

THE CLASSICAL TEACHER

Saving Western civilization
one student at a time.

Late Summer 2020

FAIRY TALES

AND THE AWAKENING OF
THE MORAL IMAGINATION

BY DR. VIGEN GURQIAN

A Defence of Nonsense

by G. K. Chesterton

Sleeping Beauty and
the Divine Author

by Martin Cothran



MEMORIA PRESS



LETTER FROM THE EDITOR

The Philosophy of Fairyland

by *Martin Cothran*

IN *Orthodoxy* G. K. Chesterton articulates the Christian worldview in a way that will sound odd to the modern ear.

Like later writers he influenced (such as C. S. Lewis and J. R. R. Tolkien), Chesterton was steeped in the mythology and literature of the West. His wide reading in the old Western literature gave him a vantage point from which he could see all modern philosophies and religions for what they were: the broken and disconnected pieces of an abandoned Christendom.

From this vantage point, wisdom is not to be found in any of the pieces that have since presented themselves to us in the form of modern ideologies. Wisdom is to be found in the nursery:

My first and last philosophy, that which I believe in with unbroken certainty, I learnt in the nursery. I generally learnt it from a nurse; that is, from the solemn and star-appointed priestess at once of democracy and tradition. The things I believed most then, the things I believe most now, are the things called fairy tales.

What is it about fairy tales that warrants such an ostensibly outrageous statement from a great thinker? Do we not, with all of modern science, have a clearer picture of the nature of reality? Have we not solved the riddles of the cosmos and moved beyond our need for fairy tales?

Chesterton does not think so. In fact, he seems to think that we are more confused now about what he once called the "Roots of the World" than ever before. Far from being the outmoded dreams of an ignorant race, fairy tales are the product of a people who were closer to the primordial insight that we are now blind to thanks to our technology, which may facilitate our practical efficiency but which tends to separate us from the world as it really is.

What fairy tales evoke is something Chesterton called the "ancient instinct of astonishment." We could describe it as an attitude toward existence, one that informs our thought and enriches our lives.

Many of the ideologies that populate and infect our education are based on the idea that nature is like a machine. Because of this, we view the workings of nature like those of a mechanism in which one event follows the other in deterministic necessity. We describe these workings by appealing to the "laws of nature," which we think of as eternally fixed and immutable.

We think nature, in other words, can be fully explained by science in a way that renders any other explanation irrelevant and unnecessary.

Chesterton agreed that certain mathematical and metaphysical patterns were fixed and eternal:

For instance, if the Ugly Sisters are older than Cinderella, it is (in an iron and awful sense) NECESSARY that Cinderella is younger than the Ugly Sisters. There is no getting out of it... If Jack is the son of a miller, a miller is the father of Jack. Cold reason decrees it from her awful throne: and we in fairyland submit.

But when it comes to the non-mathematical or non-logical things we witness daily, it is the scientist who becomes the sentimentalist:

He is a sentimentalist in this essential sense, that he is soaked and swept away by mere associations. He has so often seen birds fly and lay eggs that he feels as if there must be some dreamy, tender connection between the two ideas, whereas there is none. A forlorn lover might be unable to dissociate the moon from lost love; so the materialist is unable to dissociate the moon from the tide. In both cases there is no connection, except that one has seen them together.

A natural law does not explain these things, it only describes them—or, more to the point, explains them away. But, although Chesterton rejected the scientific account of these things, they weren't, he thought, entirely without explanation:

All this I felt and the age gave me no encouragement to feel it. And all this time I had not even thought of Christian theology.



THE CLASSICAL TEACHER

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Renaissance & Reformation Times (p. 51)
A History of Medieval Europe (p. 38)
A History of Europe in the Modern World (p. 38)
Literary & Rhetorical Terms (p. 58)

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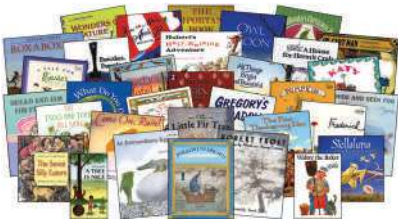
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Latina Christiana | First Form Latin | Second Form Latin | Third Form Latin
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 Fourth Grade American/Modern \$78 (p. 38)
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 Fifth Grade American/Modern \$60 (p. 38)
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 Sixth Grade American/Modern \$56 (p. 38)

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100 Days of Summer Reading Book I; First Start Reading A-D; Classical Phonics (p. 44); Phonics Flashcards (p. 45); 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

CHRISTIAN
 The Story Bible; Christian Studies Enrichment (p. 67)

ENRICHMENT

Kindergarten Enrichment; Kindergarten Book of Crafts (p. 43); Kindergarten Art Cards (p. 63); Animals, Animals; A Child's Book of Poems; Music Enrichment (p. 43)

MATH

Numbers Book set (p. 43); Rod & Staff Arithmetic 1 Student (Part 1), Teacher, and Practice Sheets (p. 68); FlashKids Addition & Subtraction Flashcards

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 Copybook I; Composition & Sketchbook I (p. 47)

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LITERATURE

StoryTime Treasures set; More StoryTime Treasures set (p. 56); Winter on the Farm; Christmas in the Big Woods; Little House Christmas Treasury; 100 Days of Summer Reading Book II (p. 44)



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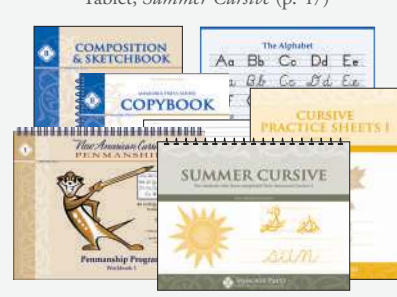
PHONICS & SPELLING

First Start Reading Book E (p. 44); Traditional Spelling I, Spelling Practice Sheets, Spelling Supplemental Workbook (p. 45)




PENMANSHIP

New American Cursive I (p. 46); Copybook II; Composition & Sketchbook II; Cursive Practice Sheets; Alphabet Wall Poster (p. 47); Penmanship Tablet; Summer Cursive (p. 47)




ENRICHMENT

First Grade Book of Crafts (p. 43); First Grade Enrichment (p. 43); First Grade Art Cards (p. 63)




MATH

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Prima Latina Streaming Instructional Videos Available! (p. 4)




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SCIENCE

Rod & Staff
Patterns of Nature



AMERICAN/ MODERN

Stories of Great Americans for Little Americans (p. 38)



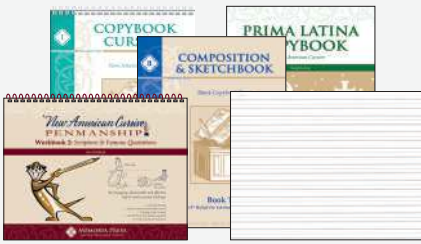
LATIN

Prima Latina complete set (p. 20)




PENMANSHIP

New American Cursive 2 (p. 46); *Copybook Cursive I; Composition & Sketchbook II* (p. 47); *Prima Latina Copybook* (p. 20); Penmanship Tablet



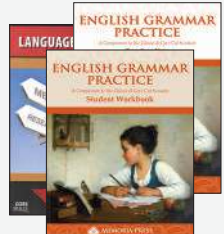
MATH

Rod & Staff Arithmetic 2 Student (Units 1-5), *Teacher* (Parts 1-2), *Blacklines*; *Rod & Staff Arithmetic 1 Speed Drills* (p. 68)




GRAMMAR

English Grammar Practice (p. 27); *Core Skills Language Arts 2*




LITERATURE

Second Grade Literature set (p. 56); *Second Grade Literature Dictionary* (p. 56); *100 Days of Summer Reading Book III* (p. 44)



ENRICHMENT

Second Grade Enrichment (p. 43); *Second Grade Art Cards* (p. 63); *Second Grade Book of Crafts* (p. 43)



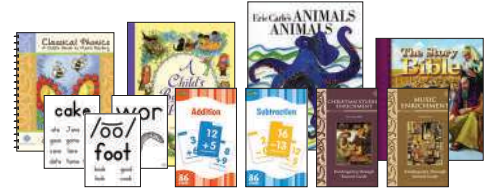
OPTIONAL

Cursive Practice Sheets II (p. 47); *Easy Reader Classics* (p. 45)

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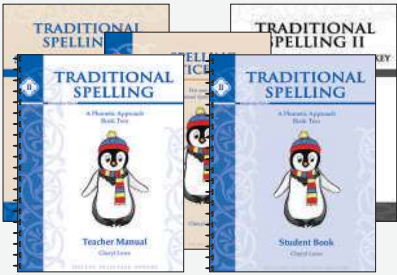
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PHONICS & SPELLING

Traditional Spelling II, Spelling Practice Sheets, Spelling Supplemental Workbook (p. 45)





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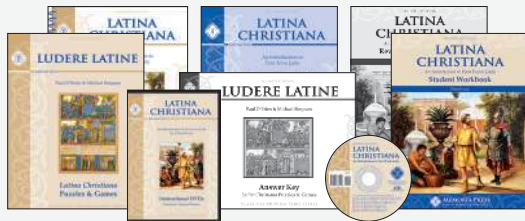
GRADE 3

Curriculum Manual Only **\$30**
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 Supplemental Read-Aloud sets also available! (p. 5)



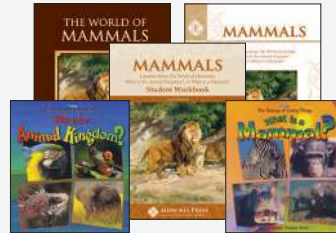
LATIN

Latina Christiana set, *LC Review Worksheets* set (p. 21); *Ludere Latine* set (p. 20)



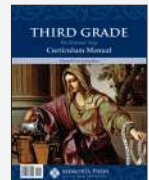
SCIENCE

Mammals set (p. 62)



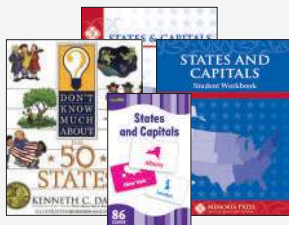
CURRICULUM MANUAL

Lesson Plans for One Year



AMERICAN/MODERN

States & Capitals set; *FlashKids States & Capitals Flashcards* (p. 39)



WRITING

All Things Fun & Fascinating (p. 27)



PENMANSHIP

New American Cursive 3 (p. 46)



MATH

Rod & Staff Arithmetic 3 Student, Teacher, Supplemental Worksheets and Key, Blacklines, Speed Drills (p. 68); *FlashKids Multiplication & Division Flashcards*



CLASSICAL

D'Aulaires' Greek Myths set (p. 50); *Timeline* set (p. 53)



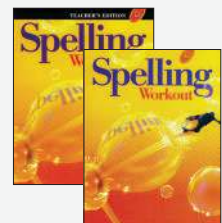
GRAMMAR

English Grammar Recitation and *English Grammar Recitation Workbook I* set and *Flashcards* (p. 27); *Core Skills Language Arts 3*



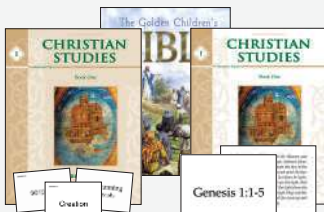
SPELLING

Spelling Workout D set



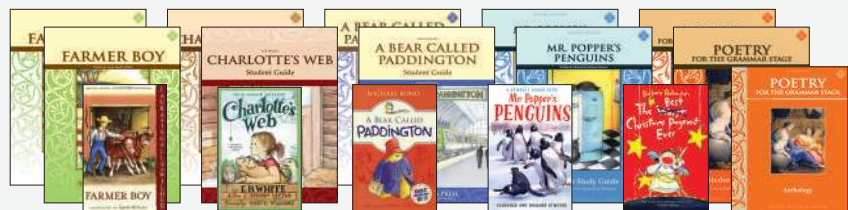
CHRISTIAN

Christian Studies I set; *The Golden Children's Bible*; *Memory Verse Flashcards*; *Old Testament Flashcards* (p. 67)



LITERATURE/POETRY

Third Grade Literature set (p. 56); *Poetry for the Grammar Stage* set (p. 59); *The Best Christmas Pageant Ever*



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Cursive Practice Sheets III (p. 47)



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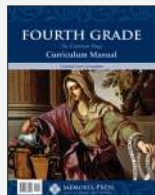
Classical Core Curriculum GRADE 4

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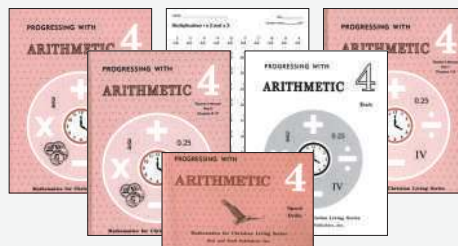
SPELLING

Spelling Workout E set



MATH

Rod & Staff Arithmetic 4 Student, Teacher (Parts 1-2), Tests, Speed Drills, Speed Drill Packet (p. 68)



LITERATURE

Fourth Grade Literature set (p. 56); *Papa Panov's Special Christmas*; *Twelve Days of Christmas*; *A Promise Kept: The Story of Christmas*; *Good King Wenceslas*



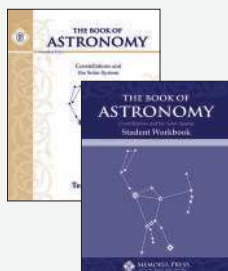
WRITING

Classical Composition I: Fable Student, Teacher, DVDs (p. 27)



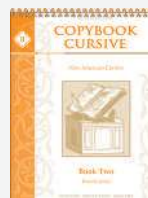
SCIENCE

The Book of Astronomy set (p. 62)



PENMANSHIP

Copybook Cursive II (p. 47)



GRAMMAR

Core Skills Language Arts 4



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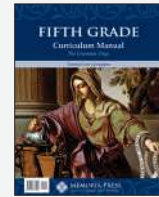
LATIN

First Form Latin complete set (p. 22); *Lingua Angelica I* set (p. 23), *Latin Grammar Recitation* (p. 23)



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WRITING

Classical Composition II: Narrative Student, Teacher, DVDs (p. 27)



GRAMMAR

English Grammar Recitation Workbook II set (p. 27); *Core Skills Language Arts 5*



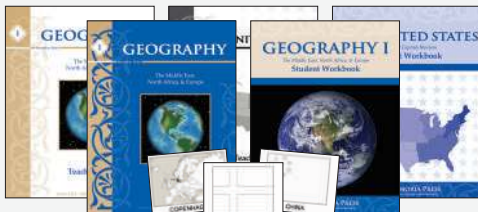
MATH

Rod & Staff Arithmetic 5 Student, Teacher (Parts 1-2), Tests, Speed Drills (p. 68)



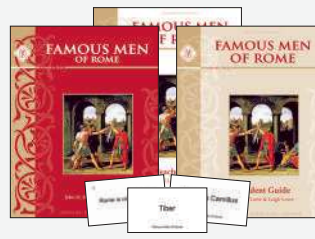
AMERICAN/MODERN

Geography I set, including *The United States Review* set; *Geography Flashcards* (p. 39)



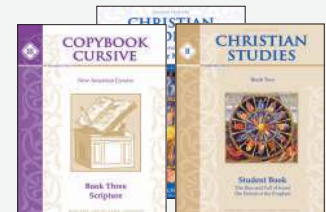
CLASSICAL

Famous Men of Rome set (p. 50)



CHRISTIAN

Christian Studies II Student and Teacher (p. 67), *Copybook Cursive III* (p. 47)



SPELLING

Spelling Workout F set



SCIENCE

The Book of Insects set (p. 62)



LITERATURE

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LATIN

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AMERICAN/MODERN

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MATH

Rod & Staff Mathematics 6 Student, Teacher (Parts 1-2), Quizzes & Speed Drills, Tests (p. 68)

WRITING

Classical Composition III: Chreia & Maxim Student, Teacher, DVDs (p. 27)

CLASSICAL

Famous Men of the Middle Ages set (p. 50)

GRAMMAR

English Grammar Recitation Workbook III set (p. 27); Core Skills Language Arts 6

SPELLING

Spelling Workout G set

SCIENCE

The Book of Birds set; Exploring the History of Medicine set (p. 62)

LITERATURE

Sixth Grade Literature set (p. 56)

CHRISTIAN

Christian Studies III Student and Teacher; New Testament Flashcards (p. 67); Copybook Cursive IV (p. 47)

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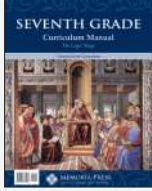
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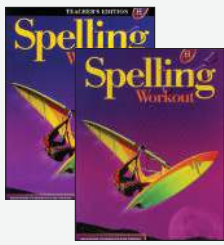
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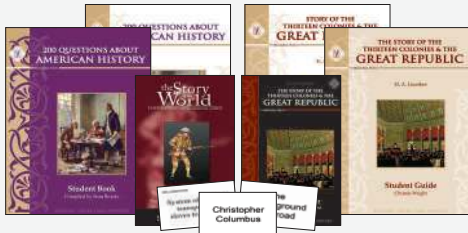
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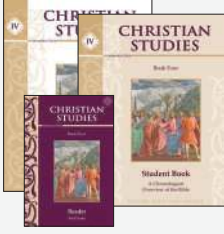
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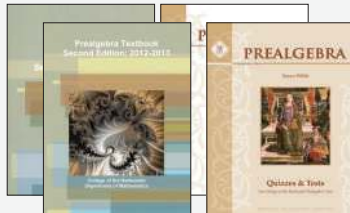
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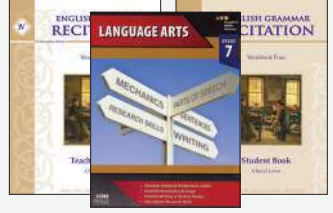
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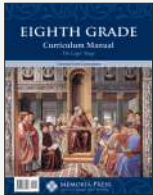
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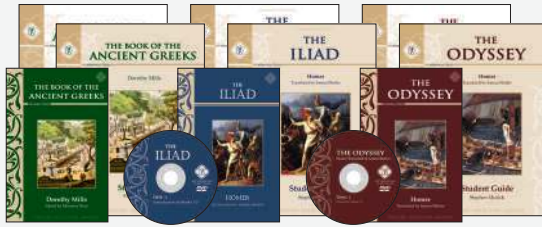
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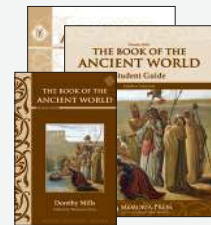
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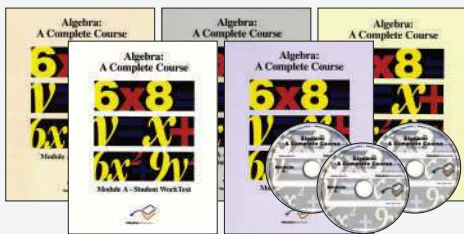
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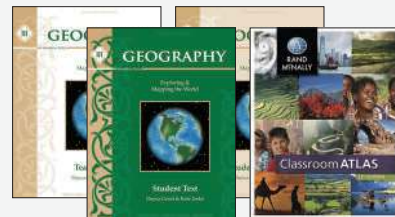
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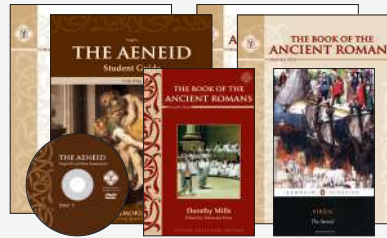
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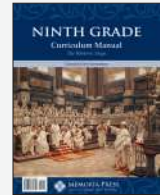
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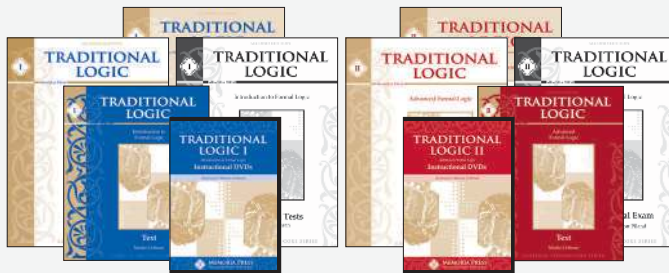
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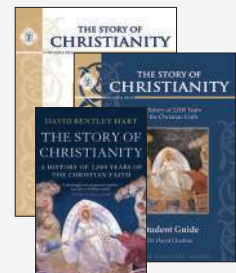
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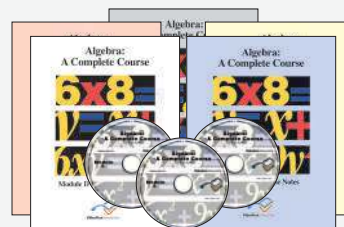
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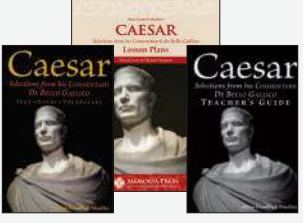
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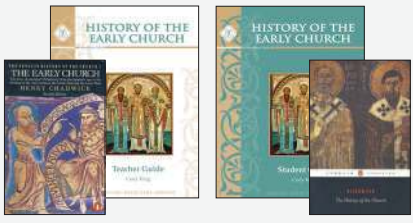
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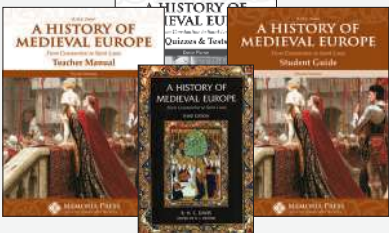
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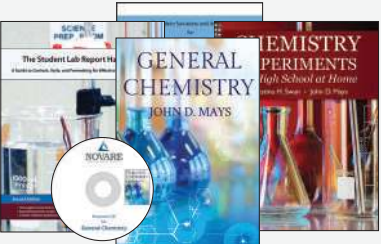
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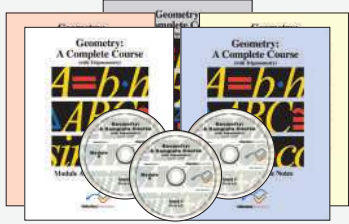
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by Martin Cothran

Many years ago I received a box in the mail from the Book of the Month Club. I was a member at the time, although I'm trying to think now why I was, since today I would never trust strangers to select my books for me. They would send you their selection every month and usually put some other goody in the box.

