

DISCIPLE



BECOMING DISCIPLES THROUGH BIBLE STUDY

Revised Video Segment Summaries (2005)

Session 1:

Presenter: Emerson B. Powery

The ancient biblical story of God is of vital importance for readers of all generations. This *living* word of God is ultimately concerned with establishing a new sense of inclusive community. By reading the Bible in community you can hope to gain a sense of the tradition of Christian faith; a sense of direction for your own actions in, and for, the world; a sense of belonging to one another; and a sense of the Other, the One who cares more about you than you could ever care about yourself.

Session 2:

Presenter: Peter E. Enns

Genesis 1 and 2 were not written to answer questions we might have about the origins of the universe. Genesis is an ancient book that spoke very clearly and powerfully to God's people living thousands of years before our time. And the central message is this: "I am your God. I created everything you see. The heavens and the earth are *my* doing. Therefore, worship me and no one else." The Creator God is also the personal God. This is the message of Genesis 1 and 2, and this is the proper starting point for reading the Bible.

Session 3:

Presenter: Peter E. Enns

Genesis 3–11 connect the story of creation to the story of Israel's ancestors, beginning with Abraham, in Genesis 12. These chapters describe the fall of humanity and the spread of sin in the world. These stories in Genesis are, in their own right, vehicles for powerful theological messages that address the Bible's basic purpose: to reveal who God is and why God is worthy of worship.

Session 4:

Presenter: Celia B. Sinclair

The call and creation of Israel that begins in Genesis 12 is commonly known as the "patriarchal history"; however, the Bible attests to the importance of Israel's matriarchs as well. God promises the patriarchs and matriarchs that by them and through them, all the families of the earth will be blessed. The covenant with Israel will eventually extend and encompass all peoples and nations. God's promises are sure. Beginning with the patriarchs and the matriarchs, we see how God partners with us in the realization of God's promise.

Session 5:

Presenter: Thomas B. Dozeman

Divine memory prompts God to fulfill past promises. The Exodus is a story of divine memory and action. Memory of the Divine promise to Israel causes God to enter human history, to save the Israelite people from slavery and death, and to create a new future by fulfilling past promises to their ancestors. The Passover *Haggadah* (Jewish celebration of the Exodus) also creates hope, since remembering the past salvation of God also leads to a future vision, when all evil will be destroyed.

Session 6:

Presenter: Cheryl B. Anderson

Obedience to God's Law is the people's response to God's deliverance on their behalf. The Law is an act of God's self-revelation, providing a way for the community of faith to know God and remain close to God. The Law was given before the Israelites entered the Promised Land. Once they had been slaves; now they were free. Yet, with freedom came responsibilities under God's covenant and the requirement to act in certain ways before God and with families and neighbors alike. The presence of these laws reminds us now that to be a person of faith is not just a matter of what we believe; it is also a matter of how we behave.

Session 7:

Presenter: Cheryl B. Anderson

To be holy, to be pure, is to lead a life that is in divine order. That definition of order, set forth in the priestly laws, influences all aspects of daily life. To restore that order once it had been broken took place through the act of atonement, described in Leviticus, the process of achieving and maintaining oneness and reconciliation with God. These priestly laws in the Christian canon remind us of our ongoing responsibility to God in all our existence, underscore the importance of worship, and remind us that how we live our lives should be an act of worship.

Session 8:

Presenter: Kathleen A. Farmer

The period of history from the death of Joshua to the beginning of David's reign is described as an endless cycle moving from sin to punishment and back again, with only brief periods of relief provided by the activities of the Judges. The last few chapters in Judges illustrate what happens when individuals in society become their own standard of morality. The stories included in Judges 19–21 stand as horrific examples of the evil that can reign supreme when God does not reign supreme.

Session 9:

Presenter: Kathleen A. Farmer

Israel's historians neither idealized their kings nor attempted to glamorize the stories of their personal and political lives. In the historians' eyes, each of the kings of Israel and Judah contributed in some way to their nations' downhill slide toward destruction. Even David is pictured as a man with serious flaws in his character who made foolish, sinful choices that had disastrous consequences for the health of the United Kingdom. The historians, priests, prophets, and theologians of Israel and Judah considered it an act of faith to call their leaders to account for their errors in judgment.

