawless rendering of the Bible there is only one option: the original Greek and Hebrew manuscripts. And anyone who has read them in the original languages will know that the text is a veritable garden of poetic expression.

Had God thought that poetic expression did not serve His purpose, then He would not have used it to communicate His message in the first place.

No one questions that modern translators are competent in Hebrew and Greek. It's their facility with English that is subject to doubt.

The biblical scholars of the seventeenth century were more generally literate people. The classical education of their day involved a deep study of the Greek and Roman prose and poetic classics, but also involved an intimate acquaintance with English literature. There were literary giants on the earth in those days. This gave them both a deeper and wider exposure to literature than that possessed by the average professor of Greek or Hebrew who staffs the translation committee of a modern Bible translation team.

We should not be satisfied to know only that the people translating the Bible from Hebrew and Greek into English are experts in Hebrew and Greek. We should also want to know whether they are experts in English.

As Alister McGrath has pointed out, the language of the King James was archaic at the time that it was published. It was archaic *on purpose*. They knew what Herman Melville knew when he wrote *Moby Dick*: An exalted subject requires an exalted style; an author should swell to his subject.

We should think carefully about the ultimate effects of the mode of language that we employ in the communication of the Bible's great truths, not just on ourselves, but on our children, and our children's children, down to the third and fourth generations.

Even an atheist could understand that.

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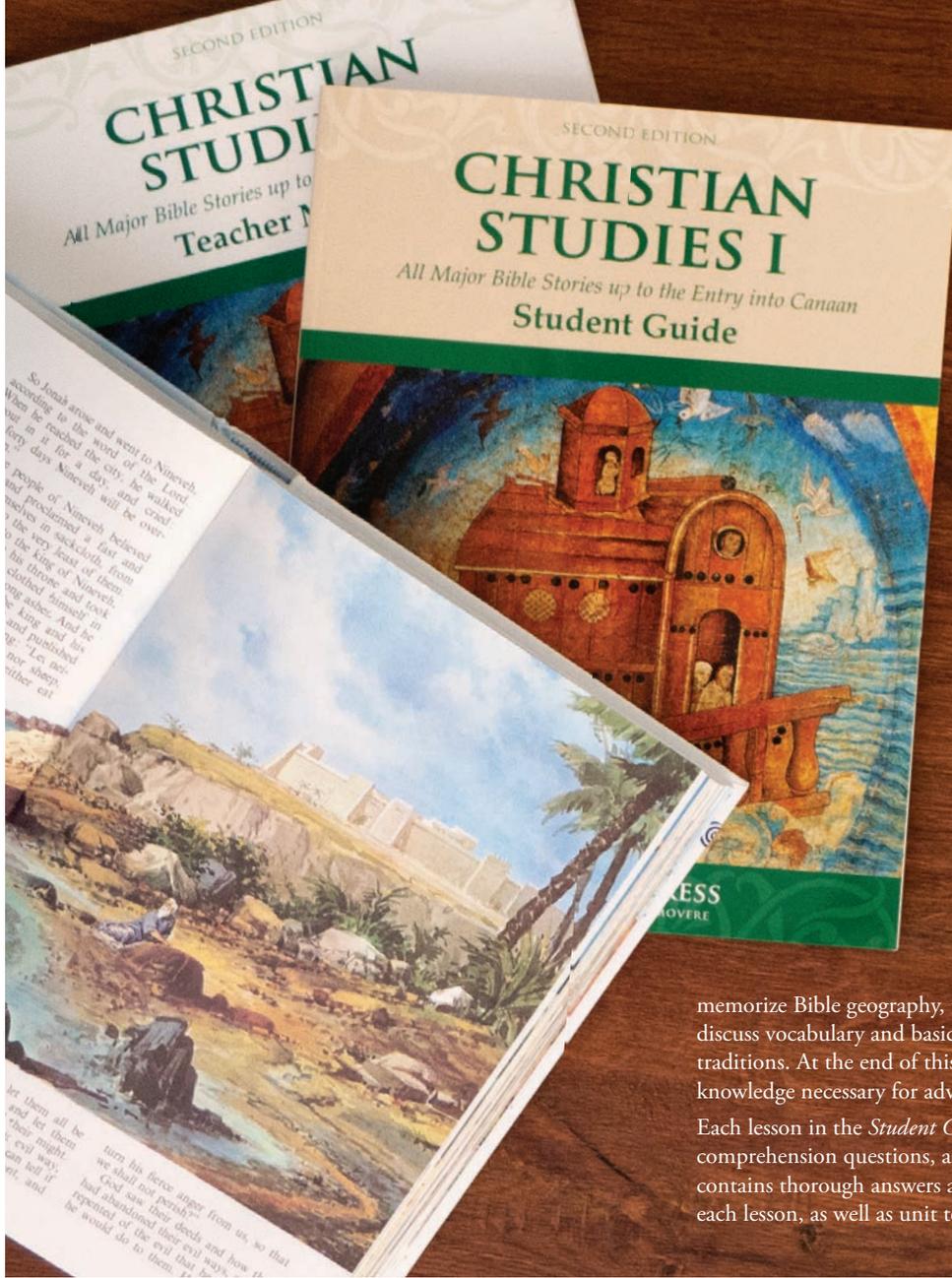
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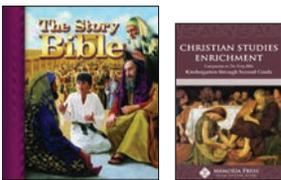
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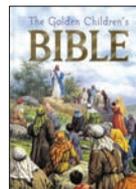
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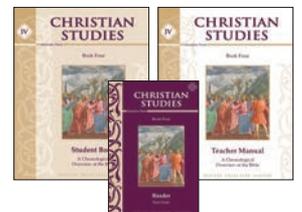
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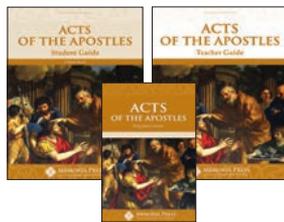


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The *Acts of the Apostles* tells the exciting story of the travels, the teachings, and—in many cases—the martyrdoms of the apostles as they take the message of Jesus Christ from Jerusalem to the ends of the earth in the years immediately following Christ's life, death, and resurrection. This unit study will acquaint students with Christianity's infant stage.