The free goody that month was a slim little book called *Figures of Speech* by Arthur Quinn. A blurb on the back described Quinn as a professor of rhetoric at the University of California, Berkeley. I remember opening it up and starting to read, a grin taking over my face. It was a sheer delight.

If you have ever studied rhetoric, you might know that the Greeks came up with a categorization of the different ways you can turn a phrase. They gave each one an impressive-sounding Greek name. There is the *zeugma*, an expression in which a word is left out of one or two parallel clauses ("Out of Zion shall go forth the law, and the word of the LORD from Jerusalem," Isaiah 2:3), and the *anastrophe*, in which the order of words is reversed ("Are you good men and true?" *Much Ado About Nothing*), and the *asyndeton*, in which customary conjunctions are missing ("...that government of the people, by the people, for the people, shall not perish from the earth," *The Gettysburg Address*).

And if you're wondering why I used "and" too many times in the last paragraph, it was to demonstrate a *polysyndeton*, in which there are too many conjunctions.

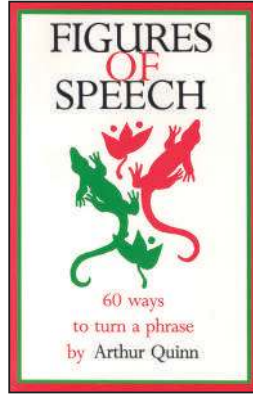
Figures of speech are, in effect, creative ways to break the rules of spelling and grammar, as well as ways to simply defy expectation. One of the things we find out in reading great literature is that many of the great writers, particularly poets, used figures of speech all the time—which is one reason why *Figures of Speech* is so packed with the quotations of great writers.

This book has manifold virtues, the first being the quotations themselves. If there were no accompanying explanations at all, the quotations alone would make it worth reading. A good third of the quotations come from two sources—the King James Bible and Shakespeare. In fact, as the author himself points out, ultimately

the quotations engulf the names: "The names in the end will fade before the richness of the examples, of language itself." And so it is (that's a *hyperbaton*).

Quinn also gives us a taxonomy of the figures: He organizes them into an understandable and memorable structure. The whole book is basically divided between figures of addition, of subtraction, of substitution, and of rearrangement, herding the riot of diverse turns of phrase into their distinctive categories so that we may observe them more carefully.

The book is devilishly clever; when explaining each figure he somehow manages to employ that same figure in doing so. Part of the fun of reading this book is catching him doing it.



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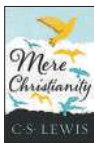
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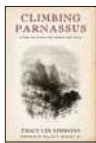
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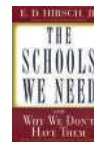


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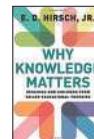
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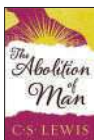
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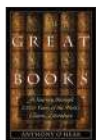
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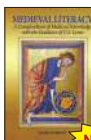


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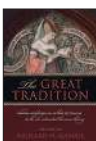
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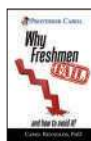


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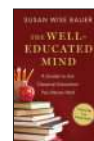


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Taking the Time to Translate

by Jessica Watson

Growing up, I loved to help my grandfather put together jigsaw puzzles. I remember how daunting it would seem when I first glanced at the thousands of tiny pieces and wondered how they would ever all fit together to form the picture on the front of the puzzle box. Yet, slowly but surely, as we sorted and arranged the various pieces, they would form a scenic landscape or a beautiful work of art. It was a satisfying feeling to finally survey the finished puzzle—all of our labor and patience paid off.

For a grammar school student, translating a sentence—either into Latin or from Latin to English—has a similar effect. Students spend hours memorizing vocabulary and grammar forms and,

no doubt, there are times when those efforts feel disconnected and disjointed, like scattered puzzle pieces. Then, they are presented with an entire sentence and they must work to fit together all of the various pieces they have been learning into a coherent structure. Their hard-earned knowledge no longer looks random or isolated, but like perfect parts of a larger whole. Little by little, they are able to use this knowledge to bring order and meaning to the Latin language, and this provides them with a genuinely rewarding academic experience. So how can you maximize the moments when your students achieve such gratification in their Latin studies?

First, do not skip over recitation and review. In order for something to be retained by our memories, it must be repeated. Our Latin students will lose the knowledge they have worked so hard to gain if they are not constantly, consistently practicing it. Once a week, make it a priority to work through all of the grammar forms your students have learned. Have a

Jessica Watson has been involved in education for more than twenty years, first as a homeschool mother and currently as a teacher at Highlands Latin School. She is the author of several study guides and the instructor for many Latin instructional videos for Memoria Press.

system in place for students to be held accountable for all of the vocabulary they have memorized, whether through pop quizzes or regularly scheduled review quizzes. Recitation and review must be given primacy for grammar school students, even as they are increasingly challenged to translate.

Second, follow an unvarying process as you go about translating with your students. This will help form the essential habits required for success. The vast majority of translation should be done with the guidance and direction of a teacher. Grammar school students need structure and simplification as they take their first steps toward the ultimate goal of translating. They need to have a consistent method implemented by you because they easily become overwhelmed and lost without leadership. I have found that the following steps work well as I have translated with my students:

1. Place the Latin sentence on the board and read aloud. Then, have the students read along with you to promote fluency in reading Latin. As they read, ask them to look for the sentence pattern, such as Subject + Verb + Direct Object. After ascertaining the sentence pattern, write it on the board to the side of the sentence, so that students keep it at the forefront of their minds while working through the translation.

2. Identify all the parts of the sentence and write the corresponding label above each word. I generally ask for this in the following order: verb, subject, other nouns, adjectives, adverbs, prepositions. Specifically identify how each noun functions in the sentence and label accordingly (direct object, object of the preposition, etc.). Also, be sure to put brackets or parentheses around noun/adjective phrases and prepositional phrases.

3. Have students parse each word and give a simple translation. Parsing means they should include all of the important information about each word that will guide them to the proper translation. For example, when parsing a verb, the conjugation, person, number, and tense should be provided; for nouns, the declension, gender, number, and case. If they are stumped by a word, prompt them by asking for the dictionary form. Have students underline the stem and circle any tense or case endings, if necessary, to help guide them to the correct meaning. Hopefully they will start to see how all the time they spent memorizing vocabulary and grammar forms is benefiting them.

4. Put together a final translation of the entire sentence. Some sentences have multiple arrangements that are correct, so be flexible.

Students will be tempted to gloss over many of these steps and merely rush to the final translation. However, slowing down in order to think through each word in a systematic and logical way equips students to not make careless errors. But as being meticulous is simply not natural for grammar school students, you will have to carefully train them to take their time and pay close attention to detail, and teach them to regard translation as a gradual process that is worth working toward.

In our modern age we have the tendency to want quick and easy answers. Undoubtedly, this is largely due to the habits our technologies cultivate. With the press of a button or the swipe of a finger, we have grown accustomed to immediacy. As a child, working with my grandfather to put together a jigsaw puzzle served as a well-needed corrective to this inclination toward impatience. Academically, Latin, more than any other subject, fosters a

diligent and disciplined work ethic that can pull together many pieces the student has learned and connect them to form a satisfying whole. The best things in life, the most beautiful and meaningful, take time and toil. Rome was not built in a day. Translating Latin, the ancient and noble language of Rome that has formed the cornerstone of Western civilization for thousands of years, is well worth the effort and well worth the wait.

Recitation and review
must be given primacy
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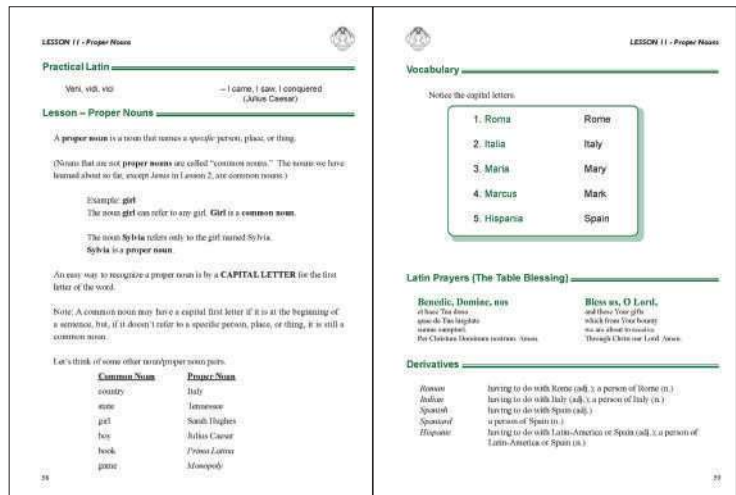
"Order Leigh Lowe's Prima Latina, along with the accompanying teacher's guide and supplementary CD."

—Susan Wise Bauer & Jessie Wise

"If you are beginning Latin and have no Latin background, this is the curriculum for you."

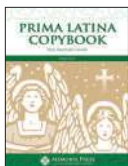
—Julie A., www.homeschoolreviews.com

"We are into our fifth week of Prima Latina and loving every minute of it. My young daughters like feeling that they are getting smarter than their peers."—Alice Helmuth Christopher



View samples online at MemoriaPress.com.

SUPPLEMENTS



Grades 1-4

\$14.95

Prima Latina Copybook

New American Cursive font

Help your children practice their Latin while developing their penmanship skills.



For All Ages!

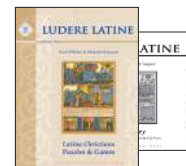
(Full program on p. 23)

Song Book \$9.95

Music CD \$11.95

Lingua Angelica Latin Songs & Prayers

Latin prayers and hymns, beautifully sung by a six-voice Gregorian chant choir.



Grades 3-6

Ludere Latine \$12.00
Ludere Answer Key \$4.95

Ludere Latine for Latina Christiana

Enrichment activities to help students master *Latina Christiana* vocabulary & grammar.



Latina Christiana

Introduction to *First Form Latin* by Cheryl Lowe | Grades 3-6

Latina Christiana is, quite simply, the best grammar-based Latin course available for beginning students. Cheryl Lowe's clear explanations, easy instructions, and step-by-step approach have led thousands of teachers and students to declare, "I love Latin!"

Each lesson consists of a grammar form, ten vocabulary words, English derivatives to help build vocabulary, and a Latin saying that teaches students about their Christian and classical heritage. Five review lessons help ensure that your student has mastered the material.

Exercises reinforce memory work and teach grammar in incremental steps through simple translation. Grammar coverage includes 1st-2nd declension nouns, 1st-2nd conjugation verbs (in three tenses), 1st-2nd declension adjectives, and the irregular verb *to be*.

The *Teacher Manual* includes a complete copy of the student book with overlaid answers and provides detailed weekly lesson plans, comprehensive teaching instructions, tests, weekly quizzes, and keys. The thirty lessons can be completed in a year for young students or in less time for older students.

"I have taught my own children using your LC books and Henle, and yours is the best curriculum available." —V.B., Latin teacher

"My daughter said, 'Mom, this is the first one that makes sense and explains things so you can understand what's going on.'" —D.S., parent

LATINA CHRISTIANA

\$98.90 complete set

(student, teacher, CD, DVDs, flashcards)

\$41.95 basic set (student, teacher, CD)

Student **\$16.00** | Teacher **\$20.00** | CD **\$8.95** |
DVDs **\$55.00** | Flashcards **\$14.95**

Online Class (p. 26)

Student Book

- 25 lessons + 5 review lessons
- 10 vocabulary words per lesson w/ corresponding English derivatives
- Latin sayings, songs, and prayers

Teacher Manual

- Student book w/ answers keyed
- Weekly lesson plans
- Tests, quizzes, & keys
- Comprehensive teaching instructions

Pronunciation CD

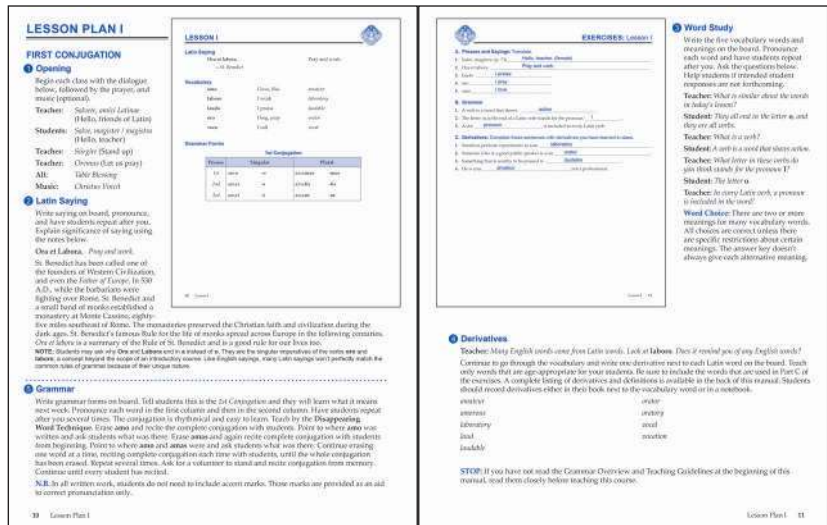
- Complete verbal pronunciation
- Latin prayers & songs

DVDs

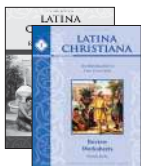
- 3 discs, 5.5 hours (avg. 15 min./lesson)
- Comprehensive teaching by Jessica Watson
- Recitation & review, vocabulary practice, and explanation of derivatives
- On-screen notes, diagrams, & examples
- Self-instructive format

Flashcards

- Vocabulary with derivatives
- Latin sayings
- Conjugations & declensions



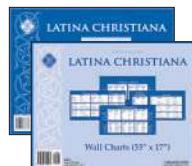
View samples online at MemoriaPress.com.



Latina Christiana Review Worksheets

Contains 2 cumulative review pages for each *Latina Christiana* lesson to promote mastery.

Worksheets **\$9.95**
Answer Key **\$5.00**



Desk & Wall Charts for Latina Christiana

Grammar forms on convenient, compact charts help students see the organization of the Latin grammar at a quick glance.

Desk Charts
8.5" x 11" (4 charts total)
\$12.95

Wall Charts
33" x 17" (4 charts total)
\$20.00



Grades 3+

CD & DVD **\$14.95**

Latin Recitation CD/DVD

This CD/DVD combination includes a recitation of the entire Latin grammar. The DVD has visual charts with the grammar as Cheryl Lowe pronounces it.



"This is the best-structured course on any subject I have ever seen."

Andrew Pudewa,
Institute for
Excellence in Writing



FIRST FORM LATIN

Latin Grammar, Year One

Online Class (p. 26)

by Cheryl Lowe

Grades 5+ (4+ if completed *Latina Christiana*)

\$125 complete set (all 5 books, CD, DVDs, flashcards)

\$65 basic set (all 5 books + CD)

Text **\$13.50** | Workbook **\$15.00** | Teacher Manual **\$12.00** | Teacher Key **\$14.95** |
Quizzes & Tests **\$5.00** | CD **\$8.95** | DVDs **\$55.00** | Flashcards **\$14.95**

- 5 noun declensions
- 1st-2nd declension adjectives
- 1st-2nd conjugations in 6 tenses (active voice)
- **Sum** in 6 tenses
- Syntax: nominative and accusative cases; complementary infinitive; subject-verb agreement; noun-adjective agreement; predicate nouns and adjectives



Streaming Instructional
Videos Available! (p. 4)

SECOND FORM LATIN

Latin Grammar, Year Two

Online Class (p. 26)

by Cheryl Lowe

Grades 6+

\$125 complete set (all 5 books, CD, DVDs, flashcards)

\$65 basic set (all 5 books + CD)

Text **\$13.50** | Workbook **\$15.00** | Teacher Manual **\$12.00** | Teacher Key **\$14.95** |
Quizzes & Tests **\$5.00** | CD **\$8.95** | DVDs **\$55.00** | Flashcards **\$14.95**

- 2nd declension -er, -ir nouns and adjectives
- 3rd declension i-stem nouns
- 3rd declension adjectives of two terminations
- 1st and 2nd person pronouns and possessive pronoun adjectives
- Prepositions with ablative and accusative
- Adverbs and questions
- 3rd, 3rd -io, and 4th conjugations in 6 tenses (active voice)
- Present system passive of 1st-4th conjugations and -io verbs
- Syntax: genitive of possession; dative of indirect object; ablative of means and agent



Streaming Instructional
Videos Available! (p. 4)

First Form's grammar-based approach is perfect for the grammar stage student. It is also the best approach for any age because every student is in the grammar stage when he begins a subject. The syntax knowledge required in translation-based programs is a logic or rhetoric stage skill, which can easily overwhelm a beginning student unless he has first learned the grammar at a slow and gentle pace and is taught for mastery. Based on 20 years of teaching experience, the Latin Forms Series, beginning with *First Form*, has been used successfully by countless home and private schools because it helps the student make sense of what many consider a difficult subject. *First Form* is the ideal text for all beginners, grades 5 and up, or is a great follow-up to *Latina Christiana*.



First & Second Form Latin Review

by Cheryl Lowe

Grades 5+

Student Book **\$12.95 ea.**

Answer Key **\$9.95 ea.**

Students are prone to forget what they have learned from year to year. This loss is especially detrimental to the Latin student, who must remember vocabulary words, inflected forms, and grammar from previous years. To ensure that students carry over what they have learned, Memoria Press has developed the Latin Form Series Review, summer courses which feature vocab review, form drills, and other exercises, including newly-devised translation workshops, all designed to foster mastery and retention.

Student Text

- 34 two-page lessons on facing pages
- Small, concise, unimposing text in an attractive two-color format
- Systematic presentation of grammar in five logical units
- Appendices with English grammar, prayers, conversational Latin, vocab, index, & more!

Student Workbook

- 4-6 pages of exercises for each lesson
- Exercises for practice and mastery
- Grammar catechism for daily rapid-fire review

Teacher Manuals

- Key to workbook & quizzes/tests
- Copy of student book inset with comprehensive teaching instructions
- Recitation schedule
- Chalk Talk scripted lessons
- FYI notes for teachers with limited background

Quizzes & Tests

- Reproducible weekly quizzes & unit tests

Pronunciation CD

- Includes the pronunciation of all vocabulary, sayings, and grammar forms for each lesson

DVDs

- 3 discs, 9 hours (15-20 min./lesson)
- Superb explanations
- On-screen notes, illustrations, & diagrams
- Recitations, oral drills, & more!

Flashcards

- Vocabulary with derivatives
- Latin sayings
- Conjugations
- Declensions



"This is a wonderful course and a FAVORITE under this apple tree! Very well constructed and organized. You need no previous Latin instruction to teach this course. How great is that?" —Richelle, Under the Apple Tree



THIRD FORM LATIN

Latin Grammar, Year Three

Online Class (p. 26)

by Cheryl Lowe
Grades 7+

\$125 complete set (all 5 books, CD, Streaming Instructional Videos, flashcards)

\$65 basic set (all 5 books + CD)

Text **\$13.50** | Workbook **\$15.00** | Teacher Manual **\$12.00** | Teacher Key **\$14.95** |
Quizzes & Tests **\$5.00** | CD **\$8.95** | Flashcards **\$14.95** |
Streaming Instructional Videos **\$55.00**

- Perfect system passive of 1st-4th conjugations and -io verbs
- 4th declension neuter nouns
- 3rd declension adjectives of one and three terminations
- Imperative mood, vocative case
- Nine irregular adjectives
- Regular and irregular comparison of adjectives and adverbs
- Pronouns: 3rd person, demonstrative, intensive, reflexive
- Active and passive subjunctive of 1st-4th conjugations and -io verbs
- Syntax: apposition; adjectives used as nouns; objective and partitive genitive; subjunctive in purpose clauses; exhortations; deliberative questions



FOURTH FORM LATIN

Latin Grammar, Year Four

Online Class (p. 26)

by Cheryl Lowe & Michael Simpson
Grades 8+

\$150 complete set (all 5 books, CD, DVDs, flashcards + Henle I text, key, & grammar)

\$90 basic set (all 5 books, CD + Henle I text, key, & grammar)

Text **\$13.50** | Workbook **\$15.00** | Teacher Manual **\$12.00** | Teacher Key **\$14.95** |
Quizzes & Tests **\$5.00** | CD **\$8.95** | DVDs **\$55.00** | Flashcards **\$14.95**

- Participles, infinitives, gerunds, and gerundives
- Deponent verbs
- Irregular verbs, including **eo**, **fero**, and **volo**
- Plural nouns
- Locative case
- Pronouns: relative and interrogative
- Syntax: double accusative; relative clauses; sequence of tenses and indirect questions; impersonal verbs; indirect statements (accusative with infinitive construction); gerundive of obligation

Fourth Form sets without Henle I:

\$125 complete set (all 5 books, CD, DVDs, flashcards)

\$65 basic set (all 5 books + CD)



Streaming Instructional Videos Available! (p. 4)

**Henle Latin* is required for *Fourth Form*.

SUPPLEMENTS



Student **\$11.95 ea.**
Teacher **\$16.95 ea.**
Song Book* **\$9.95**
Music CD* **\$11.95**

*Used for both *LA I* and *II*

Lingua Angelica I & II

Latin Songs & Prayers (Translation Course) by Cheryl Lowe

\$39.95 set (*Lingua Angelica I* or *II* student & teacher, Song Book, & CD)

Lingua Angelica covers 28 beautiful hymns sung by a six-voice Gregorian chant choir. Because hymns have shorter, simpler sentences and clearer structure than most literature, the Christian Latin in this course is ideal when beginning Latin translation. The workbooks provide vocabulary work, space for interlinear translation, and grammar word study exercises.