Session 10:

Presenter: Jin Hee Han

Against the background of the lowest point in Israel's history—when King Ahab had perverted the nation's faith and worshiped Baal, the god of the Canaanites—the prophet Elijah comes on the scene. Elijah's ministry sets out to turn the heart of the people back to the one and only true God. In Israel the king cannot act outside the law: he must honor God. The historian of First Kings asks: "Will the king and people listen to the prophetic voice that

demands faithfulness and justice?" For God's people today, the question remains the same.

Session 11:

Presenter: Jin Hee Han

King Josiah led the nation to renew its covenant with God and reinstated the celebration of the Passover in accordance with the book of the covenant. Under Josiah, Judah regained religious vitality and love for the *Torah*. However, the prophet Jeremiah found the last kings of Judah falling far short of the stature of Josiah. As Jeremiah warned, the time of judgment finally came to Jerusalem. However, Jeremiah saw the Exile only as a temporary stage in history and preached hope with confidence and practiced hope by buying land on the very eve of its destruction.

Session 12:

Presenter: Julia M. O'Brien

Jeremiah and Ezekiel both claim that God used the Babylonians to punish the people of Judah for their sins. But the same God who holds people accountable for their behaviors is also gracious and forgiving. Second Isaiah (the writer of Isaiah 40–55) sees hope for the people after the Exile, that the people will return to their land and that their relationship with God will be deepened. Jeremiah 31 affirms that after the Exile God will establish a new covenant with the people, one written on people's hearts.

Session 13:

Presenter: Melody D. Knowles

The Psalms are sometimes called "mirrors of human emotion," expressing great joy as well as deep despair. The Psalms pray with great boldness. In their praise and lamentation the psalms mirror our hearts, speak our deepest thoughts, and teach our hearts about who God is and what God has done. Above all, the Psalms teach us how to pray to God. With their vivid language and strategic mix of praise and lament, the Psalms challenge us to pray with just as much beauty and boldness as the psalmists did when they wrote them.

Session 14:

Presenter: Melody D. Knowles

The book of Ezra tells of the Jews returning from exile. For a people who have lived without a temple, proper temple worship will become a major theme. For a people now geographically divided—some still living in Babylon, some having returned to the land, and all living in the midst of people who worship other gods—properly defining communal bound-

aries will also be a major concern. And, as always, the community of returning exiles will have to decide how to live faithfully and practice righteousness.

Session 15:

Presenter: Mark Price

The book of Job presents a number of challenges, not the least of which is how to reconcile the compliant Job of the Prologue with the complaining Job of the dialogues. After all the discussion and debate among Job and his friends and God, Job does not so much repent of wrongdoing, as he renounces his argument with God. In response to God's appearance, Job does not simply withdraw his complaint; he is moved to see himself and God in a new way.

Session 16:

Presenter: Daniel L. Smith-Christopher

The book of Daniel is a composite of two different kinds of literature—stories of Jewish “heroes of faith” under foreign rulers (both Babylonian and Persian) in chapters 1–6 and apocalyptic visions in chapters 7–12. The hero stories give us examples of remaining faithful in times of trial, even if it means defying some of the policies of the worldly powers over us. And the visions assure us that we can be boldly defiant because our God has ultimate dominion over all.

Session 17:

Presenter: Sidnie W. Crawford

The books of Esther and Jonah come to us from the Persian period in Jewish history. During this time, the Persian Empire ruled over the Jews, and it was a time of transition and challenge. How were they to interact with a foreign government? How should they relate to the Gentiles around them? What did it mean to be a worshiper of the God of Israel in a foreign land? And, most importantly, where was God in this different, expanded world? Was God just the God of Israel, or did God's power extend to the Gentile nations? Both Esther and Jonah tackle these questions, though in different ways. And both affirm that God is the God of both Jews and Gentiles and that God's power and mercy extend over the whole world.

