

ART HISTORY

Look at the painting below for at least a minute. What do you see? It is an open Bible. The artist's father was a pastor, and this is a painting of his father's Bible. What else do you see in the painting? There is a book that represents the temptations of the world. The artist

struggled during his life and was torn between the faith of his father and the temptations of the world.

Each of us will have temptations in life, and we will also have to decide whether or not to follow Jesus. The novel we will be reading uses the imagery of Jesus standing at the door and knocking, and it is up to us if we are going to let him in.



Still Life with Bible - My Dream, Vincent van Gogh, Public domain

LESSON 3

WEDNESDAY - WEEK #1

BIBLE READING

READ GENESIS CHAPTER 3

Or you can read about the fall of Adam and Eve in your favorite children's Bible storybook.

ART

THE EXPULSION OF ADAM AND EVE FROM PARADISE

Look at the painting on the next page for at least a minute. What do you notice? What emotion do you see?

In paintings, it is important to pay attention to the use of light. Which part of the painting is your eye drawn to? Probably the angel. This means the angel (or its symbolism) is really important.

What do you notice about the angel? Why do you think the angel's hair is raised? It helps give the impression of movement. The angel's red material

draping down is symbolic of the entrance of death and bloodshed into the world.

Why do you think Adam is holding his face? Because he ate of the fruit, he is now aware of good and evil, and he is showing shame by covering his face.

Look at the colors. Where is the painting the lightest, and where is it the darkest? Where are Adam and Eve compared to the light and darkness? They are leaving the light and perfection of the Garden of Eden and heading into sin and darkness.

What else do you notice? What animals do you see? What do you notice about the serpent? It is slithering before them. Look at the serpent's mouth. It looks like it is laughing. It almost seems like Adam and Eve are doomed forever.

Yet, there is hope as well. What are Adam and Eve wearing? They are wearing animal skins that God crafted for them. The garments are not just animal skins but are specifically fleece—sheepskin. This looks ahead to the Lamb of God—Jesus.

Symbolism: using specific images or things to represent ideas

PROPHECY

In this chapter (Genesis 3:14-15) is the very first prophecy that points to Jesus:

"So the Lord God said to the snake,

'You did this very bad thing,
so bad things will happen to you.
It will be worse for you
than for any other animal.
You must crawl on your belly
and eat dust all the days of your life.
I will make you and the woman enemies
to each other.
Your children and her children will be
enemies.
You will bite her child's foot,
but he will crush your head.'"

APOLOGETICS

Genesis 3:15 is the reason for the entire Bible. Adam and Eve sinned and were separated from God, but immediately God wanted to bring them back to him. In this early verse in Genesis, God said that Eve's children and the serpent's children would be enemies. They would fight each other. The two would NOT be on the same side, and if Eve wasn't on the serpent's side, whose was she on? There were two sides: God's and the serpent's. If she wasn't going to be on the serpent's side, it means she would be on God's side.

Finally, God promises that the serpent would receive a head wound, and the

child of the woman would receive a heel wound. A heel wound can be survived. A head wound cannot. This was looking forward to the cross, where Jesus died but then rose again, defeating death (and the serpent) forever.

NOVEL READING

READ CHAPTER 2

The chapter says that "Dani belonged to Annette." How would you like it if your younger brother or sister became yours to take care of? How did Annette feel about it?

The painting on the next page shows a scene that looks similar to what could have been Annette and Dani.

ART HISTORY

ALBERT ANKER: NATIONAL PAINTER OF SWITZERLAND

Albert Anker (1831-1910) is called "the national painter of Switzerland" because of his many extremely popular paintings of everyday life in Switzerland. He often used his own children as models. His Christian worldview led him to paint orderly scenes of everyday life that showed harmony and stability.

On the following page is another painting by Albert Anker. Annette's grandmother may have looked something like this woman.