Wall Charts (33" x 17")

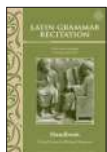
First Form (4 charts) **\$20.00**
Second Form (3 charts) **\$20.00**

Desk Charts (8.5" x 11")

First & Second Form (6 charts) **\$12.95**
Third & Fourth Form (20 charts) **\$15.95**

Latin Grammar Charts

Seeing grammar forms organized on charts is a great visual aid for Latin grammar students. These charts are also a helpful reference for teachers during Latin recitations. Our grammar charts are available in a large and small easy-to-read format that helps students see the organization of the Latin grammar at a quick glance.



Latin Grammar Recitation Program

Grades 4+

Recitation is an essential aspect of teaching Latin. It requires mastery of a subject like no other tool can. Our new *Latin Grammar Recitation Program* contains flashcards that include every grammar form taught and recited in our Latin Forms Series. A corresponding handbook indexes the flashcards and provides a lesson-by-lesson schedule for *First Form* through *Fourth Form*. Now you too can confidently lead a Latin recitation in your home!

\$24.90 set
(flashcards and handbook)

LATIN



Grades 8+

- Henle Latin I Text **\$17.50**
- Henle Latin I Key **\$4.95**
- *Henle Grammar **\$10.50**
- Henle Latin I Teacher Manual: Units 1-5 **\$19.95**
- Henle Latin I Teacher Manual: Units 6-14 **\$19.95**
- Units 1-5 Quizzes & Tests **\$9.95**
- Units 6-14 Quizzes & Test **\$9.95**

*used all 4 years



Henle Latin I

Advanced Christian Latin by Robert Henle

\$29.65 Henle Latin I Text Set (text, grammar, & key)

\$58.00 Henle Latin I Units I-V Guide Set

(text, grammar, key, Units 1-5 quizzes & tests, Units 1-5 Teacher Manual)

\$29.90 Henle Latin I Units VI-XIV Guide Set

(Units 6-14 quizzes & tests, Units 6-14 Teacher Manual)

In the *Henle I* text, a limited vocabulary of 500 words allows students to master grammar without being overwhelmed with large vocabulary lists. Repetitious Latin phrases and copious exercises produce mastery rather than frustration. Our newly-revised *Teacher Manuals* split the work of *Henle I* over two years, scheduling what to do every step of the way. The *Manuals* include scripted lessons for the teacher, additional explanations and practice for the student, and a full answer key for *Henle I*. The *Quizzes & Tests* help you measure your mastery along the way.

Note: Though *Henle* is considered a Catholic text, its superiority as a teaching resource and the outstanding benefits of its Christian perspective also make it appropriate for Protestants.



Grades 9+

- Text **\$17.50**
- Key **\$4.95**
- Lesson Plans **\$14.95**
- Quizzes & Tests **\$9.95**

\$43.50 set

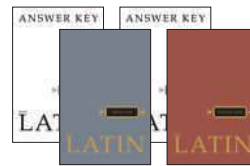
(Henle II text, key, lesson plans, quizzes & tests)

Henle Latin II

Advanced Christian Latin

by Robert Henle

These detailed lesson plans will guide you through the advanced grammar and syntax lessons in *Henle II*. We recommend completing this year of translation practice before attempting to read Caesar.



\$19.95 set (Henle III text & key)

Henle Latin III Text **\$17.50**

Henle Latin III Key **\$4.95**

\$19.95 set (Henle IV text & key)

Henle Latin IV Text **\$17.50**

Henle Latin IV Key **\$4.95**

Henle Latin III-IV



Grades 8+

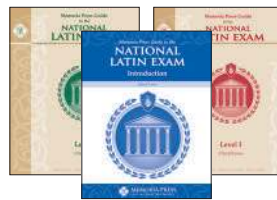
Henle I Flashcards **\$16.95**

Henle II Flashcards **\$14.95**

Henle III Flashcards **\$14.95**

Henle Latin Vocabulary Flashcards

These flashcard sets cover the entire vocabulary of *Henle Latin I-III*. One of the major reasons students struggle in Latin is because they have not adequately mastered the vocabulary. These cards will solve that problem in a flash!



Grades 5+

Introduction **\$9.95**

Level I **\$14.95**

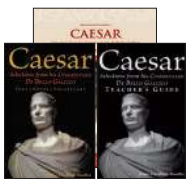
Level II **\$19.95**

Memoria Press Guides to the National Latin Exam

by Cheryl Lowe

The National Latin Exam provides an opportunity for students to compare their Latin knowledge with students across the nation. Nearly 150,000 students take this exam annually. Our *Guides to the National Latin Exam* include the vocabulary, grammar, and syntax, as well as the Roman culture, history, mythology, and geography commonly found on these exams. These guides, paired with previous exams you can download from the NLE website, make a great preparation for student success.

AP LATIN RESOURCES



Grades 10+

\$76.00 set (text, teacher, print lesson plans)

Text **\$43.00**

Teacher **\$24.00**

Lesson Plans **\$14.95**

Mueller's Caesar: Selections from De Bello Gallico by Hans-Friedrich Mueller

Mueller's text and accompanying *Teacher's Guide* will lead students through Caesar's account of his wars in Gaul. A perfect first text for Latin students who are ready to translate, this program includes vocabulary, footnotes, historical background, and other resources, preparing interested students for the Caesar portion of the AP Latin Exam. Memoria Press' *Lesson Plans* (strongly recommended) schedule the work and teach, step by step, how to approach Latin translation.



Vergil's Aeneid: Selected Readings from Books 1, 2, 4, and 6

by Barbara Weiden Boyd

Student **\$43.00** | Teacher **\$24.00**

This course covers all lines of Vergil on the AP Latin exam. Each page contains the Latin text, key vocabulary, and English summaries. The *Teacher* includes translations and discussion questions.



Excelability in Advanced Latin

Student **\$29.00**

Teacher **\$29.00**

This course contains over 75 passages drawn from a variety of Latin authors, translation exercises, multiple choice tests, practice sight-reading Latin, and a comprehensive review of Latin grammar.

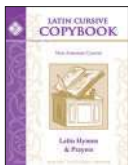


\$19.00

Caesar and Vergil AP Vocabulary Flashcards

This flashcard set contains all vocabulary appearing five or more times on the Vergil and Caesar sections of the AP Latin exam, and comes with pre-punched holes and a metal ring for easy storage.

LATIN & GREEK SUPPLEMENTS



Grades 4-6

\$14.95

Latin Cursive Copybook Hymns & Prayers

Handwriting practice and Latin practice are combined in this copybook. While improving handwriting, students memorize Latin sayings and beautiful hymns from *Latina Christiana*, *Lingua Angelica*, and *First Form Latin*.



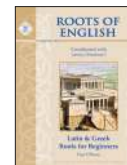
All Ages

\$14.95

Latin Grammar for the Grammar Stage

by Cheryl Lowe

This compendium of grammar forms and syntax is a systematic, concise, and easily accessible reference. It includes all conjugations and declensions, plus a very basic introduction to Latin syntax.



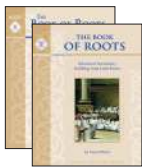
Grades 6-8

\$19.95

Roots of English

Latin and Greek Roots for Beginners

Roots of English presents careful analysis of Latin and Greek word elements. Students learn not only the modern meanings of the words, but also their underlying, ancient meanings. This course corresponds to the *Latina Christiana* Latin vocabulary set.



Grades 8+

Student \$24.95

Key \$1.95

The Book of Roots Advanced Vocabulary Building From Latin Roots

More advanced than *Roots of English*, this book offers a comprehensive listing of derivatives for *Latina Christiana*, along with Latin definitions, English derivatives, and etymology.



Grades 9+

Student \$19.95

Teacher \$19.95

Lingua Biblica: Old Testament Stories in Latin

by Martin Cothran

This translation program based on the Vulgate Bible is a great companion to the *Henle* series.



Wall Charts (22" x 34")

(2 charts) \$12.95

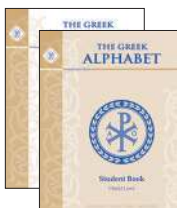
Desk Charts (8.5" x 11")

(2 charts) \$8.95

Greek Alphabet Charts

This set of two charts makes a great visual aid for the teacher, classroom, or home. One has the upper- and lowercase letters of the Greek alphabet with their names in English and Greek. The second lists diphthongs, accent marks, pronunciation helps, and syllable names.

GREEK



Grades 3+

Student \$15.00

Key \$10.00

The Greek Alphabet

by Cheryl Lowe

The Greek alphabet is different enough from our own to be a major impediment to the study of Greek. *The Greek Alphabet* is a tour of the Greek letters, their formation, and sounds. A page is devoted to each letter and includes a letter diagram with arrows showing proper formation, printing lines showing placement of letters above and below the lines, letters to trace and copy, interesting facts and hints, and questions. The *Teacher Key* includes quizzes.



Elementary Greek Program

by Christine Gatchell

\$65.00 Year I set

(text, workbook, CD, flashcards, tests, teacher key)

\$65.00 Year II set

(text, workbook, CD, flashcards, tests, teacher key)

\$55.00 Year III set

(text, workbook, CD, flashcards, tests)

Designed to be used as a full course for teaching children as young as fourth grade. No previous knowledge is necessary. Thirty weeks of daily lessons ensure a complete school year of brief, incremental lessons. Year One of this course introduces the Greek alphabet, basic vocabulary, grammar, and translation. The accompanying workbook provides practice and application. An audio companion CD is available to aid in pronunciation of individual letters, words, grammar paradigms, and passages. The set also includes flashcards that cover every vocabulary word used in the text.

Grades 4-8

Year I Text \$13.50

Year I Workbook \$15.00

Year I Tests \$5.00

Year I Teacher Key \$14.95

Year II Text \$13.50

Year II Workbook \$15.00

Year II Tests \$5.00

Year II Teacher Key \$14.95

Year III Text \$18.95

Year III Workbook \$15.00

Year III Tests \$5.00

Years I, II, or III:

Audio CD \$8.95 ea.

Flashcards \$12.95 per set



FRENCH



First Start French I-II

Introduction to the

French Language

by Danielle Schultz

Grades 5-8

\$43.95 set

(French I or French II student, teacher, CD)

Student \$17.50 ea.

Teacher \$17.50 ea.

CD \$8.95 ea.

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MemoriaPress.com



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FIRST FORM GREEK



Streaming Instructional
Videos Available! (p. 4)



Introduction to Ancient Greek

by Cheryl Lowe & Michael Simpson
Grades 7+

\$125 complete set (all 5 books, CD, DVDs, flashcards)

\$65 basic set (all 5 books + CD)

Text \$13.50 | Workbook \$15.00 | Teacher Manual \$12.00 | Teacher Key \$14.95
Quizzes & Tests \$5.00 | CD \$8.95 | DVDs \$55.00 | Flashcards \$14.95

- 6 indicative active tenses of the *omega* verb
- Present tense of the *to be* verb
- First and second declensions, including 4 subtypes of the first
- The definite article
- First & second declension adjectives
- Personal & demonstrative pronouns
- Approximately 130 vocabulary words

Recommended Prerequisites: At least two years of Latin grammar and the *Greek Alphabet Book*. However, students who are new to Greek may spend additional time in Lesson 1 and learn the Greek alphabet that way.

"First Form Greek has the same logical structure and helpful teaching tools of the Latin Forms Series. The complete recitation list and Greek Sayings Analysis references in the Teacher Guide make even the novice Greek teacher feel confident that they can guide the student through this challenging material." — Kristin Walukas

Based on the revolutionary Latin Forms Series, *First Form Greek* is written for parents and teachers with or without a Greek background. Its goal is to present the grammar so logically and so systematically that anyone can learn it. At the same time, we have adapted the Latin Forms Series to account for the differences between Greek and Latin, such as the new alphabet, overlapping sounds, more variation within paradigms, and less regularity. *First Form Greek* overcomes these challenges with the addition of weekly vocabulary reviews, more frequent recitation, and an "expanded" dictionary entry for Greek verbs.



Classical Composition

by James A. Selby

Student Book **\$19.95 ea.** | Teacher Guide **\$29.95 ea.**

DVDs **\$45.00 ea.** (available for I-VI)

Sets \$85.00 ea. (Student, Teacher, and DVDs)

Suggested Sequence:

Grade Stage

- 4 I: *Fable*
- 5 II: *Narrative*
- 6 III: *Chreia & Maxim*
- 7 IV: *Refutation & Confirmation*
- 8 V: *Common Topic*
- 9 VI: *Encomium, Invective, & Comparison*
- 10 VII: *Characterization* (1 semester)
- 10 VIII: *Description* (1 semester)
- 11 IX: *Thesis & Law*

Take *Classical Composition* online!
Online Academy p. 26.



Ancient writers invented a way of teaching writing known as the *progymnasmata*, which provided a method of teaching composition that not only taught budding writers a disciplined way to approach communication, but also helped them appeal to the hearts and minds of their audience.

The 14 exercises, organized from the simplest and most basic to the most complex and sophisticated, were the core education of a classical speaker, designed to produce what Quintilian once called "the good man, speaking well."

Jim Selby has blown the dust off of the writing curriculum that was used in schools for over 1,500 years and put it in an easy-to-teach format that will revolutionize your curriculum. Presented clearly and systematically, *Classical Composition* will give you a clear road map to writing excellence.

Starting late? No problem!

Complete the first two stages in one year.

\$120.00 set

(student & teacher guides with DVDs for the first two stages)



Grades 1-2

\$29.00

Bible Heroes: Writing Lessons in Structure and Style

Students will get to know the heroes of the Bible while working through six of IEW's nine units in this course. A variety of games teach vocabulary, reinforce elements of style, and add to the fun!



Both courses come with the IEW Structure and Style Overview DVD for teacher training and a free download of the teacher e-book.

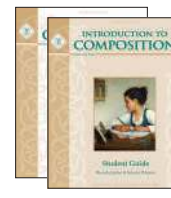


Grades 3-5

\$29.00

All Things Fun & Fascinating: Writing Lessons in Structure & Style

Humorous characters and fascinating creatures will help young students enjoy learning to write with structure and style.



Grades 3-4

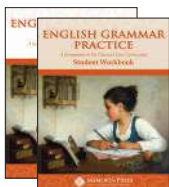
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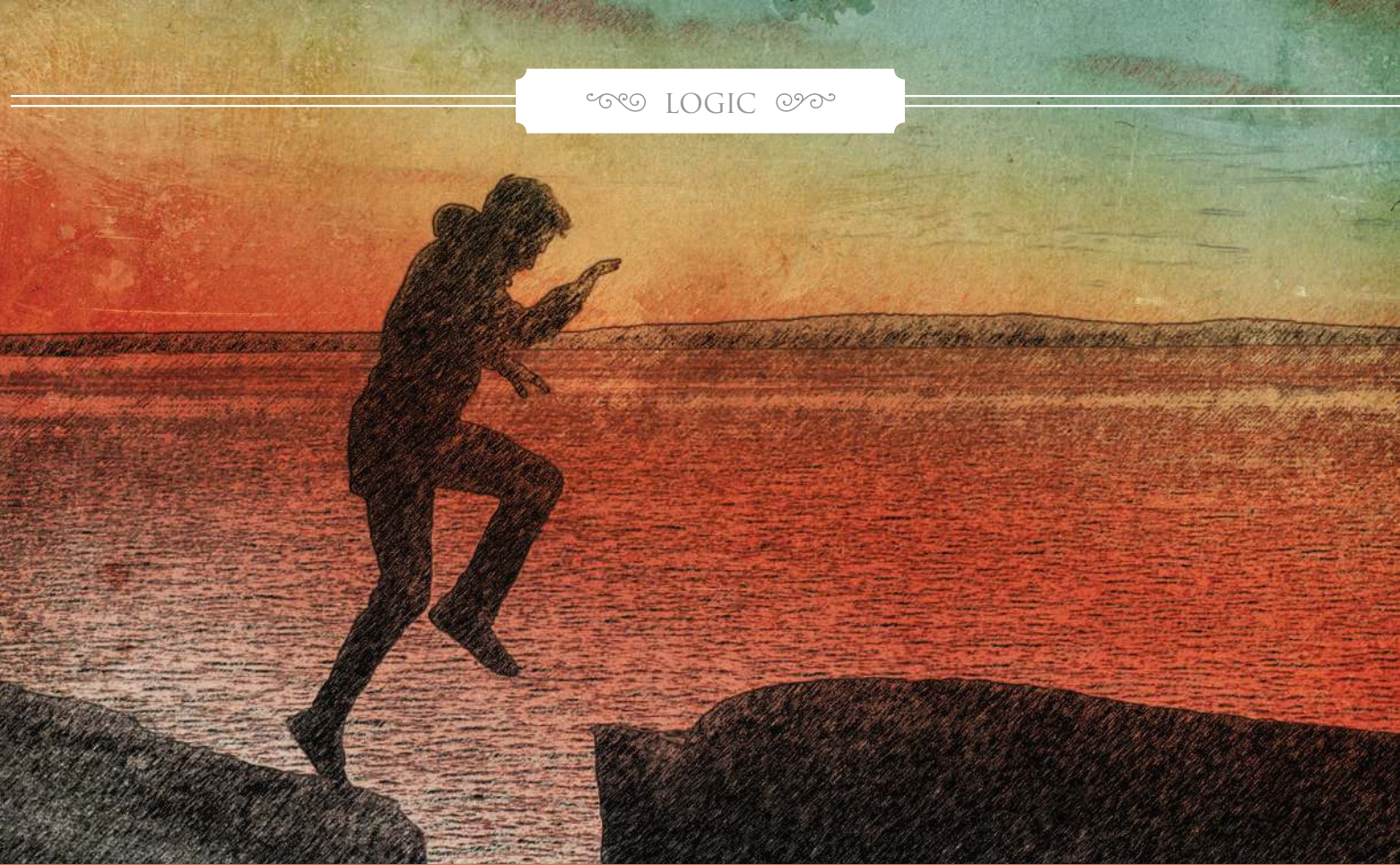
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Are Faith and Reason Irreconcilable?

by Martin Cothran

IT is not unusual in today's postmodern world to hear people criticize the idea of "binaries"—the idea that things can be classed into two distinctive groups. The distinction between males and females, right or wrong, beautiful and ugly, true or false—all of these distinctions are now to be interrogated and seen as questionable.

And, of course, there are those who point out that the people who are opposed to thinking in binaries can be distinguished from people who don't oppose such thinking, which implies that there is at least one binary—that between people who oppose binaries and people who don't.

In the long history of human thought there has been much discussion about two things that have often been categorized as binaries: faith and reason. There are many people who think that these two things are irreconcilable. Are they right?

Let's first define our terms. What do we mean by "faith" and "reason"?

By the term "faith" we usually mean a sentiment of belief or trust. When I say, "I believe in him," it means I trust the person, usually based on what is already known about his character. But most often we use the term "faith" to refer to the religious faith we have in God. This is often how the word is used in the Bible. As Mortimer Adler once pointed out, "In the Old Testament, the term 'faith' has the sense of absolute steadfastness, assurance, and loyalty." The word "faith" does not refer to anything we can empirically prove or be certain about. We do not *know* that the person is as good or trustworthy as we think, or that God is God, but we *believe*.

The philosopher Søren Kierkegaard is famous for having characterized faith as a "leap." This has given us the expression "leap of faith." This conception of faith has been the cause of so many people considering faith to be a merely subjective thing, opposed to reason. We often think of the "leap of faith"

Martin Cothran is the editor of The Classical Teacher and author of Traditional Logic Books I & II, Material Logic, and Classical Rhetoric.

as something irrational: We have to "leap" because reason won't take us where we want to go.

The word "reason" also has several connotations. They range from the more strict sense of formal logic to the broader idea of common sense. This range of meanings can be seen in the way we use words like "rational" and "irrational." Often we characterize someone's action as "irrational" when what we really mean is that the action violates common sense. And other times we mean it in the sense of being technically illogical. But if we think of the word "reason" in a sort of middle sense—one in which it refers to beliefs that are generally grounded in logical thinking and respect for evidence—then we have the sense in which it is used in expressions like "faith and reason."

Clearly these two terms—"faith" and "reason"—refer to two different things. "Faith" relies on belief in unknowable things, and "reason" depends on knowing certain things. But are they irreconcilable, as some people seem to think? Let's see if there is a way the two can come together, first by approaching reason from the point of view of faith, and then by approaching faith from the point of view of reason. We'll come at it from two opposite directions to see if, in fact, they are in opposition.

So, let's start from the most subjectivist view of faith—the idea of faith as a "leap"—and see how far toward reason we can get. We could ask the question: "What is the leap *from* and where is it *to*?" In other words, when we leap from, say, a dock to a boat floating on the water a few feet away, we are going from one place or thing (the dock) to another (the boat). If we think carefully about this, we realize that faith is a leap from probability to certainty.