Session 18:

Presenter: Michael J. Brown

Matthew's distinctive fingerprint on Jesus' story can be found in five major themes that pervade his Gospel. First, Matthew emphasizes Jesus as

teacher. Second, Matthew focuses less on miracles than do the other Gospels. Third, Matthew has a strong Jewish orientation. Fourth, Matthew emphasizes what might be called “superabundant” righteousness. And, finally, embedded in Matthew's Gospel is a constant tension between the universal and the particular. Matthew's radical teaching calls for radical discipleship.

Session 19:

Presenter: Michael J. Brown

In Matthew's Gospel, Jesus' birth, no less than his death, resurrection, and deeds, evoked both acceptance and rejection. Certain leaders among the Jews rejected Jesus; but the ordinary Jew, the one seeking to be obedient to the Law, recognized the revelation of God in Christ. The problem for Jesus in Matthew is never the Jews or the Jewish religion. The problem is the Jewish leadership, the authorities into whose hands the people have been placed by God. Matthew consistently affirms Judaism, but as it is interpreted by Jesus.

Session 20:

Presenter: Thomas E. Boomershine

In Mark, Jesus says and does strange and mysterious things for a Messiah: the first disciples he calls are fishermen; he heals many who are sick with various diseases and casts out many demons. But: “He wouldn't allow the demons to speak, because they knew him.” Throughout most of Mark's story, Jesus tries to keep his messianic identity secret. This strange motif in Mark has been called “the Messianic secret.” Like a good mystery, Mark uses this device to not only hook his original listener's attention (as well as later readers), but also to get his audience to think about how they will respond to this secret now that it is no longer hidden.

Session 21:

Presenter: R. Alan Culpepper

In Luke, Jesus' ministry is filled with memorable stories of Jesus standing up for the overlooked and despised, while challenging the presumptions of the wealthy and the socially accepted. Through Jesus, God will redeem the least and the lost, but his role as Savior will not be limited to any one group, nation, or people. He came for all the least and the lost, no matter who they are or where they live. In this way, Jesus immediately challenges all of the conventions by which we seek to limit God's forgiveness and salvation.

Session 22:

Presenter: Jaime Clark-Soles

The distinctiveness of John's Gospel is apparent from the start. John begins his Gospel before Creation and emphasizes Jesus' power, sovereignty, glory, and divinity at every turn. Jesus and God are one with each other and with all believers. In John, Jesus promises abundant life, that peculiar quality of life that is lived in perfect, intimate unity with God and Jesus. And John stresses repeatedly that the life Jesus promises is available right here, right now.

Session 23:

Presenter: Jaime Clark-Soles

Like John's entire Gospel, his vision of the Holy Spirit is distinctive. God, Jesus, and the Holy Spirit are in a unified relationship. Jesus existed with God from the beginning, came to earth, established the church, returned to God, and sent the Holy Spirit to guide the church after he was no longer physically present. What exactly is the Holy Spirit to do? As a spirit of truth, the Holy Spirit will abide with Jesus' disciples, teach them and remind them of everything he said, help them worship, testify to Jesus, guide them in Jesus' ways, glorify Jesus, and empower them for mission work.

Session 24:

Presenter: Aida Besançon Spencer

According to the Book of Acts, the Holy Spirit is the source of power for the early church—power whose origin was (and is) the resurrected Jesus; power received through acts of prayer; and power whose goal is to bear witness to the gospel. Luke's narrative in Acts shows how Jesus' followers were empowered by the Holy Spirit to speak, teach, and act as eye-witnesses to the life, death, and resurrection of Jesus. Though opposition and persecution were often the consequences of the Holy Spirit's power in Acts, the disciples remained persistent and "were all filled with the Holy Spirit and spoke the word of God with boldness" (4:31).

Session 25:

Presenter: Aida Besançon Spencer

Luke's purpose in writing Acts, the sequel to his Gospel, is the same as his purpose in writing the gospel: to proclaim to the world "this Jesus God raised up" (2:32). Acts, then, is the story of those who first proclaimed the story of Jesus. And just as Jesus encountered resistance and conflict, the early church in Acts, representing Christ's body in the world, also encountered resistance again and again.