Knitting girl watching the toddler in a cradle, Albert Anker, 1885, Public domain

Lucien is not completely bad. He stops to help Annette before he gets angry with her and leaves her. Then he feels bad for what he did. Annette has a moment when she thinks it's wrong to tattle, but then she gives in to temptation and tells on Lucien, getting him into trouble.

Lucien gets angrier and angrier, and after Annette slaps him, he goes slowly home, "more furious than he had been all day long" (p. 38). Instead of being sorry and trying to make it right with Annette, Lucien keeps thinking about his anger.

Annette notices a patch of pink sky in the far mountains. What does she think about in this moment? She thinks about making things right with Lucien. Why doesn't she? Her pride kicks in, and she decides that it was Lucien's fault more than hers, so she won't apologize first.

Lucien also notices the beauty of the winter sunset. Why did his anger "seem like a poor, small thing, not worth hanging onto" (p. 43) for just a moment? He feels his smallness in the face of the beauty of the sunset.

He wants to run and catch Annette to make it right again. Why doesn't he? Sin is controlling him.

Lucien refuses to try to make things right, and a cloud covers the gap, hiding the sunset from view. This is brilliant storytelling, using light in nature to try to show God's presence and his trying to draw two fighting children back to Him and back to peace.

Image (next page): Sunrise on the Matterhorn, Albert Bierstadt, after 1875, CC0, via Wikimedia Commons

ART HISTORY

ALBERT BIERSTADT

Albert Bierstadt (1830-1902) was a famous Romantic painter in the Hudson River School of Art style, which used light to show God's presence in nature. How do you see the elements of Romantic art (from page 5) in the paintings on the next two pages?

Albert Bierstadt was born in Germany, but his family moved to the United States when he was two years old, and he was raised in Massachusetts. As a young man, he returned to Europe to study painting, like most artists did. While in Europe, Albert traveled through Switzerland and painted the Swiss Alps. This helped him improve his skills at painting mountains, which he put to good use by painting similar paintings in the American West. He became very well known for his paintings of the Rocky Mountains and Yosemite, and he was one of the best-known and loved landscape painters of the 19th century.

AUTHOR'S LIFE

PATRICIA'S CHILDHOOD - PART 1

When we left off with the author's life story, her father had just returned to the mission field, and Patricia, her mother, and her siblings were living with her Granny and Great-Granny. Patricia's Granny had a great influence on Patricia's life. Her cot was in her Granny's room, so Patricia would spend early mornings with her.





Forest with the Swiss Alps in the background

Corjon (probably Dent de Corjon, which you can see in the background of the photo on the next page). Patricia and her brother, Farnham, never went anywhere near this mountain because they were scared of falling to their deaths like other mountain climbers had.

One day, the mountain guide father of one of Farnham's friends was taking his boys up the mountain and offered to take Farnham also. Patricia's mother didn't know that the mountain was "an object of terror" (St. John, Biography, p. 24) to Farnham and agreed, believing her son would be safe with a mountain guide. Farnham was a brave child, so he didn't say anything about the fear he felt about the trip as he packed his bag and nailed boots. He went to bed, but he couldn't sleep.

"Lying there in the dark, death seemed very near. He would slip and fall and then... He wasn't quite sure. He just felt

desperately lonely and afraid.

And then the patient teaching he had received all his life came alive; the forgiveness of sin, the certainty of Heaven, and everlasting life suddenly became very real, and with this reality, common sense prevailed. The One who had died to open heaven was alive and very near to keep him safe. He slipped out of bed, knelt down, and gave himself into those keeping hands, and slept soundly." (pp. 24-25)

Patricia wrote:

"I was asleep when he left but I have never forgotten his return. Late in the afternoon he burst into the house dropping with tiredness but his brown eyes were alight with happiness and his arms full of edelweiss. His joy was contagious

and overflowing and I thought it was because he had climbed Corjon and I burned with envy. Not until many years

later did he tell anyone that there was much more to it than that." (p. 25)



Grand Rue, Château-d'Oex, Zacharie Grosse, CC BY-SA 3.0, via Wikimedia Commons