When I consider jumping from the dock to the boat, I believe that I have a high probability of getting to the boat without falling in the water. But when I actually jump to the boat I leap, so to speak, *from* the level of probability I have of doing it successfully (let's say 95%) *to* the certainty I have once I have reached the dock (100%). The difference between the probability and the certainty (the remaining 5%) is faith, and it is only by exercising it that I am able to get onto the boat.

In this respect, faith is a necessary element in any decision. Very few decisions involve

certainty. Most involve a level of uncertainty that must be bridged. In religious terms, most of us are certain that God exists in the philosophical sense. But other than a few arguments that are understandable only by experienced philosophers, there are no logically demonstrable proofs of His existence. There is always a gap between what we, as human beings, can *know* about God and what we *believe* about God.

From the perspective of reason, if we take reason in its more strict sense—that of deductive logic—we realize very quickly that logic itself requires faith to operate at all. The basic rules of logic (and this would be the case with geometry as well) are based on assumptions which cannot themselves be proved. You can't prove the truth of the law of non-contradiction, which is the central assumption of all logic: Saying "Logic is true" and "Logic is not true" cannot both be true at the same time in the same respect. There is no way to prove the law at all. You take it on faith.

But logic alone will not get us very far. If we stay in the realm of geometry, then logic is all we need.

We have some axioms which we simply posit, and we use logic to infer all of our conclusions. There are also certain branches of philosophy (such as metaphysics) that are similar. And there are aspects of physics which, being almost purely mathematical, rely very little on anything outside of the certain truths of math.

But most of the rest of the truths of this world are not this way. The natural sciences are a good example.

When we employ inductive or scientific reasoning, we look at all the specific cases of certain occurrences—say, the fact that bodies with mass exercise an attraction to each other. We then conclude that there is a "law" of gravity. It is operative in every observation, always. We then say that all objects with physical mass "obey" this law. But have we seen every case of objects with mass and how they behave toward each other at all times? Of course not. Induction simply convinces us to take it on faith that all the cases we haven't observed are the same as the ones we have observed. In this sense, every scientific experiment is a leap of faith.

We know at one and the same time that faith is the "substance of things hoped for, the evidence of things not seen" (Hebrews 11:1) and that we should be able to give "a reason of the hope that is in [us]" (1 Peter 3:15).

We often think of the "leap of faith" as something irrational: We have to "leap" because reason won't take us where we want to go.



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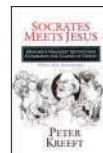


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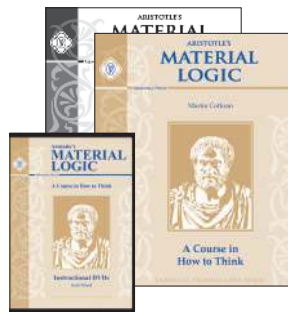
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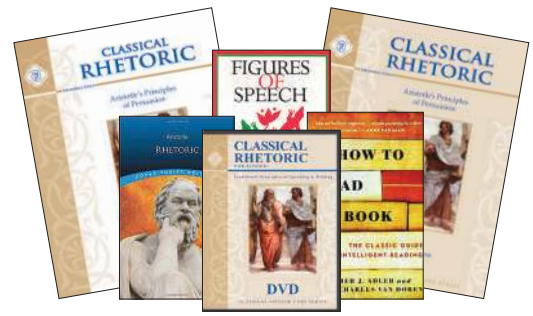
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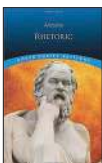
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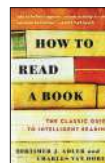


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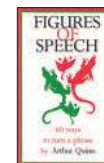
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A Defence of Nonsense

of by G. K. Chesterton

There are two equal and eternal ways of looking at this twilight world of ours: we may see it as the twilight of evening or the twilight of morning; we may think of anything, down to a fallen acorn, as a descendant or as an ancestor. There are times when we are almost crushed, not so much with the load of the evil as with the load of the goodness of humanity, when we feel that we are nothing but the inheritors of a humiliating splendour. But there are other times when everything seems primitive, when the ancient stars are only sparks blown from a boy's bonfire, when the whole earth seems so young and experimental that even the white hair of the aged, in the fine biblical phrase, is like almond-trees that blossom, like the white hawthorn grown in May. That it is good for a man to realize that he is "the heir of all the ages" is pretty commonly admitted; it is a less popular but equally important point that it is good for him sometimes to realize that he is not only an ancestor,

but an ancestor of primal antiquity; it is good for him to wonder whether he is not a hero, and to experience ennobling doubts as to whether he is not a solar myth.

The matters which most thoroughly evoke this sense of the abiding childhood of the world are those which are really fresh, abrupt and inventive in any age; and if we were asked what was the best proof of this adventurous youth in the nineteenth century we should say, with all respect to its portentous sciences and philosophies, that it was to be found in the rhymes of Mr. Edward Lear and in the literature of nonsense.

Aristophanes, Rabelais and Sterne have written nonsense; but unless we are mistaken, it is in a widely different sense. The nonsense of these men was satiric—that is to say, symbolic; it was a kind of exuberant capering round a discovered truth. There is all the difference in the world between the instinct of satire, which, seeing in the Kaiser's moustaches something typical of him, draws them continually larger and larger; and the instinct of nonsense which, for no reason whatever, imagines what those moustaches would look like on the present Archbishop of Canterbury if he grew them in a fit of absence of mind.

Mr. Lear is both chronologically and essentially the father of nonsense; we think him superior to Lewis

G. K. Chesterton was an early twentieth-century British journalist, novelist, essayist, and poet, now regarded by many as one of England's greatest writers. His prodigious writings on Christianity, politics, literature, philosophy, and culture earned him the respect of the greatest minds of his age, as well as a wide audience.

Carroll. In one sense, indeed, Lewis Carroll has a great advantage. We know what Lewis Carroll was in daily life: he was a singularly serious and conventional don, universally respected, but very much of a pedant and something of a Philistine. Thus his strange double life in earth and in dreamland emphasizes the idea that lies at the back of nonsense—the idea of escape, of escape into a world where things are not fixed horribly in an eternal appropriateness, where apples grow on pear-trees, and any odd man you meet may have three legs. Lewis Carroll, living one life in which he would have thundered morally against any one who walked on the wrong plot of grass, and another life in which he would cheerfully call the sun green and the moon blue, was, by his very divided nature, his one foot on both worlds, a perfect type of the position of modern nonsense.

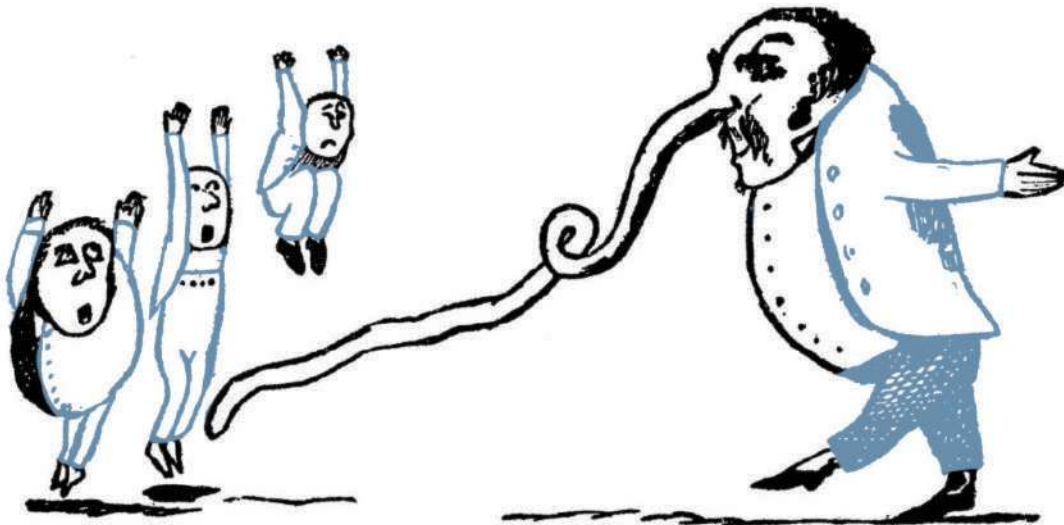
While Lewis Carroll's *Wonderland* is purely intellectual, Lear introduces quite another element—the element of the poetical and even emotional. Carroll works by the pure reason, but this is not so strong a contrast; for, after all, mankind in the main has always regarded reason as a bit of a joke. Lear introduces his unmeaning words and his amorphous creatures not with the pomp of reason, but with the romantic prelude of rich hues and haunting rhythms.

"Far and few, far and few, Are the lands where the Jumbles live," is an entirely different type of poetry to that exhibited in "Jabberwocky." Carroll, with a sense of mathematical neatness, makes his whole poem a mosaic of new and mysterious words. But Edward Lear, with more subtle and placid effrontery, is always introducing scraps of his own elvish dialect into the middle of simple and rational statements, until we are almost stunned into admitting that we know what they mean.

Great literature has always been allegorical—allegorical of some view of the whole universe. The *Iliad* is only great because all life is a battle, the *Odyssey* because

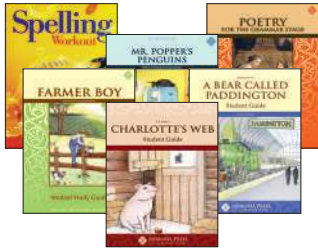
all life is a journey, the Book of Job because all life is a riddle. If, therefore, nonsense is really to be the literature of the future, it must have its own version of the Cosmos to offer; the world must not only be the tragic, romantic, and religious, it must be nonsensical also. Religion has for centuries been trying to make men exult in the "wonders" of creation, but it has forgotten that a thing cannot be completely wonderful so long as it remains sensible. So long as we regard a tree as an obvious thing, naturally and reasonably created for a giraffe to eat, we cannot properly wonder at it. It is when we consider it as a prodigious wave of the living soil sprawling up to the skies for no reason in particular that we take off our hats, to the astonishment of the park-keeper. Everything has in fact another side to it, like the moon, the patroness of nonsense. Viewed from that other side, a bird is a blossom broken loose from its chain of stalk, a man a quadruped begging on its hind legs, a house a gigantesque hat to cover a man from the sun, a chair an apparatus of four wooden legs for a cripple with only two.

This is the side of things which tends most truly to spiritual wonder. It is significant that in the greatest religious poem existent, the Book of Job, the argument which convinces the infidel is not (as has been represented by the merely rational religionism of the eighteenth century) a picture of the ordered beneficence of the Creation, but, on the contrary, a picture of the huge and undecipherable unreason of it. "Hast Thou sent the rain upon the desert where no man is?" This simple sense of wonder at the shapes of things, and at their exuberant independence of our intellectual standards and our trivial definitions, is the basis of spirituality as it is the basis of nonsense. Nonsense and faith (strange as the conjunction may seem) are the two supreme symbolic assertions of the truth that to draw out the soul of things with a syllogism is as impossible as to draw out Leviathan with a hook.



	Jr. K	K	1st	2nd
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Grammar & Logic				 <p>English Grammar Practice (p. 27); Core Skills Language Arts 2</p>
Modern Studies		<p>Kindergarten Enrichment is used for History and Modern Studies.</p>	<p>First Grade Enrichment is used for History and Modern Studies.</p>	 <p>Stories of Great Americans for Little Americans (p. 38)</p>

3rd



Spelling Workout D; Third Grade Literature Set (p. 56); Poetry for the Grammar Stage (p. 59)

4th



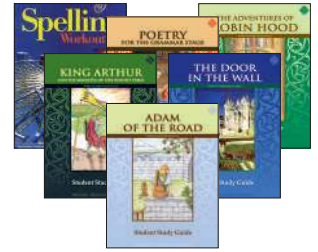
Spelling Workout E; Fourth Grade Literature Set (p. 56); Poetry for the Grammar Stage (p. 59)

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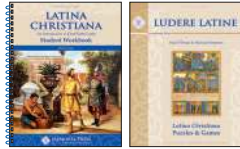


Spelling Workout F; Fifth Grade Literature Set (p. 56); Poetry for the Grammar Stage (p. 59)

6th



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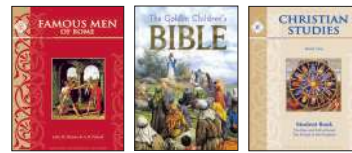
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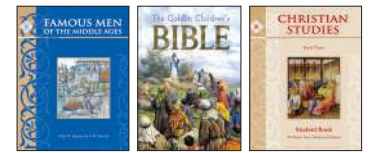
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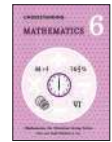
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Rod & Staff Arithmetic 4 (p. 68)



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All Things Fun & Fascinating (p. 27); New American Cursive 3 (p. 46)



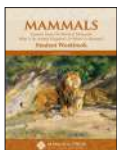
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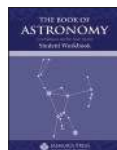
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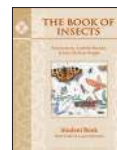
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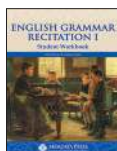
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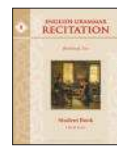
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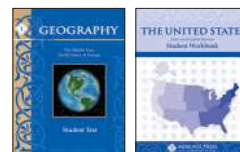
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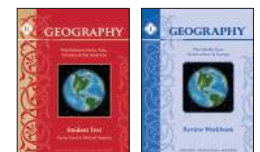
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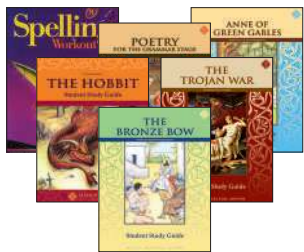


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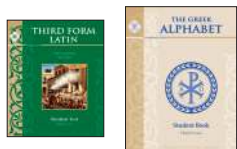


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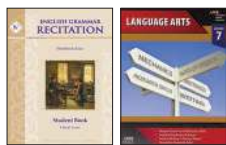
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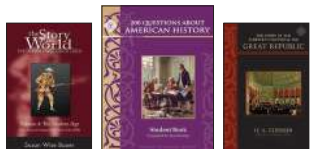
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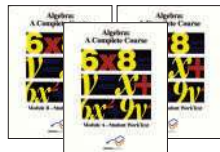
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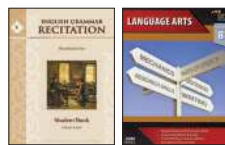
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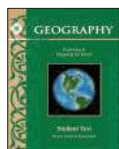
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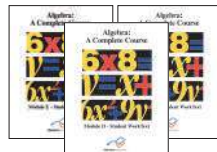
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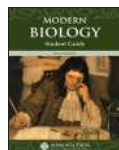
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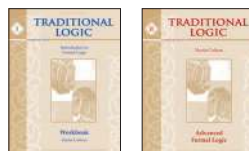
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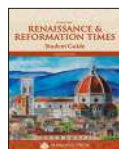
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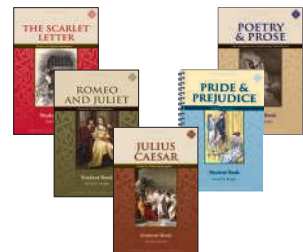


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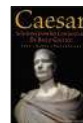


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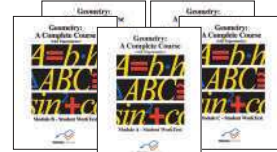
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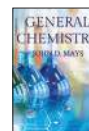
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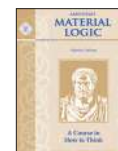
VideoText Geometry (p. 68)



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Material Logic (p. 31)



A History of Medieval Europe (p. 38)

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	11th	12th
Literature, Phonics, & Spelling	 The Divine Comedy (p. 53)	 Twelfth Grade Literature Set (p. 57); Poetry Book III (p. 59)
Latin & Greek	 Henle Latin III (p. 24)	 AP Vergil (p. 24)
Classical & Christian	 The Republic and the Laws & On Obligations (p. 53); The City of God (p. 67)	 Christian Apologetics and Metaphysics
Math	 Precalculus	 Calculus
Penmanship & Writing	 Classical Composition: Thesis & Law (p. 27)	
Science & Enrichment	 Physics (p. 62)	 Anatomy (uses <i>Modern Biology</i> text)
Grammar, Logic, & Rhetoric		 Classical Rhetoric (p. 31)
Modern Studies	 A History of Europe in the Modern World, Volumes 1 & 2 (p. 38)	 A Concise History of the American Republic (p. 38)




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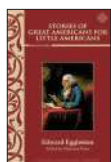
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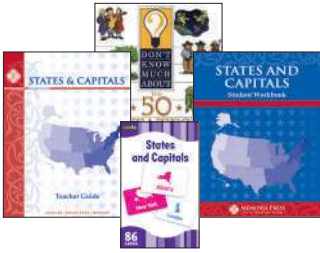
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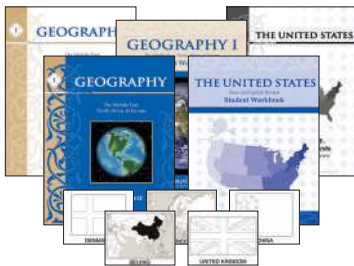
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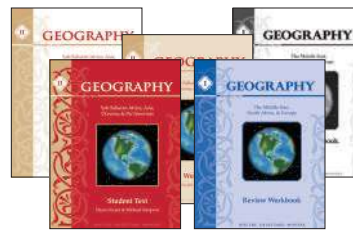
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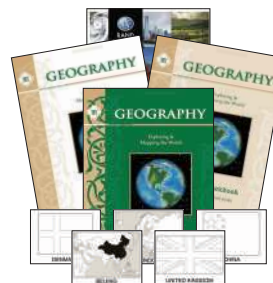


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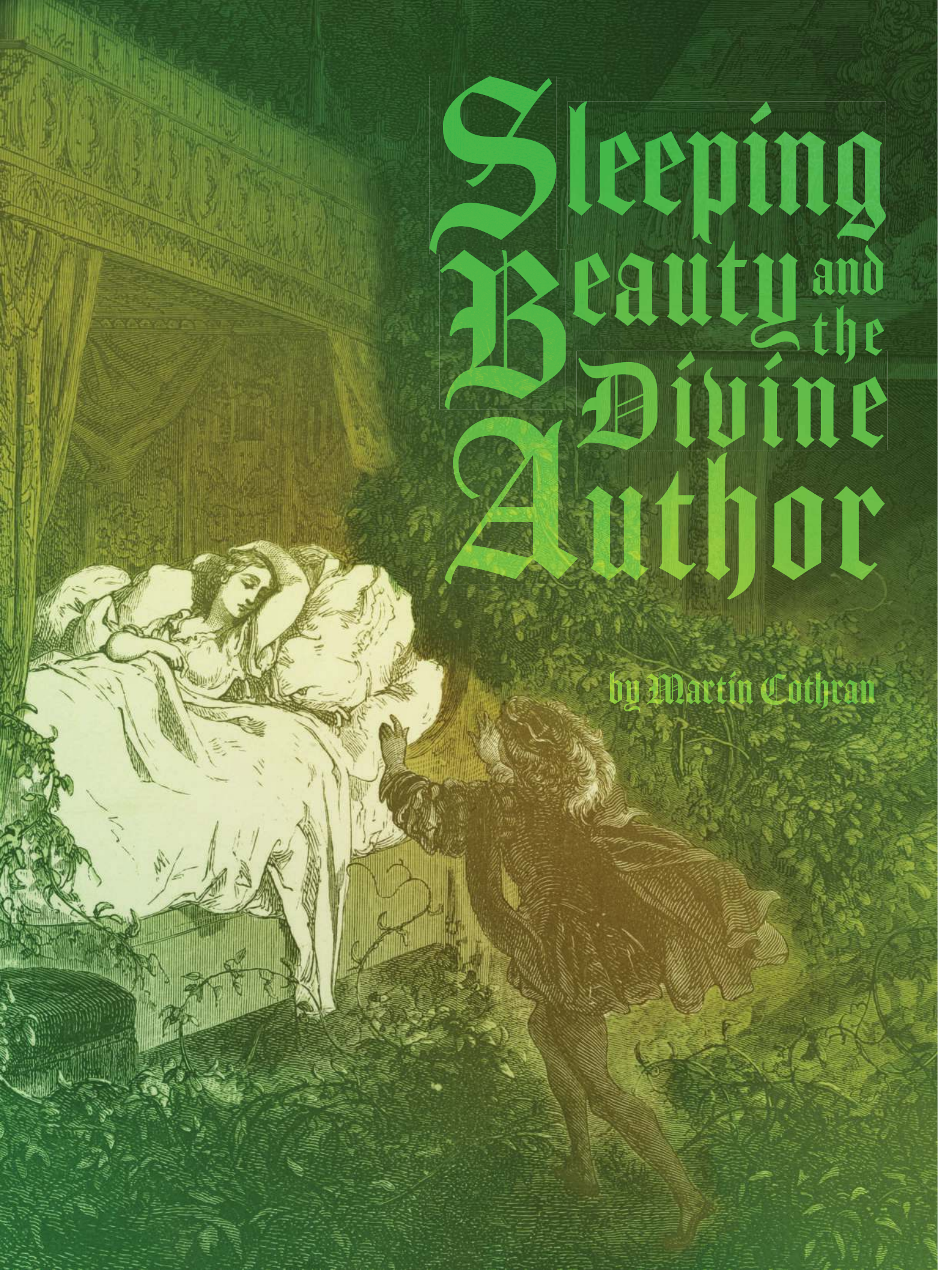
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Sleeping Beauty and the Divine Author

by Martin Cothran





One night when our family was together, my six-year-old grandson came up to me (as he often does), grabbed my hand, and asked me to read him a story. So I walked over to the bookshelf where we keep our children's books; it was getting late, and we needed something fairly short.