In spite of these difficulties, the earliest Christians developed particular strategies for accomplishing their mission to spread the gospel to the ends of the earth.

Session 26:

Presenter: Richard B. Hays

The key question that drives the letter to the Romans is this: *can God be trusted?* This question arises because of Paul's conviction that the Gentiles—foreigners who do not keep the commandments of God's covenant with Israel—have also received God's grace. Paul does not simply focus on the question of individual salvation. He is addressing the problem of God's universal justice, God's faithfulness to Israel, and how the death and resurrection of Jesus are to be understood as the fulfillment, rather than the undoing, of all God had promised Israel from the beginning. Thus, Paul's letter confirms that the God who has chosen us freely in love can be trusted.

Session 27:

Presenter: Gay L. Byron

In First Corinthians, we have what is believed to be at least four letters that Paul wrote to the Christian community at Corinth. In them, Paul responds to the questions of the leaders of the community and the conflicts that were being experienced within the community. Paul emphasized the importance of maintaining the unity of the body so that each member could exercise his or her gifts to the fullest. Both clergy and laypersons are to be "servants" of God, servants who live by faith, and servants who each have a special gift—or in some cases many gifts—to be used for building up the body of Christ.

Session 28:

Presenter: Brad R. Braxton

Galatians presents an impassioned conversation about the religious and social boundaries of the church. For Paul, faith in Christ provides access to God's grace beyond any narrow social boundaries, allowing unity within the church in the midst of social diversity. However, Christ abolishes the *dominance* of one over the other based on these differences. In addition to promoting communal harmony, Paul insists that Christian faith engenders freedom. Galatians is an ancient "emancipation proclamation," announcing that believers have been freed *from* the forces that enslave them and thereby freed *for* loving service to the neighbor.

Session 29:

Presenter: Minerva G. Carcaño

First and Second Timothy and Titus have traditionally been known as the Pastoral Letters because they were written as pastoral advice from Paul to his younger colleagues in ministry, Timothy and Titus. The church found itself assailed by false teachings and the need for strong leaders who would help the church faithfully proclaim “sound teaching” through word and deed. Paul therefore advises these young leaders about what the church is to teach and to preach. Paul saw that the care of the young church was an effort to promote faithful community and that caring for each other in the household of God calls for mutual accountability in love.

Session 30:

Presenter: David A. deSilva

The writer of Hebrews has crafted a skillful sermon that is addressed to a group of Jewish and Gentile believers. The writer speaks at length about Jesus’ exalted status; about the gifts and privileges Jesus secured for his followers through his death and resurrection; and the debt of gratitude and loyalty the recipients of his gifts owe. The believers addressed by Hebrews had been subjected to a great deal of harassment, abuse, and marginalization for their association with Jesus. The writer of Hebrew therefore challenges the community of believers to persevere in their faith and gratitude toward God and Jesus as they are faced with the costly choices of discipleship.

Session 31:

Presenter: Leticia A. Guardiola-Sáenz

The writer of First Peter lets us know that he is delivering a particular message for a particular people. These people have been “chosen and destined” by God and are living scattered among strangers, “a chosen race, a royal priesthood, a holy nation, God’s own people.” Even in the midst of the trials they are suffering, God has not abandoned them; they are still God’s own people. So even today, being a priest means being a servant among the people, a bridge between them and God. Yet, being set apart also means being part of the world—to serve, to pray, to teach, to be a blessing.

Session 32:

Presenter: Craig C. Hill

Revelation is not an easy book to understand. Most scholars regard an apocalypse, of which Revelation is an important example, not as historical foresight but as theological insight. An apocalypse is an “unveiling,” a “revelation” of the true nature of reality. It was written in times of severe trial as a way of encouraging believers to endure, to trust that, despite all contrary appearances, God and not evil would ultimately triumph. Revelation offers us a theology of creation’s completion. It tells us that our cosmos will be redeemed, and that humans will come to be what they were created to be. That, above all, is the meaning of Revelation.