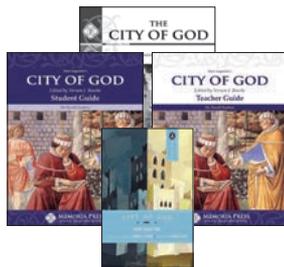
City of God

by St. Augustine, Vernon J. Bourke ed.

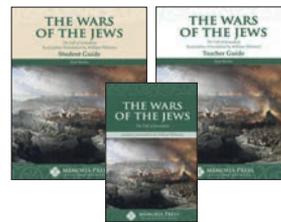
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City of God, arguably Augustine's greatest book, is the source of some of Western society's greatest and most cherished beliefs. Augustine's book serves as the cultural fountainhead of all that followed, and it is unlikely that it will ever be equaled. The *Teacher Guide* contains helpful chapter summaries and an answer key for the *Student Guide*.



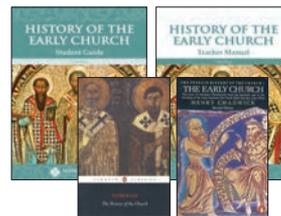
The Wars of the Jews: The Fall of Jerusalem

by Josephus | Grades 9+

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"There will not be left a stone upon a stone." Our children may know of Christ's prophecy, but do they learn about its fulfillment? Josephus, a Jew turned Roman citizen, is regarded as the most trustworthy source on the destruction of Jerusalem in 70 A.D. This follow-up to a study of Scripture is an introduction to the history of Christianity.



History of the Early Church

Grades 9+

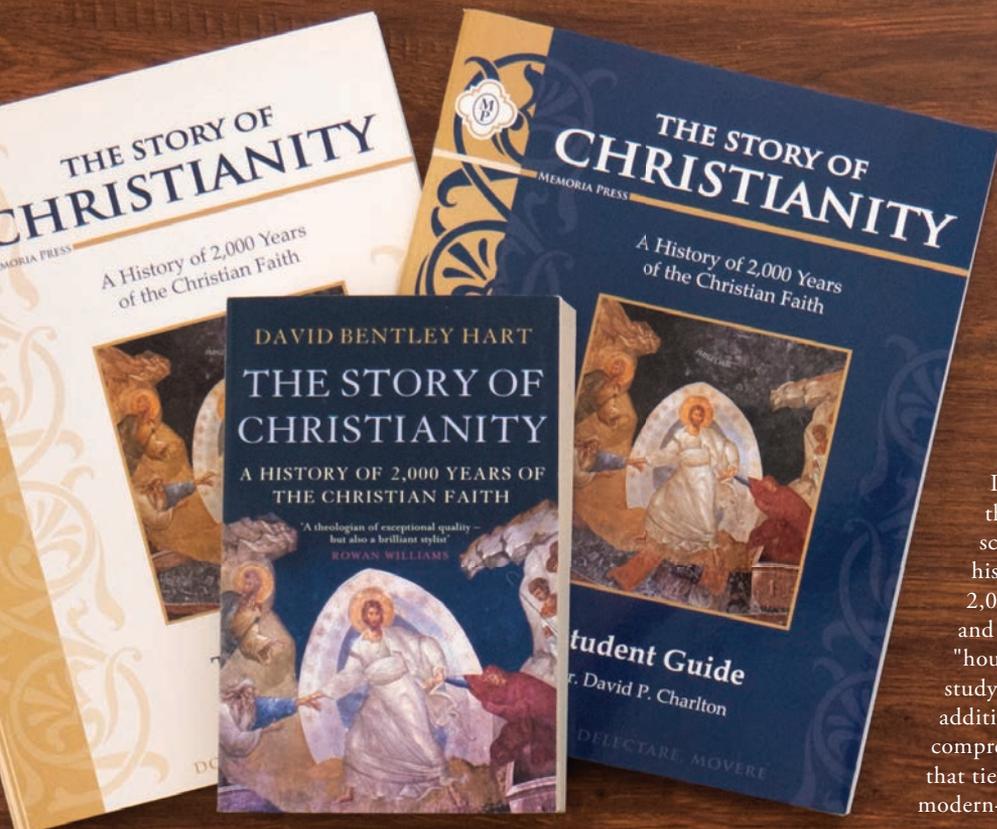
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The Early Church \$18.00

The History of the Church \$19.00

Eusebius, the bishop of Caesarea, wrote the first book to recount the struggles and victories of the first followers of Christ. In this year-long course, Chadwick's *The Early Church* is used as the main text, and students are directed to Eusebius' *The History of the Church* when ancient testimony is appropriate.



The Story of Christianity

Grades 8+

by David Bentley Hart

Text \$16.99

Student \$14.95

Teacher \$16.95

In his book *The Story of Christianity*, theologian David Bentley Hart gives a scholarly but readable portrait of the rich history of the Christian Church, covering 2,000 years of persecution, belief, discord, and faith. From its origins in Judaism to the "house churches" of contemporary China, our study guides walk you through Hart's text with additional background and contextual information, comprehension questions, and discussion questions that tie the history to scriptural passages and explore modern-day issues of faith and belief.



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