I glanced around until I saw an old copy of the story of "Sleeping Beauty." We settled down on the couch with the Little Golden Book and he listened intently as I read.

Sleeping Beauty, as my grandson heard it that evening, is the story of a princess named Aurora who is visited by three good fairies—Flora, Fauna, and Merryweather—on the day of her christening. Flora gives her the gift of beauty, and Fauna the gift of song. But before Merryweather can give her gift, the ceremony is interrupted by Maleficent, the "fairy of darkness."

Maleficent, upset at not being invited to the ceremony, casts a curse upon the child: On her sixteenth birthday Aurora will prick her finger on a spindle and die. But Merryweather, whose blessing was interrupted, still has her gift to give. She declares that the child shall not die, but only fall asleep until she is awakened by her true love's kiss.

In an attempt to avoid the curse, the three good fairies take Aurora to a tiny cottage in the woods to raise her in secret, calling her Briar Rose. Just before her sixteenth birthday she meets a young man in the woods and falls in love with him, and he with her. Each thinks the other is a commoner. When she goes home and tells her fairy godmothers, they at last tell her of the curse. They explain that after her birthday, when the evil spell has ended, she will be taken back to the castle where she will marry a prince whom her parents have chosen for her. Briar Rose is crushed; she has met her true love and does not want to marry a prince she's never met.

Meanwhile, Phillip, the young man in the woods, returns home to his castle and, after being reminded that he is not free to marry whom he desires but is to marry a princess of his family's choosing, renounces his throne. He returns to the woods hoping to find Briar Rose, who by then has been taken back to her family's castle.

When Briar Rose returns to the castle she is caught in the final designs of Maleficent, who lures her to a high room where she pricks her finger on a spindle and falls asleep. The three good fairies find her. They know that the only way to revive her is through her true love's kiss, but do not know where to look for him.

When the fairies hear that Phillip has renounced his throne and family for the sake of a girl in the woods, they realize he is the man they need. They find him and arm him with three things: the Sword of Truth, the Shield of Virtue, and the Strength of True Love—an image of the True, the Good, and the Beautiful.

Maleficent, with all her evil power, confronts Phillip before he reaches Aurora. But evil, we learn, is no match for the True, the Good, and the Beautiful. Maleficent is defeated and Aurora, revived by her true love's kiss, awakens. The two lovers, not knowing that they were promised to each other, get married and, of course, live happily ever after.

That, for anyone familiar with the tale, is also the Disney version of the story. Disney philosophizes the relationship between Briar Rose and the prince in a way that makes the story, in its simple and subtle way, a commentary on the problem of fate and freedom.

What is the problem of fate and freedom? It is that we want the assurance that the universe is under someone's or something's control and is not random (or, as the existentialists would say, "absurd"), but we also know that, in order to be truly moral creatures, we must in some sense be free to make the decisions by which we can be morally judged.

A similar problem becomes pronounced in early Christian thought, which held that God was sovereign and man responsible. It seemed as if we were caught in a dilemma: If God dictates everything that happens, then it would seem that man is not free to choose his own path in life, for God has already set the course of his path, and if man is free to choose his own path, then God is not sovereign over the course of man, since man determines his own path.

How do we avoid impaling ourselves on one of the horns of this dilemma? Much parchment was expended in trying to deal with this problem, and the history of Christian thought is filled with attempts to solve it.

"Many writers," said the Dutch Reformed theologian Herman Bavinck,

argue either in such a way that they attribute all things and events to the will of God and consider resistance impermissible, or they limit God's providence and place many things in the hands of humans.... Scripture, however, warns us against both this antinomianism and this Pelagianism; it cuts off at the root all false fatalistic resignation on the one hand, and all presumptuous self-confidence on the other.

But how can these seemingly conflicting truths be reconciled? Augustine planted the seeds of an explanation in the early fifth century A.D., which culminated in a distinction made explicit by Thomas Aquinas—that between *primary* and *secondary* causation—a distinction accepted by Christian thinkers of diverse traditions.

Martin Cothran is the editor of *The Classical Teacher* and author of *Traditional Logic Books I & II*, *Material Logic*, and *Classical Rhetoric*.

The easiest way to explain Aquinas' distinction is through the analogy of the relationship between an author and his story. The events in every story—from the thoughts and actions of the characters to the consequences of the plot—are dictated by the author. This is *primary* causation.

From the perspective inside the story, however, every character makes his own decisions. They seem to perfectly follow from prior conditions within the story, and the actions of the characters seem to be the products of their own free will. This is *secondary* causation.

But the analogy is not perfect because, of course, a human author is different from God the Author; a human writer can only fabricate characters, can only approximate the act of true creation. God is a Creator, but man, in J. R. R. Tolkien's words, is only a subcreator. An author's characters in a story are automatons, only capable of reflecting the will and ends of the human author.

God is an author in the supreme sense: In His act of real creation, He makes possible our every action. In His sovereignty every character has his beginning, middle, and end, yet He stirs up and makes possible the self-activity of humans. Humans have natures capable of acting towards their own ends, but God, through His grace, is behind it all.

Although the Greek poets could not have articulated the causes precisely this way, they seem to have had the same insight, only from the perspective of poetry rather than philosophy. They were able to portray the primary vs. secondary relationship—which is best explained through the author-story analogy—in a slightly different way, by giving the primary and secondary orders roles within stories themselves.

In Homer's *Iliad*, the gods are the *primary* causes, cast as characters in the story. They issue their immutable decrees while the human actors make their seemingly independent decisions (*secondary* causes), bringing about their foreordained destiny.

In Sophocles' *Oedipus the King*, the protagonist, Oedipus, attempts to flee the destiny proclaimed for him by the Oracle at Delphi that he will kill his father, marry his mother, and bring destruction on his native city. Oedipus knows the prophecy and tries to flee it, but because of his ignorance of his origins, the acts he thinks are defying the prophecy turn out to be the very acts that bring the prophecy about. The primary causes initiated by the Fates are brought about through the very will of Oedipus, who is in the role of the secondary cause.

In the Disney version of the story of Sleeping Beauty, we see these two levels of causation operating in much the same way as the Greek poets used them. Briar Rose and the prince meet in the woods—the realm of secondary causation. They freely fall in love. They each decide to marry the other. Each has come to know the other, but neither knows the other's place in the larger order of things, the order of primary causation—the order of their parents and their kingdoms. Briar Rose does not know that Phillip is a prince, and Phillip does not know that Briar Rose is a princess.

When they each return to their families and to their roles in the wider world, they discover that they are each betrothed to someone else—the princess to a prince, and the prince to a princess. Each of their marriages has been decided for them. They have no choice in the matter if they wish to remain in the primary order—the order of kings and queens and princes and princesses.

The only option for Phillip and Aurora is to attempt to defy the predestined end, to renounce the "gods" of the primary world in favor of freedom.

What they find out in the end is that the person to whom each has promised himself (and herself) is the very person to whom each has been promised to. Aurora discovers that the handsome man in the woods whom she loves *is* the prince she is destined to marry, and Phillip discovers that the beautiful maiden in the woods whom he loves *is* the princess

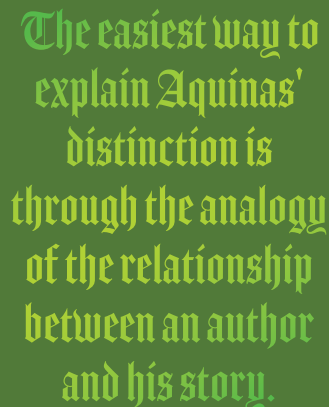
he is destined to marry. Their choice was made in complete freedom, and yet, unbeknownst to each, the choice was made for them. The decision they make is the decision that is made for them.

From two different perspectives, it looked to be two different things, but in reality they were one and the same. Their lives were written for them by authorities greater than they, and, at the same time, they also decided it themselves. And so it is in this world, here, as Lord Dunsany put it, in the "fields that we know."

None of this should seem strange to us, we who act out our roles in a story in which the divine Author has cast Himself in the leading role.

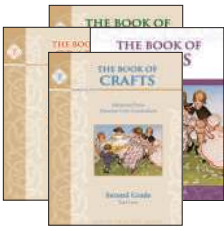
So the Greek poets saw it, and so the Christian theologians have explained it.

As for my grandson, he didn't need to know all this. All he needed to know was that, in the realm of secondary causation, as in the realm of primary causation, they lived happily ever after.



The easiest way to explain Aquinas' distinction is through the analogy of the relationship between an author and his story.

PRIMARY ENRICHMENT



Classical Core Curriculum supplement

\$16.95 ea.

(Jr. Kindergarten, Kindergarten, 1st Grade, or 2nd Grade)

The Book of Crafts

The creative arts are an essential part of primary school education. These activities reinforce number and letter recognition, strengthen fine-motor skills, and foster creativity and confidence. There is a craft project for each read-aloud in Memoria Press' Jr. K-2 curriculum packages, and additional crafts that focus on art concepts. Enjoy each of your creations and the time spent together making them.



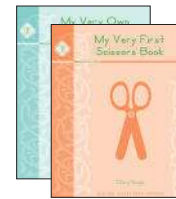
Classical Core Curriculum supplement

\$19.95 ea.

(Kindergarten, 1st Grade, or 2nd Grade)

Enrichment Guides

These supplemental guides are organized by week, matching our Classical Core *Kindergarten*, *First Grade*, and *Second Grade* programs. Each guide includes an overview of each read-aloud book, author and illustrator biographies, oral reading questions, and a simple language lesson. These activities will help bring each read-aloud book alive for your student. Also included are resources for the history, culture, and science lessons, biographies of the artists, and poetry lessons.



Classical Core Curriculum supplement

My Very First

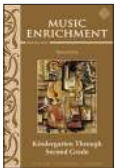
Scissors Book \$6.00

My Very Own

Scissors Book \$6.00

Scissors Books

Help your child develop hand strength, fine-motor skills, and independence with one or both books in this set. In *My Very First Scissors Book*, the child learns to open and close his scissors to cut along thick lines which fade, grow wavy, and create shapes as the pages progress. In *My Very Own Scissors Book*, the activities coordinate with alphabet lessons in Simply Classical Curriculum *Level C* or may serve as a useful precursor to the *Jr. Kindergarten Book of Crafts*. Both books feature perforated pages and large "cutting boxes" to promote the child's success.



Classical Core Curriculum supplement

\$12.95 (Used in Kindergarten, 1st, and 2nd Grades)

Music Enrichment

Music Enrichment goes into more detail on each song presented in our *Enrichment Guides*, including a short backstory on each of the songs and its composer, as well as a few interesting facts and discussion questions about the song being studied.

ALPHABET & NUMBERS



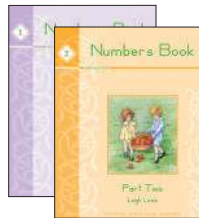
Recommended for Ages 4-5

\$30.00 (2-book set)

Alphabet Books (Part One & Part Two)

by Leigh Lowe

Learning the alphabet is the critical first step in learning how to read. The *Alphabet Book* teaches letter recognition, letter formation, and pencil grip through repetition and tracing. Activities, created with the younger student in mind, make learning each letter simple and fun. This book also introduces initial and ending sounds, providing a gentle introduction to phonics. The *Alphabet Book* acts as a great supplement to any primary program or full-year preschool/kindergarten program.



Recommended for Kindergarten

\$30.00 (2-book set)

Numbers Books (Part One & Part Two)

by Leigh Lowe

The *Numbers Book* is the perfect introduction to numbers, counting, and patterns. Ample tracing practice also makes this book ideal for the slightly older student who has already mastered counting, but still needs extra practice writing numbers. The activities (mazes, coloring, pattern recognition, connect the dots, and more!) are so much fun that your student won't be able to wait for the next lesson!



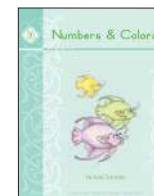
Coloring Books

These coloring books have simple line drawings on uncluttered pages. The *Alphabet Coloring Book* has a 2-page spread for each letter, and the *Numbers Coloring Book* has two sets of 2-page spreads for numbers 0-12. The perfect supplement to any Jr. K program.

Recommended for Ages 4-5

Numbers \$6.00

Alphabet \$6.00

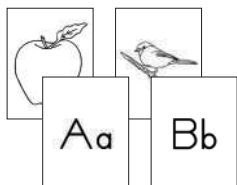


Numbers & Colors

This book is ideal for a student who is just beginning to work with numbers. Along with introducing each number through 15, color words are taught. Plenty of practice is given with both numbers and color words through activities such as counting, connect the dots, coloring, number tracing, pattern recognition, and more! Additional skills of left and right, above and below, and grouping are also introduced.

Recommended for Ages 4-5

\$15.00



Alphabet Flashcards (4 1/4" x 5 1/2")

\$10.00

These flashcards are modeled after our manuscript *Alphabet Wall Charts*. Letters are on one side of the card and the image beginning with that letter is on the flip side. These are perfect for reinforcing your child's letter recognition and beginning sounds.



First Start Reading: Phonics, Reading, and Printing by Cheryl Lowe

Grade K

Student Books (A-D) \$7.00 ea.

Teacher Guide for Books A-D \$14.95

\$42.95 set (Books A-D + Teacher Guide)

Your children can begin reading instantly as they progress through 5 simple student books and 34 phonetic stories. The *Teacher Guide* includes helpful assessments, tips, and more!

- consonants
- short & long vowels
- 57 common words
- manuscript printing
- artist-drawn coloring pictures
- drawing pages for every letter

FSR is a balanced, age-appropriate approach to phonics and reading, with a serious focus on correct pencil grip and letter formation. Also, while many phonics programs today use the ladder approach (consonant-vowel blending), we prefer the more traditional (vowel-consonant) approach combined with word families. Mastery of short vowels is the *sine qua non* of phonics programs, but few programs provide adequate practice.

The *FSR* kindergarten program consists of 4 student books with artist-drawn pictures to color, drawing pages for each letter or phonogram, and over 30 stories. The *Teacher Guide* leads you through the program and provides helpful assessments and teaching tips.

***Note:** Printing, an important pathway of the learning process, is an integral part of *FSR*. Some children, however, are reading-ready before their motor skills are developed enough for printing. If this is the case with your child, you may use *FSR* without the printing component.



Grade 1

Student Book E \$7.00

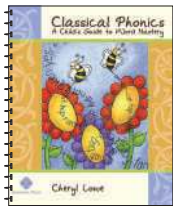
Teacher Guide for

Book E \$9.95

First Start Reading, Book E

by Michelle Tefertiller

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*.



Classical Phonics

A Child's Guide to Word Mastery
by Cheryl Lowe

Grades K-2

\$16.95

Classical Phonics consists of phonetically arranged word lists for students to practice their growing word recognition skills. In a word list there are no context clues, so the learner must rely on his mastery of letter sounds. *Classical Phonics* is the most effective tool we know of to address the repetition that young ones need when learning to read. It can be used as a supplement to any phonics program, and covers nearly all English phonograms and sounds taught through second grade.

It can be used as a supplement to any phonics program, and covers nearly all English phonograms and sounds taught through second grade.



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!



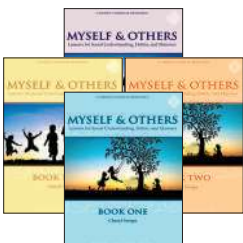
Grade K

\$150.00 set

Kindergarten Phonics & Spelling Set

Our outstanding Classical Core Curriculum phonics program is now available as a complete set, including lesson plans. Completion of this program will help your child learn to read fluently and smoothly transition to our First Grade Curriculum Package.

CHARACTER BUILDING



Myself & Others:

Lessons for Social Understanding, Habits, and Manners by Cheryl Swowe

These 14-week sets provide simple, standalone lessons in common courtesies, character, and compassion that often seem neglected today. With easy-to-teach instructions, each book provides 4-day lessons that can be taught in as little as 30-60 minutes per day over a single semester or summer. *Myself & Others* has five components: Rules, Health, Safety, Manners, and Listening.

To view guide samples and full book set lists, visit ClassicalSpecialNeeds.com.

Ages 4-13

Guide Books \$19.95 ea.

Book One Core Set \$56

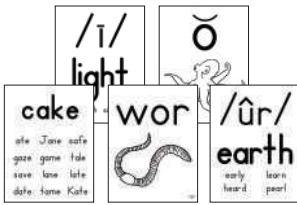
Book One Read-Aloud Set \$100

Book Two Core Set \$22

Book Two Read-Aloud Set \$95

Book Three Core Set \$55

Book Four Core Set \$48

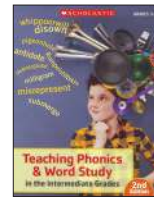
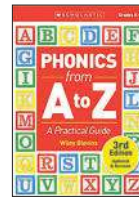


Grades K-2
\$24.95

Phonics Flashcards

(5.5" x 4.25")

Phonograms are letters or letter teams that represent sounds. There are nearly 200 phonograms used to spell the 44 sounds used in the English language. In our *Phonics Flashcards* we have organized these phonograms into nine categories to give some rational order to the irregularities of English spelling. Phonogram cards can be combined and recombined to help students see the multiple ways a sound can be spelled, and the multiple sounds for a particular phonogram.



Perfect for any phonics program!
Phonics from A to Z \$27.99
Teaching Phonics & Word Study \$33.99

Phonics from A to Z

A manual for parents and teachers who want to go deeper into the subject of phonics and reading. It includes information on every aspect of how children best learn to read as well as reliable, accurate, and common-sense advice, and extensive lists of resources.

Teaching Phonics & Word Study

This book is an excellent resource for Grammar School teachers who desire additional help with phonics concepts in order to become better spelling teachers.

SPELLING



Grades 1-2

Spelling I Set \$48.00 (5 books) | **Spelling II Set \$48.00** (5 books)

Student \$14.95 ea. | Teacher \$16.95 ea. | Spelling Practice Sheets \$5.00 ea.

Spelling Supplemental Workbook \$7.95 ea. | Spelling Supplemental Workbook Key \$7.95 ea.

Traditional Spelling I & II

by Cheryl Lowe

This comprehensive, phonetic approach to teaching spelling is the culmination of our primary Reading & Phonics 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.

EASY READER CLASSICS

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



Grades K-2 | \$3.95 ea.

\$65.00 set

The Story of Doctor Dolittle

- #1: *Animal Talk*
- #2: *The Circus Crocodile*
- #3: *Doctor Dolittle's Great Adventure*
- #4: *Doctor Dolittle's Magical Cure*
- #5: *Doctor Dolittle and the Pirates*
- #6: *Doctor Dolittle Goes Home*

The Adventures of Tom Sawyer

- #1: *A Song for Aunt Polly*
- #2: *The Best Fence Painter*

The Jungle Book

- #1: *Rikki-Tikki-Tavi Moves In*
- #4: *Mowgli Knows Best*
- #5: *The Boy and His Sled Dog*
- #6: *The Brave Little Seal*

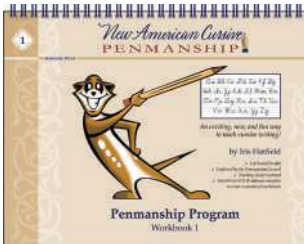
The Wind in the Willows

- #1: *The Riverbank*
- #2: *The Open Road*
- #3: *The Wild Wood*
- #4: *Home Sweet Home*
- #5: *Sneaky Toad*
- #6: *Restless Rat*

New American Cursive

PENMANSHIP

The *New American Cursive* (NAC) penmanship program is an easy-to-follow resource for learning cursive at any age. It presents simplified letter forms using multisensory methods to aid in learning the motor skills necessary to write well. 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.



New American Cursive 1 by Iris Hatfield \$22.95

Grades 1-4

NAC 1 is for the first grader or older beginning cursive student. The character Mr. Meerkat is the book's guide; he makes learning cursive a pleasure as he shows how to form each letter step by step with clear starting dots and directional arrows. Emphasis on correct pencil grip, paper position, and posture are illustrated throughout this delightful workbook. A three-page teaching guide is included, as well as 105 instructional lessons and fun artwork exercises to help build fine-motor skills. Fifteen minutes of workbook practice a day is all it takes!



Grades 2-4

New American Cursive 2

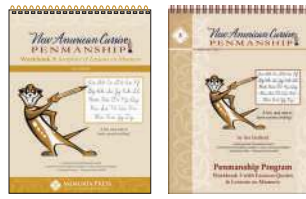
by Iris Hatfield

\$22.95 ea.

Choose from:

Famous Quotations & Scripture
Quotations from Famous Americans

In *NAC 2*, Mr. Meerkat continues the process of teaching correct letter forms and how to easily connect each letter. Proper size, spacing, and slant are emphasized in this enjoyable workbook. A seven-page teaching guide is included, along with 125 instructional exercises, lessons to develop creative writing skills, and reproducible practice pages.



Grades 3-5

New American Cursive 3

by Iris Hatfield

\$22.95 ea.