Session 33:

Presenter: John S. Mogabgab

No matter how far the people of Israel wandered from the path of life, no matter how often the disciples of Christ misunderstood their teacher, no matter how often we sin, God desires to be in relationship with us. Not content simply to be near us, God unbelievably decides to become one of us. But God’s movement toward us in Jesus Christ must be met with a reciprocal movement from our side. God has chosen to be with us; we must choose whether or not we want to be with God. By choosing God’s way over against the way of “this world”; by receiving God’s gifts instead of promoting our talents; and by doing God’s word rather than keeping it to ourselves, we become God’s very presence in the world.

Session 34:

Presenter: Zan W. Holmes

A covenant is a special relationship in which the participating parties pledge themselves to one another. The Bible talks about a covenant as an agreement between God and God’s people. In celebrating the Lord’s Supper, we remember that Jesus is the mediator of God’s new covenant with us, a covenant that promises forgiveness of sin and newness of life. The making of the new covenant with God is not an individual act. It is a communal one. We not only have obligations toward God, but also toward the members of the community. So as members of the new covenant community, let us remind ourselves that we *can love* because we *are loved*. The love of God in Jesus Christ empowers us to love one another.

VISUAL CREDITS

Opening Sequence Credits

19th C. CE *Megillat Esther with Case*. Erich Lessing / Art Resource, NY ♦ *Chaos (the Creation)* by I. Aywasovski. Armenian Museum, Venice / SuperStock ♦ *David & Uriah* by Rembrandt van Rijn. Hermitage Museum, St. Petersburg, Russia / SuperStock ♦ *A Still, Small Voice* by Sister Genevieve © Asian Christian Art Association ♦ *The Peaceable Kingdom* by Edward Hicks. Philadelphia Museum of Art, Pennsylvania / SuperStock ♦ *Constancy of the Jews in Captivity, Ps. 137*. Chromolithograph from a mid-19th C. Bible. Image Select / Art Resource, NY ♦ *Job* by Leon Bonnat. Erich Lessing / Art Resource, NY ♦ *Daniel in the Lion's Den* by Adrian Kupman / SuperStock ♦ *Ecce Homo* by Antonio Ciseri. Palazzo Pitti, Florence, Italy / SuperStock ♦ *Detail of Christ's Head*, Unknown. Stations of the Cross War Memorial, Dublin / Graeme Outerbridge / SuperStock ♦ *Jesus and the Samaritan Woman at the Well* by He Qi © He Qi. Used by permission of the artist. ♦ *Her Sins Are Forgiven* by Wu Yuen-kwei © Asian Christian Art Association ♦ *St. Paul* by Nicolas Tournier. Christie's Images / SuperStock ♦ *He Is Not Here, He Is Risen* by Hanna Cheriyan Varghese © Asian Christian Art Association ♦ *Crucifixion* by Kim Yong © Asian Christian Art Association ♦ *The Creation of Adam, detail of the hands of God and Adam* by Michelangelo. Sistine Chapel. Scala / Art Resource, NY