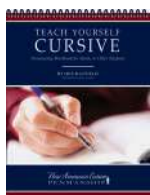
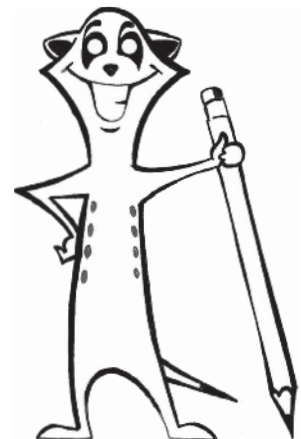
Choose from:

Scripture & Lessons on Manners
Famous Quotes & Lessons on Manners

In *NAC 3*, students build on the skills they developed with workbooks 1 and 2. To further enhance cursive skills, they practice writing in their best cursive while learning about manners and correspondence protocol. *NAC 3* combines proven teaching methods with the needs of the contemporary student for a fast, legible script. Includes a seven-page teaching guide, 100 instructional lessons, journaling pages, and progress evaluations.

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

Grade 5-Adult

by Iris Hatfield

\$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. The workbook includes a step-by-step lesson plan, practical tips for working on the size, spacing, and slant of your letters, and writing tips for left-handers. These handwriting improvement techniques will help you develop a legible, attractive, individual writing style.

"Iris Hatfield has done it again! Teach Yourself Cursive makes practice easy and interesting, with plenty of guides and incentives to keep us improving in handwriting that is consistent, legible, and, yes, faster than printing. Above all, New American Cursive is proven to be based on positive psychological principles."
 — Willa W. Smith, Ed.D.



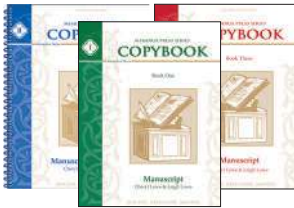
Startwrite CD

\$29.95

(also available as downloadable software)

Use this New American Cursive supplemental software to create customizable worksheets to integrate handwriting practice with any subject. (Windows only)

COPYBOOKS



Grades K-2
\$14.95 ea.

Copybooks I-III by Cheryl & Leigh Lowe
\$39.95 set (Copybooks I-III)

These three-in-one wonders include memory passages, copybook exercises, and drawing pages. We have selected Scripture from the King James Bible and classic children's poems. Our copybooks introduce basic strokes and margin/spacing guidelines, along with alphabet practice pages with traceable characters and instructions for difficult letters.



Grades 1-6
\$14.95 ea.

Copybook Cursive Books I-IV
(New American Cursive font)

Copybook Cursive I is our original *Copybook III* formatted in the New American Cursive font—perfect for second graders alongside *NAC 2* or an older student needing more practice.

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

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*.



Grades K-6
\$8.50 ea.

Composition & Sketchbooks I-III

Our *Composition & Sketchbooks* allow each student to write and illustrate compositions. They are great resources for all subjects and become a journal of your child's work for each year.

Composition & Sketchbook I:
5/8" Ruled for Younger Students

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

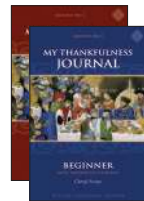
Composition & Sketchbook III:
College-Ruled for Older Students



Ages 6+,
chronological age or
skill level
\$14.95 ea.

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

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. Since the most important objective of the NAC program is mastery, the more your student is able to practice, the better!



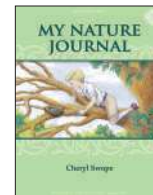
Ages 6-12,
chronological age or
skill level

Beginner Journal \$8.50
Intermediate Journal \$8.50

My Thankfulness Journals

(New American Cursive font) by Cheryl Swope

These journals let students practice cursive while thinking about God's daily blessings in their lives. Each page begins "Dear Heavenly Father," and closes, "Your child," with space for the child's signature, and room between for students to list daily blessings. The *Intermediate Journal* has a smaller font size and less tracing.



Ages 4-11,
chronological age or
skill level

\$8.95

My Nature Journal

by Cheryl Swope

Savor small moments of wonder with your child as he learns the simple beauty of nature. Create a keepsake that shows your child grow in knowledge and writing skill, while helping make essential connections between oral and written language. This book can stand alone as a delightful supplement to any program.

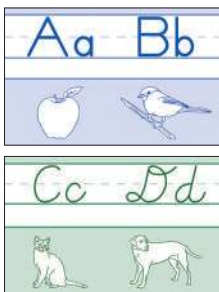


Grades 1-2
\$14.95

Summer Cursive

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.

SUPPLEMENTS

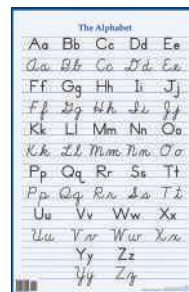


Alphabet Wall Charts (11" x 17")

Available in Manuscript (blue) or Cursive (green)

\$14.95 ea.

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



Alphabet Wall Poster (22" x 34")

Manuscript and
New American Cursive

\$7.00

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

PRIMROSE WENT TO THE PARTY

by Cheryl Swope

When I learned that this issue of *The Classical Teacher* would focus on fairy tales, I sought in-house counsel. My daughter readily climbed up on a chair, grabbed a book from her tottering stack, and produced a worn collection. Bookmarked by a thin clear "glass" wand, such as a fairy godmother might wave over one's life, the pages opened.

"This is my favorite," she explained matter-of-factly: "'How Primrose Went to the Party,' by Carolyn Sherwin Bailey."

I had not heard of the fairy tale or the writer. I settled in to see what had so captivated my daughter for all these years:

The Prince who lived in the great white castle at the top of the green hill was to give a party, and he had invited the children from the village to come.

For days there had been talk of little else at the cottage doorsteps, and in the market place. Oh, the children all knew how wonderful a party at the Prince's castle would be. The doors would be thrown wide open; in all the rooms there would be rose trees of every kind and color; birds would sing in golden cages; and each child would be given a feast and precious gifts.

There was something else, though, that the children knew. One must be dressed in a fitting way to appear at the castle of the Prince....

All were ready to meet the Prince, they felt sure, except Primrose; she walked apart from the others for she had no party dress, and no gift to carry.

She was named Primrose because she made a poor, bare little hut on the edge of the forest bright, just as a wild flower makes a waste spot beautiful. In all her

life Primrose had never been to a party, and now she was invited with the others. But her feet were bare, and her little brown dress was torn, and she had no hat to cover her wind-blown, yellow hair.

I paused here while reading to marvel at the similarity to *Cinderella* and all its retellings, including one of our favorite operas, Rossini's *La Cenerentola*. How can a poor, discarded girl measure up to others in finery, wealth, or ancestry? I continued, curious:

As they went up the hill, the children passed a poor stick gatherer, bending under her great bundle.

"Off a pleasuring, with little thought for others," the old woman mumbled to herself, but Primrose stole up to her side and slipped one soft little hand in the woman's hard, care-worn one.

"I will carry half your sticks for you to the turn of the road," she said.

And she did, with the old woman's blessing on her sunny head at the turn.

Farther on, the children passed a young thrush that had fallen out of its nest and was crying beside the road.

The mother bird cried, too. It was as if she said, "You have no thought of my trouble."

But Primrose lifted the bird in her two hands and scrambled through the bushes until she had found its nest and put it safely in. The branches tore her dress that had been ragged before, but the mother thrush sang like a flute to have her little one back.

Just outside the castle gates, there was a blind boy seated, asking alms. When the other children passed him, laughing and chattering of all that they saw, tears fell down the cheeks of the little blind boy, for he had not been able to see for a long, long time.

The others did not notice him, but Primrose stopped beside him and put her hands softly on his eyes. Then she picked a wild rose that grew beside the road and put it close to his face. He could feel its soft petals, and smell its perfume, and it made him smile.



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.

This made *me* smile. This single fairy tale had shaped my gentle daughter for many years without my knowing. I kept reading:

Then Primrose hurried through the castle gates and up to the doors. They were about to be closed. The children had crowded in.

"There is no one else to come," the children shouted.

Then they added, "There is no other child except Primrose and she has no dress for a party and no gift for you, great Prince."

But the Prince, his kind eyes looking beyond them, and his arms outstretched, asked, "What child, then, do I see coming in so wonderful a dress and carrying a precious gift in her hand?"

The children turned to look. They saw a little girl who wore a crown; it was the stick bearer's blessing that had set it upon her head. Her dress was of wonderful gold lace; each rag had been turned to gold when she helped the little lost bird. In her hand she carried a clear, white jewel, her gift for the Prince; it was a tear she had taken from the little blind boy's face.

"Why, that is Primrose," the children told the Prince.

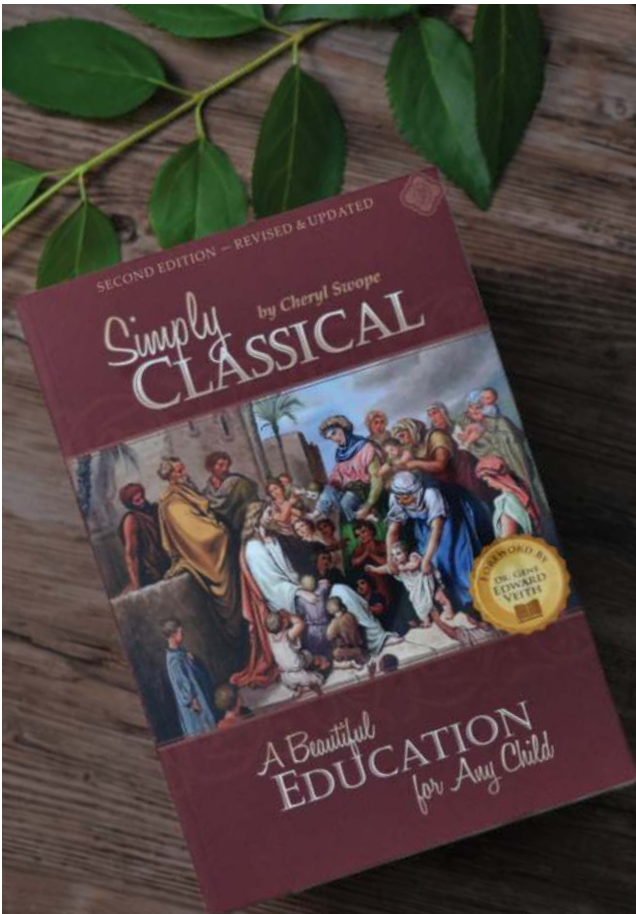
Overcome, I placed the clear wand back where it belonged and closed the book. The fairy tale ends with those simple words. I thought of the way my daughter takes the hand of an elderly woman to

chat with her in the nursing home. I flashed to the many times my daughter has been shunned by other children. How this story must have comforted her.

"Though the LORD be high, yet hath he respect unto the lowly" (Psalm 138:6). G. K. Chesterton explains in "The Ethics of Elfland" that "the lesson of Cinderella is the same as that of the Magnificat—*exaltavit humiles*," he lifts up the lowly. When a child is outcast, fearful, or lonely, a fairy tale reminds him that all is not lost. When a child becomes self-absorbed, arrogant, or mean toward others, a fairy tale reminds him that he ought not live this way.

Through fairy tales as a young boy, Chesterton writes that "there had come into [his] mind a vague and vast impression that in some way all good was a remnant to be stored and held sacred." He continues: "I left the fairy tales lying on the floor of the nursery, and I have not found any books so sensible since." In fairy tales, good is good, and evil is evil. Consider, he says simply, "what ethic and philosophy come from being fed on fairy tales."

In this life we endure trials and we cause trials to others. No matter the griefs we cause or the griefs we endure, we can rest assured that abiding goodness, kindness, and love prevail. We have been made acceptable to attend the party. Whether in ourselves or in others, we see the rags. The Prince sees things differently.



Simply Classical: *A Beautiful Education for Any Child*

by Cheryl Swope | \$24.95



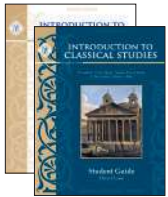
Ready to be encouraged? We are now offering this second edition of *Simply Classical: A Beautiful Education for Any Child* with revised content, updated resources, and new information for classical schools and cottage schools. You will find more tips for teaching all children classically, more stories of real children, and more inspiration for your own journey.

 **SIMPLY CLASSICAL** | ClassicalSpecialNeeds.com

Classical Studies Suggested Timeline

Year 1	<i>D'Aulaires' Greek Myths</i>
Year 2	<i>Famous Men of Rome</i>
Year 3	<i>Famous Men of the Middle Ages</i>
Year 4	<i>Famous Men of Greece, The Trojan War, and Horatius at the Bridge</i>
Year 5	<i>Iliad, Odyssey, and The Book of the Ancient Greeks</i>
Year 6	<i>The Aeneid and The Book of the Ancient Romans</i>
Year 7	Greek Tragedies (Euripides, Sophocles, Aeschylus)
Year 8	<i>The Divine Comedy</i>

If you don't begin your classical education until middle or high school, we would suggest that you start with Year 5 and move forward from there. Before beginning your study of the classics, it is always helpful if your student has a basic knowledge of Greek mythology (*D'Aulaires' Book of Greek Myths* [below]) and has read a retelling of the Trojan War (Olivia Coolidge's *The Trojan War* [p. 52]).

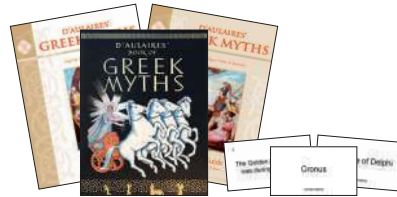


Grades 3-8
 Student **\$12.95**
 Teacher **\$14.95**

Introduction to Classical Studies

\$79.95 set (student & teacher guides, *Famous Men of Rome*, *D'Aulaires' Book of Greek Myths*, *Golden Children's Bible*)

This guide shows you how to teach, learn, and master the stories fundamental to a classical education. It includes a three-year reading plan and is the perfect course for older students needing to catch up.

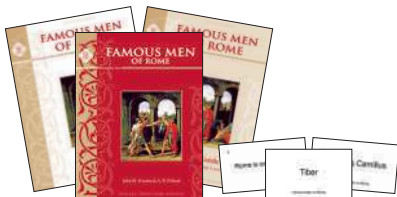


Grades 3-8
 Text **\$19.99**
 Student **\$17.95**
 Teacher **\$17.95**
 Flashcards **\$12.95**

D'Aulaires' Greek Myths

\$57.00 set (text, student, teacher, flashcards)

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.



Grades 4-8
 Text **\$16.95**
 eBook **\$14.00**
 Student **\$17.95**
 Teacher **\$17.95**
 Flashcards **\$12.95**

Famous Men of Rome

\$49.00 set (text, student, teacher, flashcards)

Famous Men of Rome is ideal for beginners of all ages who are fascinated by the action and drama of Rome. Inside are 30 stories, covering all the great historical characters of ancient Rome's history, from its founding to its demise. Through this biographical approach to history, witness the rise and fall of a great civilization through the lives of larger-than-life figures.



Grades 5-8
 Text **\$16.95**
 eBook **\$14.00**
 Student **\$17.95**
 Teacher **\$17.95**
 Flashcards **\$12.95**

Famous Men of Greece

\$49.00 set (text, student, teacher, flashcards)

If the Romans were history's great men of action, the Greeks were history's great men of thought. Dive into the lives and minds of 32 famous Greeks through stories detailing the rise, Golden Age, and fall of Greece. Learning about the triumphs of Aristotle, Ptolemy, Odysseus, Pericles, Alexander the Great, and many others will enable your students to understand why the scope of Greek accomplishment is still known today as "The Greek Miracle."



Grades 5-8
 Text **\$16.95**
 eBook **\$14.00**
 Student **\$17.95**
 Teacher **\$17.95**
 Flashcards **\$12.95**

Famous Men of the Middle Ages

\$49.00 set (text, student, teacher, flashcards)

The story of the Middle Ages is told through the colorful lives of Attila the Hun, Charlemagne, William the Conqueror, Edward the Black Prince, and Joan of Arc, among others. This course guides students through the turbulent "dark age" of history and illustrates the transition from the end of ancient times to the birth of the modern era. This book is a perfect precursor to *Famous Men of Modern Times*.

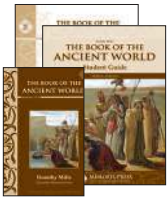


Grades 6-8
 Text **\$16.95**
 eBook **\$14.00**
 Student **\$17.95**
 Teacher **\$17.95**

Famous Men of Modern Times

\$39.95 set (text, student, teacher)

Modern history—history, that is, after the fall of Constantinople in 1453—can sometimes seem like a confusing jumble of unrelated events. As a result, many curricula needlessly avoid this exciting period of history. *Famous Men of Modern Times* will bring the events of the last 500 years to life. These stories provide great insight into the foundations of the modern world.



Grades 6-9
Text \$16.95
eBook \$14.00
Student \$17.95
Teacher \$17.95

The Book of the Ancient World

\$39.95 set (text, student, teacher)

Dorothy Mills takes the student on an adventure, exploring the geography, culture, architecture, and most prominent people of Egypt, Persia, Anatolia, Israel, and more. Not only does she teach the valuable history and lessons of the ancient peoples, but she gives the students an understanding of the people and neighbors out of which Christianity sprung.

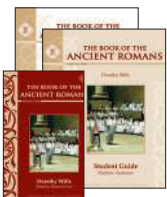


Grades 6-9
Text \$16.95
eBook \$14.00
Student \$17.95
Teacher \$17.95

The Book of the Ancient Greeks

\$39.95 set (text, student, teacher)

The journey continues, starting in Crete and ending in the Hellenistic Age ushered in by Alexander the Great. Students learn about the development of democracy, the primordial defense of democracy in the Persian wars, the heyday of Athens (also known as the Golden Age), and that sad self-destruction known as the Peloponnesian Wars. But it is not history alone—culture, values, and life lessons are taught.



Grades 6-9
Text \$16.95
eBook \$14.00
Student \$17.95
Teacher \$17.95

The Book of the Ancient Romans

\$39.95 set (text, student, teacher)

Like any good Roman course, this one begins with the she-wolf who nurses in infancy the legendary founders of Rome: Romulus and Remus. The rise and fall of a monarchy, the embrace of a republic with the simultaneous dislike for kings, and finally the rise of the Roman Empire teach unforgettable principles about human nature and society.

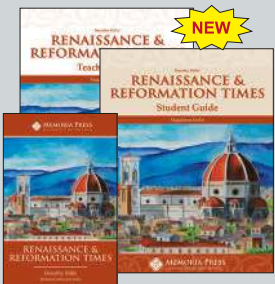


Grades 6-9
Text \$16.95
eBook \$14.00
Student \$17.95
Teacher \$17.95

The Book of the Middle Ages

\$39.95 set (text, student, teacher)

See how Christianity spread, building a new civilization on the remnants of the Roman Empire. From the foundation of monasteries to the bell towers of universities, from the crowning of Charlemagne to the execution of Joan of Arc, this program will show your student the glory that was the rise of Christendom.



Grades 9+
Text \$16.95
Student \$17.95
Teacher \$17.95

Renaissance & Reformation Times

\$39.95 set (text, student, teacher)

Our customers are familiar with the comprehensive and well-written historical texts of Dorothy Mills. Now Memoria Press is making available her excellent text on the Renaissance and Reformation. There are, of course, strong opinions about some aspects of this crucial period of modern history, but history itself is and should be an objective account of what happened, not an editorial on what happened, and Mills succeeds marvelously in giving readers a neutral ground on which to base their understanding of the history of this exciting time.

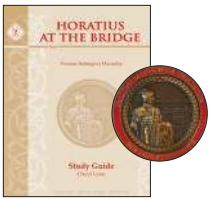
Cheryl's Corner a note from Cheryl Lowe



We live in a fairy tale world, so there is no reason not to believe the fairy tale that God entered the world as a babe.

It is a miracle that humans even exist, so the resurrection of the human body is no more of a miracle than its existence. If we would but wonder at the world we live in, we would not balk at believing that this world can be changed into a new heaven and a new earth.

CLASSICAL LITERATURE

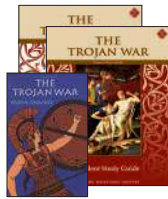


Grades 6+
Book **\$14.95**
Medal **\$5.00**
Lapel Pin **\$2.00**

Horatius at the Bridge

\$19.95 set (book, medal, pin)

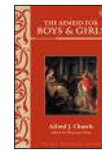
This study of Macaulay's 70-stanza ballad includes vocabulary, maps, character and plot synopses, meter, comprehension questions, teaching guidelines, and a test. Send us a recording of your students reciting the poem, and we'll send them a Winston Churchill Award certificate to present with the medal.



Grades 6-8
Text **\$7.99**
Student **\$11.95**
Teacher **\$12.95**

The Trojan War by Olivia Coolidge

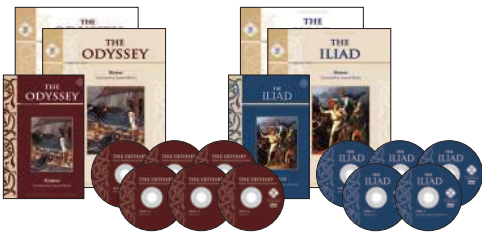
This retelling of the Trojan War is the best preparation for reading Homer. Each lesson has reading notes, vocabulary, comprehension questions, and an enrichment section with discussion topics, writing, art, and mapwork. Your student will know the main characters, the gods and goddesses, and the storyline of the *Iliad* and *Odyssey*.



Grades 6-8
\$9.95

The Aeneid for Boys & Girls by Alfred J. Church

Alfred Church's retelling of Virgil's *Aeneid* is a great introduction to the story of Aeneas, who escaped from the burning city of Troy and founded Rome, the New Troy. Students will gain a good grasp of the characters and story of the *Aeneid* and be ready to tackle the more difficult writing of Virgil.



\$75.00 Iliad set (novel, student, teacher, DVDs)
\$75.00 Odyssey set (novel, student, teacher, DVDs)
\$135.00 complete set (*Iliad* and *Odyssey* sets)

Iliad Text **\$12.00**
Iliad eBook **\$7.00**
Iliad Student **\$11.95**
Iliad Teacher **\$12.95**
Iliad DVDs **\$45.00**

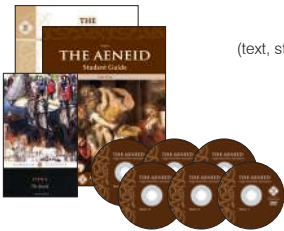
Odyssey Text **\$12.00**
Odyssey eBook **\$7.00**
Odyssey Student **\$11.95**
Odyssey Teacher **\$12.95**
OdysseyDVDs **\$45.00**

The Iliad & Odyssey

Grades 7+

Samuel Butler translation

Western civilization begins with the *Iliad* and *Odyssey*. This is a perfect place to start your study of the great books. Our study guides will help bring Homer's great works alive for your student. Our *Teacher Manual* has inset student pages with answers, teacher notes for each lesson, quizzes, and tests, giving the teacher all the background information needed to teach these books.



\$80.00 set
(text, student, teacher, DVDs)

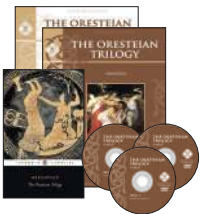
Text **\$16.00**
Student **\$16.95**
Teacher **\$16.95**
DVDs **\$45.00**

The Aeneid

David West translation

Grades 8+

After Homer, the *Aeneid* is logically your next great book to study. Virgil's epic story of the founding of Rome will come alive when read with the help of our study guide as you continue your quest to master the classics. This is a great preparation for AP Latin also. Our *Teacher Guide* has inset student pages with teacher notes and background information for each lesson.



Grades 9+
Text **\$13.00**
Student **\$17.95**
Teacher **\$17.95**
DVDs **\$45.00**

The Oresteian Trilogy

by Aeschylus, Translated by Philip Vellacott

Aeschylus was the first of the three great tragic playwrights. The *Oresteia* is the exciting trilogy about the end of the curse of the House of Atreus. Join Orestes as he seeks to avenge his father's murder, but discovers, along with us, that revenge only begets revenge—that mercy and litigation are the better ends of justice.



Grades 9+
Text **\$15.00**
Student **\$17.95**
Teacher **\$17.95**
DVDs **\$45.00**

The Three Theban Plays

by Sophocles, Translated by Robert Fagles

Sophocles, "famous for wisdom," won the playwright competition at the Festival of Dionysus many times. Here is the story of Oedipus, fated to unknowingly kill his father and marry his mother. This is the great myth, influencing all subsequent literature. Fate, free will, the quest for knowledge and truth—the glory and downfall of Western civilization.



Grades 9+
Text **\$11.00**
Student **\$17.95**
Teacher **\$17.95**
DVDs **\$45.00**

Medea & Other Plays

by Euripides, Translated by Philip Vellacott

Euripides further developed the tragedy, instituting the *deus ex machina*, a prologue with a background, and greater realism. His heroes are less resolute and more psychological, fraught with internal conflict. In his characters, we see the polar extremes to which human nature may go: cold reason and maniacal passion, nobility and cruelty, triumph and regret, grief and comfort.

\$225.00 Greek Tragedies Complete Set (3 texts, 3 student guides, 3 teacher guides, 3 DVD sets)

Streaming Instructional Videos available for *Iliad*, *Odyssey*, *Aeneid*, *Greek Tragedies*, and *Divine Comedy!* (p. 4)





Grades 10+
Text **\$21.00**
Student **\$16.95**
Teacher **\$16.95**
Quizzes & Tests **\$5.00**
Streaming Instructional Videos **\$45.00**

The Divine Comedy

by Dante Alighieri, Translated by John Ciardi

\$55 set (text, student, teacher, quizzes & tests)

\$97 set (all books + streaming instructional videos)

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.

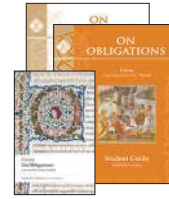


Grades 10+
Text **\$12.95**
Student **\$17.95**
Teacher **\$17.95**

The Republic and The Laws

by Cicero, Translated by Niall Rudd

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.



Grades 10+
Text **\$13.95**
Student **\$17.95**
Teacher **\$17.95**

On Obligations

by Cicero, Translated by P. G. Walsh

Cicero was a man trying to give the politicians of his day solid principles by which to live as they drove his fatherland, Rome, down the royal road of decay. His work *On Obligations* played a large role in Western Christendom but is daunting to read alone. Let us accompany your highschooler as he learns the principles of justice, wisdom, beneficence, courage, and propriety.

CLASSICAL/CHRISTIAN SUPPLEMENTS



Grades 3-7

Timeline Composition & Sketchbook **\$9.95**
Timeline Handbook **\$9.95**
Timeline Student Flashcards **\$12.95**
Timeline Wall Cards **\$12.95**

Timeline Program

Events from Ancient to Modern Times

\$39.95 set (sketchbook, handbook, wall cards, flashcards)

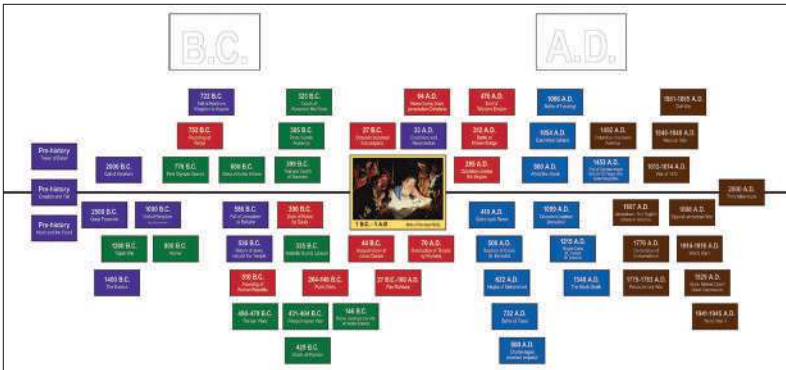
Students will master a total of 60 events over the course of five years (3rd-7th grades). History is a very unsystematic subject, and time is very abstract. Students need a timeline that they memorize, build on, and recite every year.

Timeline Composition & Sketchbook: A two-page spread for each event: a picture frame for illustrating on one side and a page of blank lines for a summary on the other side. To be completed over five years.

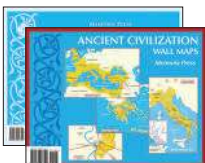
Timeline Handbook: Teaching guidelines, charts by grade and time period, and summaries of each event.

Timeline Flashcards: One side has the date and the reverse side has the event. These cards are color-coded to the *Timeline Wall Cards*.

Timeline Wall Cards: The date and event on the same side. Cards are added throughout the year as students study history in Classical/Christian Studies and American Studies.



Timeline Wall Cards shown above. More samples: MemoriaPress.com.

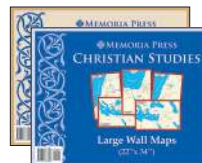


For All Ages!

Large Wall Maps (22" x 34") **\$35.00**
Small Wall Maps (11" x 17") **\$19.95**

Ancient Civilization Wall Maps

Make the ancient civilization stories come alive on your classroom walls. These color wall maps are perfect for any classical education classroom. Each set includes individual maps of Greece, Italy, the City of Rome, and the Roman Empire. These maps contain all the hot spots in the classical world.



For All Ages!

Large Wall Maps (22" x 34") **\$35.00**
Small Wall Maps (11" x 17") **\$19.95**

Christian Studies Wall Maps

Since understanding geography is important to biblical studies, we have developed a set of five Christian Studies wall maps. They include three maps for the Old Testament and two for the New Testament. These maps are an ideal supplement for Memoria Press' *Christian Studies I-IV* or for any Bible program.

Why to Mark a Book

by Leigh Lowe

In addition to the people, the books in my house are my treasures. Our books aren't rare or collectible. We usually buy paperbacks. The titles vary wildly; they run the gamut from *Hop on Pop* to *City of God*. I have a habit of hoarding favorites. I own several copies of my daily devotional because I'm constantly misplacing it along with my coffee cup, and I keep a few copies of *C. S. Lewis: Readings and Meditations for Reflection* by Walter Hooper because I like giving this favorite away.

As an extrovert at home raising five children, books have become my everyday friends. I escape into a book when I want the world to be a little larger than my kitchen and my company to be a little wiser than my six-year-old. Books represent people to me—the authors

Leigh Lowe is the daughter-in-law of Cheryl Lowe, founder of Memoria Press and Highlands Latin School. She 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.

I dream of chatting up until dawn, the heroes I want in my foxhole, the saints who straighten my path.

My books don't only connect me to people I wish I knew, however. They connect me, in a very special way, with people I love from afar. The books in my house have been marked; I get to hear voices that would otherwise be silent.

When my mother-in-law, Cheryl Lowe, passed away, my father-in-law knowingly gave me her books. This was one of the most endearing gifts I have ever received. Seeing her titles, I know her better. It is as if she were sitting with me and telling me her life story. Evident on the shelves are her interests, her passions, her whims. By a landslide, her books on religion win for quantity; she had three shelves of Bibles alone. Of course, there are Latin books—lots of them—and history also shows up in spades. But her collection is well-rounded. She was a chemist with a research mind, so I received more books than I'll ever read on the sciences, plus every available

translation of the classics. Though inordinately well-read and discerning, she was definitely not a snob. She collected children's books and poetry books and art books. She loved cookbooks and travel guides and good fiction. If a book came recommended, my mother-in-law gave it a chance.

This meant she was flush with suggestions too. The majority of the books I read from age eighteen on were influenced by her. Often she'd gasp in the middle of a conversation and scurry away to retrieve a book she was appalled that I had missed. Sometimes she'd gush over the most unexpected selections. Just when I thought she'd insist that I read the *Summa*, she'd hand me a poetry book for children. She chose perfectly every time.

But, without question, the very best thing about her books is that she marked in them, nearly every book she read.

What an amazing gift!

Because of this I can visit her, I can talk to her, I can ask her opinion on a world of topics—even though I can't.

Last Thanksgiving, I needed to talk to her about dessert. An excellent cook, she often consulted many recipes before settling on one or combining elements of each. Her favorite resource was *Cook's Illustrated*, naturally, with its detailed explanations, rigorous testing processes, and scientific bent. In an article by Christopher Kimball detangling theories on pie crust, she underlined large sections of the text in red ink, including the sentence, "I was desperate for the simple truth." Ah—she relates! "Persevere," I heard her say. "It's tricky."

In addition to her empathy, her personality shines through in her markings. In one book there are three glaring typographical errors in a two-page spread. With her pencil, she circled the first one. The second one she marked with a question mark in the margin. Next to the third error, she put a large, dark exclamation mark. I could just imagine her exclaiming, "Inexcusable!"

In her Samuel Butler translation of the *Iliad*, she underlined Achilles' quote, "If I stay here and fight, I shall not return alive, but my name will live forever. Whereas, if I go home, my name will die, but it will be long ere death shall take me...." She deftly summarizes the dilemma—quoting either Herodotus or Billy Joel—with the words "only the good die young."

Her insight shines through too. Rat explains to Mole in *The Wind in the Willows* how he catches words at intervals from the wind in the reeds. "I passed them on to you as they reached me. Ah! Now they return again, and this time full and clear! This time, at last, it is the real, the unmistakable thing, simple—passionate— perfect—" Knowing the purpose of book marking and the benefit of limited space, she synthesized this beautiful passage in the margin with concise and meaningful words: "inspiration—the muses."

Without notes and underlines, these books would still hold their timeless literary value. But with them, they are so much more. They are priceless. They are personal. Even better than a Great Conversation, her books offer an intimate one. My children can have a conversation with their grandmother because she took up a pen when she read.

Mortimer Adler tells us that the "most important thing about reading ... is that it must be active, not passive." He goes on to say that there are two clear signs to indicate that reading is active. The first is that "you really have

some fatigue" and the second is "pencil and paper work, making notes, marking the book, marking the margin, underlining passages." I agree with Mr. Adler. And experience proves there's even more to it.

Marking books ennobles both reading and relationships. Writing in margins is more than proof of good reading (though it is that). Underlining is not just about being able to quickly find the good bits (though it is that too). Marking a book personalizes the reading experience. Visually demonstrating contemplation, the exercise reveals the ideas and images that speak to our souls. When we return to the books we've read, our marks can show us how our perspective has changed—how we've grown in wisdom and maturity. When we read the markings of others we benefit not only from the author's insight, but from our fellow reader's too.

In my mother-in-law's copy of *Charlotte's Web*, she wrote in a final chapter: "Life is full of hard things but we can strive to help each other and raise ourselves to nobility. Charlotte knew all along she wouldn't survive the Fall season, but she helped Wilbur to enjoy what she could not." When we mark books, we, unlike Charlotte, can live beyond our season. We can continue, indefinitely, to help and speak to those we love.

Marking books
ennobles both
reading and
relationships.

PRIMARY SCHOOL LITERATURE

Grade 1

\$44 Set

StoryTime Treasures

(guides + novels)

\$63 Set

More StoryTime Treasures

(guides + novels)

StoryTime Treasures

StoryTime Treasures Student Guide \$14.95

StoryTime Treasures Teacher Guide \$16.95

Little Bear \$4.95

Caps for Sale \$7.99

Frog and Toad Are Friends \$4.99

Make Way for Ducklings \$9.99

More StoryTime Treasures

More StoryTime Treasures Student Guide \$14.95

More StoryTime Treasures Teacher Guide \$16.95

Billy and Blaze \$8.99

Blaze and the Forest Fire \$7.99

The Story About Ping \$4.99

Keep the Lights Burning, Abbie \$7.99

Stone Soup \$7.99

The Little House \$7.99

Miss Rumphius \$8.99



StoryTime Treasures

More StoryTime Treasures

Grade 2

\$85 Set

(student & teacher guides)

\$135 Set + Novels

(guides & novels)

Recommended Supplement:

Literature Dictionary \$4.95

Student Guides \$11.95 ea.

Teacher Guides \$7.00 ea.

Animal Folk Tales of America \$12.95

Prairie School \$4.99

The Courage of Sarah Noble \$5.99

Little House in the Big Woods \$9.99

Beatrix Potter novels \$7.99 ea.



Animal Folk Tales of America

Prairie School

The Courage of Sarah Noble

Little House in the Big Woods

Tales from Beatrix Potter

Literature Dictionary

GRAMMAR SCHOOL LITERATURE

Grade 3

\$95 Set

(student & teacher guides)

\$125 Set + Novels

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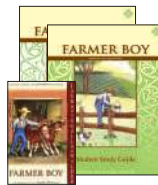
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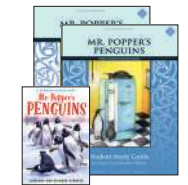
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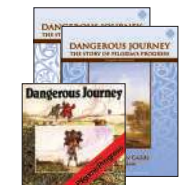
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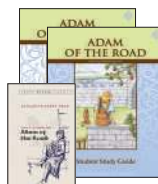
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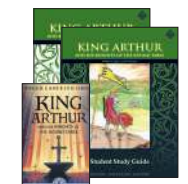
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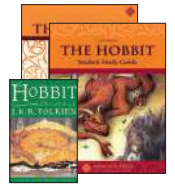
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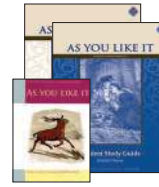
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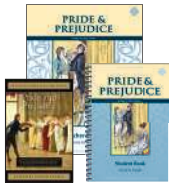
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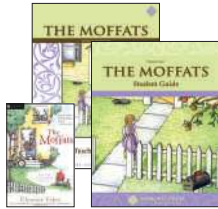
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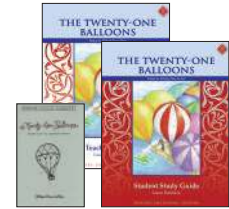
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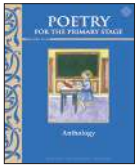
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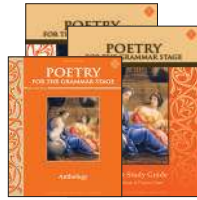
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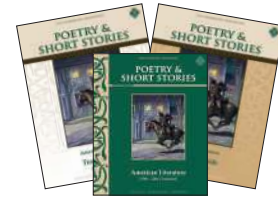
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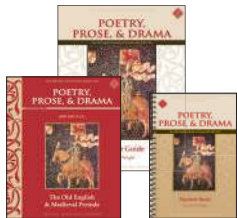


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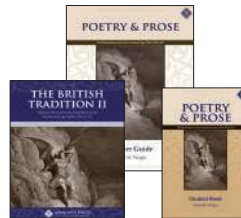
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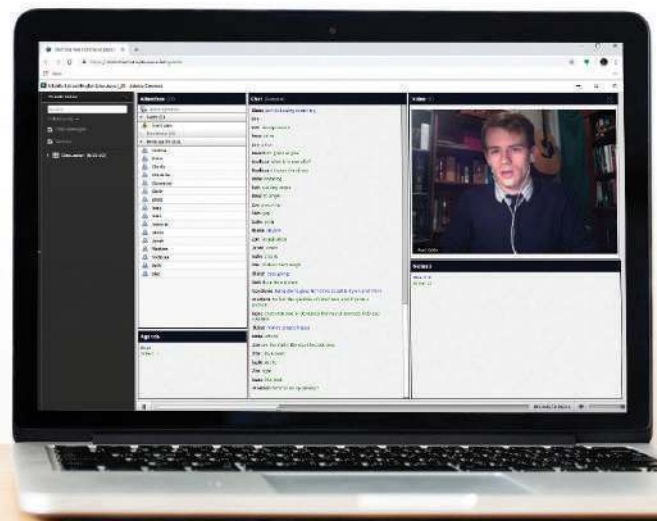
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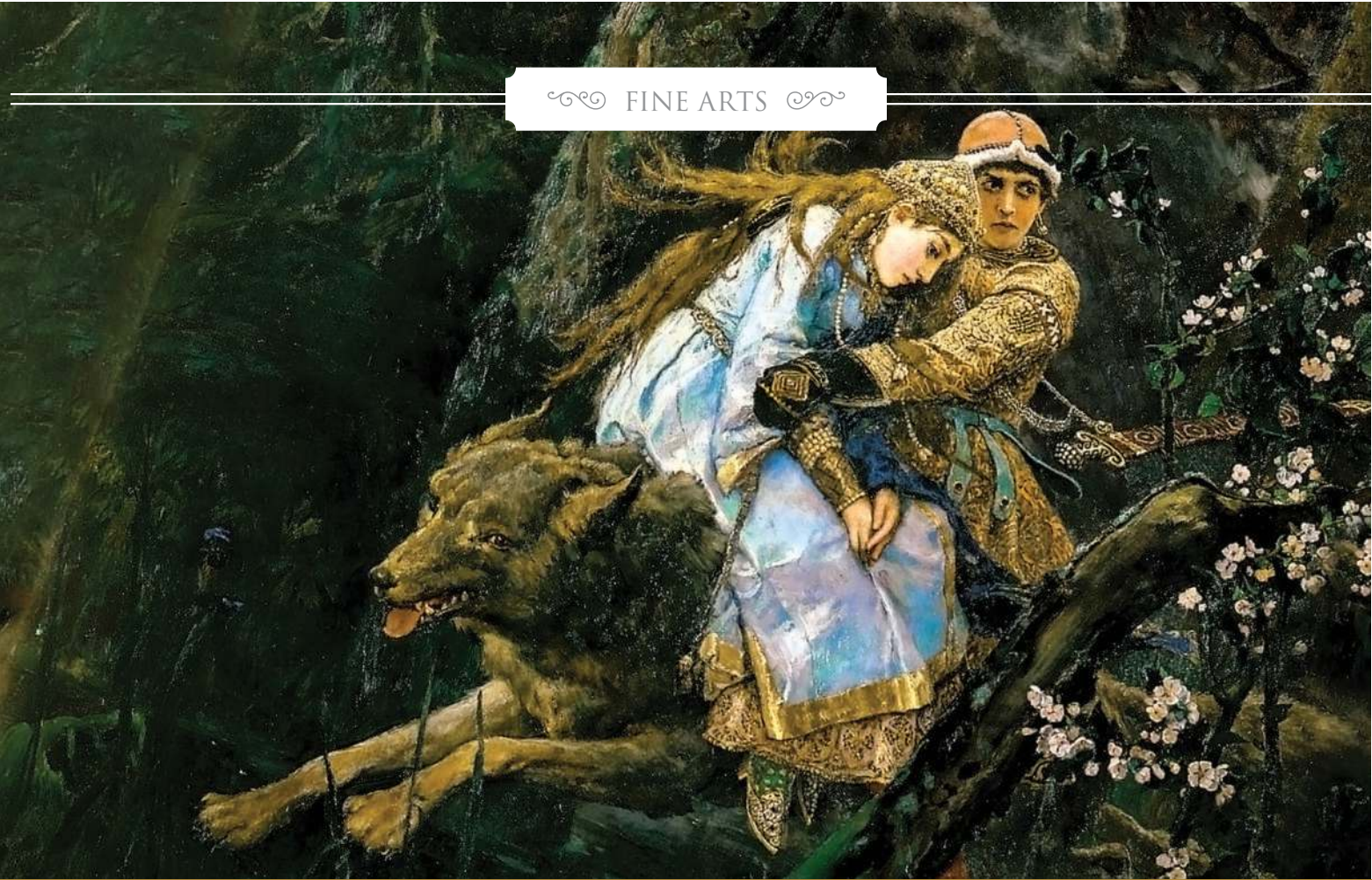
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The Power of Russia's Fairy Tales

by Dr. Carol Reynolds

“The Grey Wolf sprinkled Prince Ivan’s body with the water of death—and the wounds healed. Then he sprinkled the body with the water of life—and Prince Ivan stood up and said: “How long have I slept?” “But for me you would have slept forever,” replied the Wolf.

What is more wondrous than a fairy tale? Or more dangerous? What can we learn from how a nation regards its legacy of fairy tales?

Far from being fanciful stories to entertain a child, fairy tales offer sophisticated narratives cloaked in layers of symbolism and filled with nuanced or direct reflections of a culture's fears, values, and desires. Fairy tales unveil both the glories and the depravities of a society's behavior. They render harsh judgments and teach difficult

lessons, even when they conclude with the words "happily ever after." Because they have this kind of inherent power, fairy tales can become an impediment to anyone seeking to eviscerate a nation's culture or rewrite the flow of history.

We here in the United States tend to be unfamiliar with Russian fairy tales. Yet few nations have exalted their fairy tales more heartily. With a literary tradition younger than that of Europe, Russians instinctively regarded their fairy tales (*skazki*) as "ancient literature" long before they appeared in written form. Once these tales assumed literary forms in the nineteenth century, their impact expanded dramatically.

That impact continued in wonderfully creative ways until the great disaster of the Bolshevik Revolution in 1917. Deemed a vestige of the tsarist era, fairy tales stood as an impediment to the Marxist agenda and the task of rewriting Russia's history. So *skazki* went into a kind of internal exile from which they emerged only after the fall of Communism.

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

In the 1820s, the first significant literary collection of fairy tales was penned by Russia's most beloved author, Alexander Pushkin (e.g., "The Tale of the Golden Cockerel"). The next significant development came three decades later, when ethnographer Alexander Afanasiev captured more than six hundred Russian fairy tales in beautiful prose between 1855 and 1867 (e.g., "Baba Yaga"). Afanasiev's achievement stood worthily in the line of his esteemed predecessors: the French author Charles Perrault, whose collection between 1695 and 1703 included "Cinderella" and "Sleeping Beauty," and the prolific German brothers Grimm.

Afanasiev's work brought Russian fairy tales into the worldwide repertory. They also spurred an unparalleled outpouring of creative works by Russian composers, playwrights, painters, architects, choreographers, and decorative artists that continued into the twentieth century. The majority of Nikolai Rimsky-Korsakov's lavish operas boasted fairy-tale plots (e.g., *Snow Maiden* and *Invisible City of Kitezh*); Russian painters, particularly Viktor Vasnetsov and Mikhail Vrubel, portrayed fairy tales on their stunning canvases; the admired architect Viktor Hartmann made watercolors of Russian fairy tales; stars from the Russian school of ballet danced to fame in fairy-tale ballets (e.g., Stravinsky's *Firebird*).

All of this artistic activity came to a halt in the perilous aftermath of the Bolshevik Revolution. Consumed by endless logistical and military dilemmas, the Marxists also had to fend off threats posed by traditional Russian culture. Famous, of course, is the Bolsheviks' near destruction of the Russian Orthodox Church. But they equally attacked the heart and soul of Russian village life—including folklore and fairy tales—as part of their decision to build a new Soviet future by destroying Russia's heritage.

The amount of cultural devastation wreaked by the Bolsheviks is unfathomable. Most of it was coated in blood. Some of it would be laughable, if not so consequential, such as the apparatchiks' efforts to feed children a new type of Soviet fairy tale wherein "heroes of the grain harvest" replaced the Snow Maiden and greedy capitalists replaced Kashchei the Deathless.

What did Soviet ideologues fear about the old fairy tales? Fairy tales are never trivial. Even the youngest hearer knows that the hero is good, even if a bit muddled at times. The forces of evil may disguise themselves, but ultimately they are unmasked as an inverse of the good. Goodness and

truth do triumph in a way that children instinctively know is right. The magic in fairy tales is a visceral force that ultimately supports the triumph of good. These facts clashed with a brutal system bent on erasing Russia's traditional values.

In 1928, just as Stalin was tightening his grip on absolute power, an innovative study appeared: *Morphology of the Folktale* by Russian folklorist Vladimir Propp. In his analysis, Propp identified thirty-one common actions, or "plot dynamics," that propel a fairy tale forward. He also named seven archetypal roles filled by characters in fairy tales. Propp's work is applicable to fairy tales from every culture around the world and was universally acclaimed—except in the Soviet Union, where it ran into ideological difficulties.

Propp's structural approach was labeled "formalist"—an ideological complaint leveled in Soviet times against work that focused on structure without integrating a pre-determined social and historical narrative. A charge of formalism could wreck a career (and did in the case of Sergei Prokofiev). It could destroy creative legacies from the past as well.

Propp spent the rest of his life (like all Soviet artists) tiptoeing around the barbs of Marxist ideology. But today, both in Russia and worldwide, his approach to the analysis of fairy tales is openly celebrated and employed.

Are there messages for us to take from reviewing these mileposts in the modern development of Russian

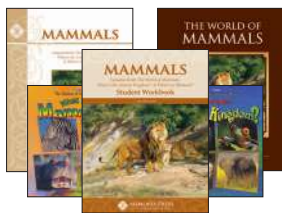
fairy tales? Our own legacy differs, primarily because it combines Native-American tales with the many fairy tale traditions brought by immigrants from other nations. Once, fairy tales were richly incorporated into American children's formal education. Then, tales judged offensive were written out of the canon. Others were recast in a milksop manner utterly lacking in vigor or moral judgment.

Certainly there is room for disagreement. A culture needs occasional reforms to heal gaping injustices. But denuding any literary canon casts a society into a cultural desert, truncating its roots and tossing it into a Potemkin village of shallow and rickety substitutes.

The renewal of classical education is bringing traditional fairy tales back into the curriculum. With groundwork laid at a young age, children will revisit the principles taught by fairy tales many times in their lives. Presented carefully and lovingly, these treasures can serve as bulwarks in a world barraged by yet unimaginable storms of change.



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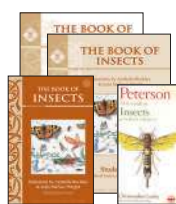
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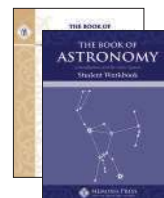
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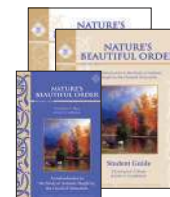
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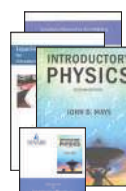
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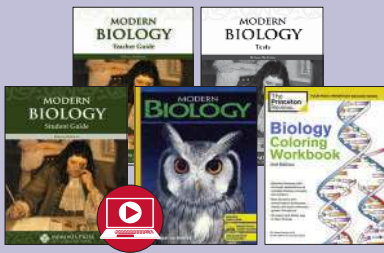
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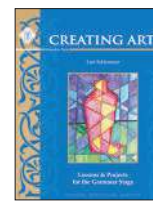
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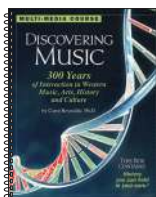
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The background of the cover is a dense, dark green forest scene. In the center, a woman with curly brown hair, wearing a red hat and a white and red dress, is shown in profile, looking towards the right. To her right, a man in a blue hat and a red and white outfit is partially visible. The scene is filled with small, light-colored flowers and leaves. The entire illustration is enclosed within a decorative yellow border with a stepped, Art Nouveau style.

FAIRY TALES

AND THE AWAKENING OF THE

MORAL IMAGINATION

BY DR. VIGEN GURJOIAN

The American writer Flannery O'Connor spoke a simple but profound truth when she said that "a story is a way to say something that can't be said any other way. ... You tell a story because a statement would be inadequate." The great fairy tales and fantasy stories capture the meaning of morality through vivid depictions of the struggle between good and evil, where characters must make difficult choices between right and wrong, or where heroes and villains contest the very fate of imaginary worlds.

The great stories avoid didacticism and supply the imagination with important symbolic information about the shape of our world and appropriate responses to its inhabitants. The contemporary moral philosopher Alasdair MacIntyre has summed this up eloquently:

It is through hearing stories about wicked stepmothers, lost children, good but misguided kings, wolves that suckle twin boys, youngest sons who receive no inheritance but must make their own way in the world and eldest sons who waste their inheritance ... that children learn or mis-learn both what a child and what a parent is, what the cast of characters may be in the drama into which they have been born and what the ways of the world are. Deprive children of stories and you leave them unscripted, anxious stutterers in their actions as in their words.

We cannot know, except within the context of the entire story, why what seemed to be courage in one character turned out to be stupid bravado, while what looked like disloyalty in another character turned out to be creative fidelity to a greater good.

Moral living is about being responsive and responsible toward other people. And virtues are those traits of character that enable persons to use their freedom in morally responsible ways. The mere ability, however, to use moral principles to justify one's actions does not make a virtuous person. The late Jewish philosopher Martin Buber tells the story of how he fell into "the fatal mistake of giving instruction in ethics" by presenting ethics as formal rules and principles. Buber discovered that very little of this kind of education gets "transformed into character-building substance."

Mere instruction in morality is not sufficient to nurture the virtues. It might even backfire—especially when the presentation is heavily exhortative and the

pupil's will is coerced. Instead, a compelling vision of the goodness of goodness itself needs to be presented in a way that is attractive and stirs the imagination.

The great fairy tales and children's fantasy stories attractively depict character and virtue. In these stories the virtues glimmer as if in a looking glass, and wickedness and deception are unmasked of their pretensions to goodness and truth. The stories make us face the unvarnished truth about ourselves and compel us to consider what kind of people we want to be.

"Beauty and the Beast" is one of the most beloved of all the fairy tales because it contrasts goodness with badness in a way that is appealing to the imagination. It is also a story that depicts with special force the mystery of virtue itself. Virtue is the "magic" of moral life, for it often appears in the most unexpected persons and places and with surprising results. At the beginning of the story, we are told that a very rich merchant had three daughters, all of whom "were extremely handsome, especially the youngest; [so she was] called 'The little Beauty.'" But nothing more is said about Beauty's physical attributes. Instead, the story draws our attention to her virtuous character. Beauty's moral goodness—her "inner beauty"—is contrasted with her sisters' pride, vanity, and selfishness—their "inner ugliness." Although Beauty's sisters were physically attractive they "had a great deal of pride, because they were rich. They gave themselves ridiculous airs ... and laughed at their youngest sister [Beauty], because she spent the greatest part of her time in reading good books." By contrast, Beauty was "charming, sweet tempered ... spoke so kindly to poor people," and truly loved her father.

Because she is virtuous, Beauty is able to "see" the virtues in Beast that lie hidden beneath his monstrous appearance. At her first supper in the monster's castle, Beauty says to Beast: "That is true [that I find you ugly] for I cannot lie; but I believe you are very good-natured." And when Beast tries her even more with his repeated self-deprecatory remarks, Beauty responds emphatically: "Among mankind ... there are many that deserve [the] name [Beast] more than you, and I prefer you just as you are, to those, who, under a human form, hide a treacherous, corrupt, and ungrateful heart." The sharp contrast between Beauty's goodness and her sisters' badness (which is masked by their physical attractiveness) parallels the irony that the Beast, who is repulsive physically, is good and virtuous. "Beauty and the Beast" teaches the simple but important lesson that appearances can be deceptive, that what is seen is not always what it appears to be.

Dr. Vigen Guroian is Emeritus Professor of Religious Studies in Orthodox Christianity at the University of Virginia. He is the author of Tending the Heart of Virtue, from which this article is excerpted, as well as numerous other books and articles on marriage and family, children's literature, ecology, gardening, Armenian history, and medical ethics.

Similarly, this great fairy tale also bids us to imagine what the outcome might have been had Beauty's sisters been put in her position. No doubt they would not have recognized or appreciated the goodness beneath Beast's monstrous appearance. Nor does it seem at all likely that they would have made Beauty's courageous choice. The truth that the story portrays is that unless virtue is present in a person she will not be able to find, appreciate, or embrace virtue in another.

"Beauty and the Beast" embraces one last important moral truth: A person's decisions in life will define what kind of person she becomes. In this sense also our destinies are not fated: We decide our own destinies. At the end of the story, the "beautiful lady" who has visited Beauty in her dreams appears at Beast's castle and brings with her Beauty's entire family. The fairy then says to Beauty:

Beauty ... come and receive the reward of your judicious choice; you have preferred virtue before either wit or beauty, and deserve to have a person in whom these qualifications are united; you are going to be a great queen.

Beauty's sisters, however, are unhappy in their marriages because they chose their spouses solely on the basis of good looks and wit. Through greed, jealousy, and pride their hearts have become like stone. So they are turned into statues, but retain their consciousness that they might behold their sister's happiness and be moved to admit their own faults.

Like all the great fairy tales, "Beauty and the Beast" invites us to draw analogies between its imaginary world and the world in which we live. It supplies the imagination with information that the self uses to distinguish what is true from what is not. But how, we might ask, is the imagination itself awakened, and how is it made moral? These are important questions for the moral educator, and they are not so easily answered.

The moral imagination is not a thing, not even so much a faculty, as it is the very process by which the self makes metaphors out of images collected by experience and then employs these metaphors to find and suppose moral correspondences in experience. The moral imagination is active, for well or ill, strongly or weakly, every moment of our lives, in our sleep as well as when we are awake. But it needs nurture and proper exercise, otherwise it will atrophy like a muscle that is not used. The richness or the

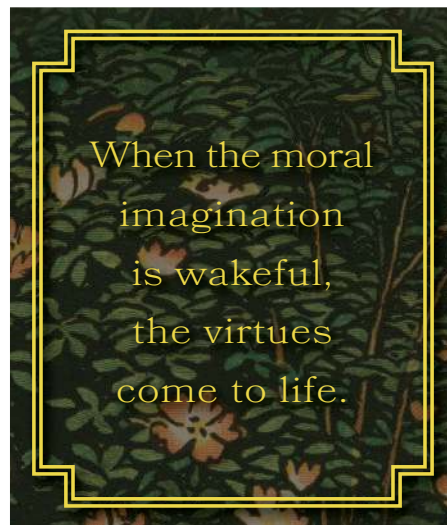
poverty of the moral imagination depends on the richness or the poverty of experience. When human beings are young and dependent upon parents and others who assume custodial care for them, they are especially open to formation through experiences provided by these persons.

Fairy tales and fantasy stories transport the reader into other worlds that are fresh with wonder, surprise, and danger. They challenge the reader to make sense out of those other worlds, to navigate his way through them, and to imagine himself in the place of the heroes and heroines who populate those worlds. The safety and assurance of these imaginative adventures is that risks can be taken without having to endure all of the consequences of failure, while still receiving the lessons; the joy is in discovering how these risky adventures might eventuate in satisfactory and happy outcomes. Yet the concept of self is transformed. The images and metaphors in these stories stay with the reader, even after he has returned to the "real" world.

After a child has read Hans Christian Andersen's *The Snow Queen* or C. S. Lewis's *The Lion, the Witch and the Wardrobe*, her moral imagination is bound to have been stimulated and sharpened. These stories offer powerful images of good and evil and show her how to love through the examples of the characters she has come to love and admire. This will spur her imagination to translate

these experiences and images into the constitutive elements of self-identity and into metaphors she will use to interpret her own world. She will grow increasingly capable of moving about in that world with moral intent.

When the moral imagination is wakeful, the virtues come to life, filled with personal and existential—as well as social—significance. The virtues needn't be the dry and lifeless data of moral theories or the ethical version of hygienic rules in health science classes; they can take on a life that attracts and awakens the desire to own them for oneself. We need desperately to adopt forms of moral pedagogy that are faithful to the ancient and true vocation of the teacher—to make persons into mature and whole human beings, able to stand face to face with the truth about themselves and others, while desiring to correct their faults and to emulate goodness and truth wherever it is found.



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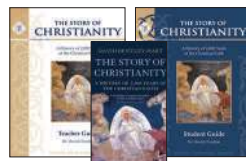
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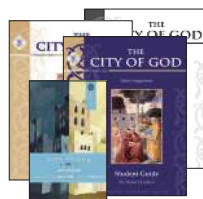
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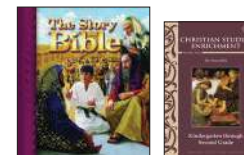
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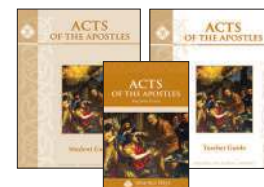
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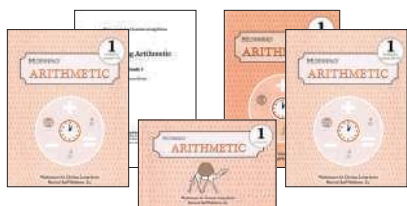
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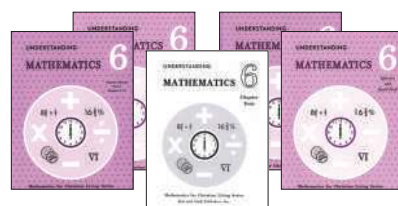
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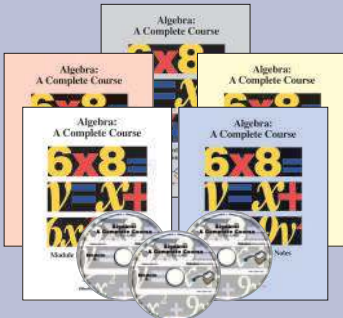
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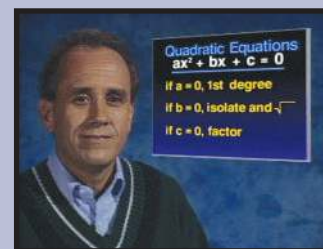


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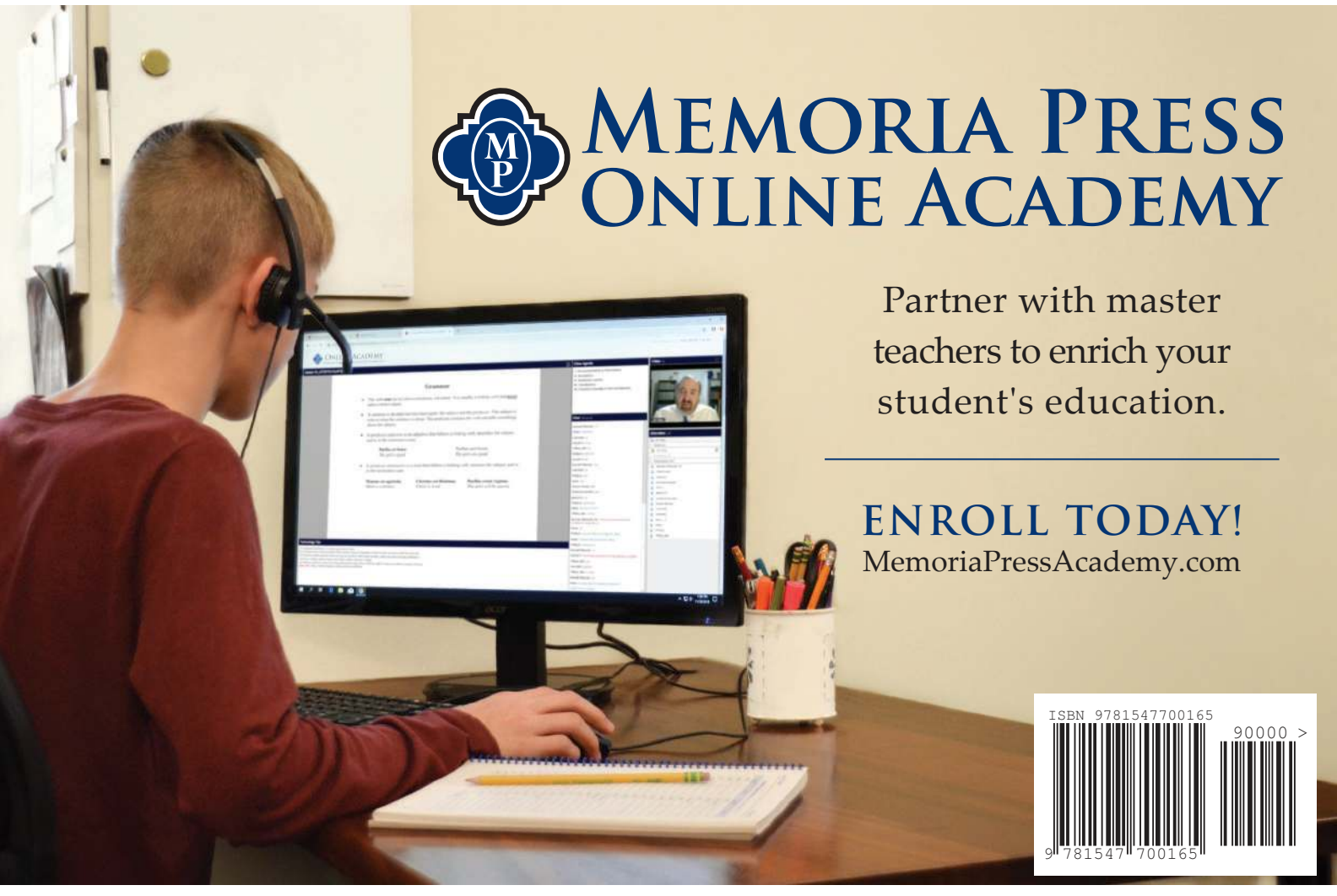
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