Art Panel Credits

19th C. CE *Megillat Esther with Case*. Erich Lessing / Art Resource, NY ♦ *Chaos (the Creation)* by I. Aywasovski. Armenian Museum, Venice / SuperStock ♦ *God's Curse* by James Jacques Tissot. The Jewish Museum, NY / Art Resource, NY ♦ *Abraham and Sarah* by He Qi © He Qi. Used by permission of the artist. ♦ *The Crossing of the Red Sea* by Marc Chagall. Réunion des Musées Nationaux / Art Resource, NY © 2005 Artists Rights Society (ARS), NY / ADAGP, Paris ♦ *Moses With the Tablets of the Law* by Rembrandt van Rijn. Dahlem Staatliche Gemaldegalerie, Berlin / Bridgeman Art Library, London / SuperStock ♦ *Moses and Joshua in the Tabernacle* by James Jacques Tissot. The Jewish Museum, New York / SuperStock ♦ *The Seven Trumpets of Jericho* by James Jacques Tissot. The Jewish Museum, NY, New York / SuperStock ♦ *David & Uriah* by Rembrandt van Rijn. Hermitage Museum, St. Petersburg, Russia / SuperStock ♦ *A Still, Small Voice* by Sister Genevieve © Asian Christian Art Association ♦ *The Destruction of the Temple of Jerusalem, detail showing the menorah of the Temple* by Francesco Hayez. Cameraphoto / Art Resource, NY ♦ *The Peaceable Kingdom* by Edward Hicks. Philadelphia Museum of Art, Pennsylvania / SuperStock ♦ *Twenty-Third Psalm* by Frank Wesley. Used by permission of the artist. ♦ *Constancy of the Jews in Captivity, Ps. 137*. Chromolithograph from a mid-19th C. Bible. Image Select / Art Resource, NY ♦ *Job* by Leon Bonnat. Erich Lessing / Art Resource, NY ♦ *Daniel in the Lion's Den* by Adrian Kupman / SuperStock ♦ *Queen Esther*, Fresco by Andrea del Castagno. Scala / Art Resource, NY ♦ *The Calling of Saints Peter and Andrew*, early Christian mosaic. Scala / Art Resource, NY ♦ *Ecce Homo* by Antonio Ciseri. Palazzo Pitti, Florence, Italy / SuperStock ♦ *Detail of Christ's Head*, Unknown. Stations of the Cross War Memorial, Dublin. Graeme Outerbridge / SuperStock ♦ *The Good Samaritan (after Delacroix)* by Vincent van Gogh. Kroller-Muller Museum, Otterlo, Netherlands / SuperStock ♦ *Jesus and the Samaritan Woman at the Well* by He Qi © He Qi. Used by permission of the artist. ♦ *Her Sins Are Forgiven* by Wu Yuen-kwei © Asian Christian Art Association ♦ *Pentecost* by Jesus Mafa © Jesus Mafa ♦ *The Conversion of St. Paul* by Michelangelo Merisi da Caravaggio. Palazzo Odescalchi, Rome, Italy / Canali Photobank, Milan / SuperStock ♦ *St. Paul* by Nicolas Tournier. Christie's Images / SuperStock ♦ *He Is Not Here, He Is Risen* by Hanna Cheriyan Varghese © Asian Christian Art Association ♦ *Crucifixion* by Kim Yong © Asian Christian Art Association ♦ *Miracle of the Loaves and Fishes Mosaic*, Church of the Multiplication, Tabgha, Israel. Steve Vidler / SuperStock ♦ *Savior of the World* by El Greco / SuperStock ♦ *I Baptize Thee* by William H. Johnson. Smithsonian American Art Museum, Washington, DC / Art Resource, NY ♦ *Four Horseman of the Apocalypse* by Edward Jakob von Steinle. Stadtische

Kunsthalle, Mannheim / SuperStock ♦ *Washing of the Feet* by John August Swanson © John August Swanson. Used by permission of the artist. ♦ *The Last Supper* by Jesus Mafa © Jesus Mafa ♦ *The Creation of Adam, detail of the hands of God and Adam* by Michelangelo. Sistine Chapel. Scala / Art Resource, NY

Timeline Credits

Babylonian Creation Story © British Museum / Biblical Archaeological Society ♦ Euphrates River. Marie-Henriette Gates / Biblical Archaeological Society ♦ Bedouin Tent in the Wilderness. Garo Nalbandian / Biblical Archaeological Society ♦ Beth Alpha, The Binding of Isaac. Zev Radovan / Biblical Archaeological Society ♦ Ramesses II Statue. Richard Nowitz / Biblical Archaeological Society ♦ Nile River. Zev Radovan / Biblical Archaeological Society ♦ Brickmaking and Smelting in Tomb Painting. Erich Lessing / Biblical Archaeological Society ♦ Thermal Spring of Hammam Far'aoun. Erich Lessing / Biblical Archaeological Society ♦ Shechem, Pillar. Zev Radovan / Biblical Archaeological Society ♦ Iron II Israelite Pottery. Zev Radovan / Biblical Archaeological Society ♦ Ophel Hill from the East. Garo Nalbandian / Biblical Archaeological Society ♦ Seige of Lachish. David Harris / Biblical Archaeological Society ♦ Pottery. Carl Andrews / Leon Levy Expedition to Ashkelon / Biblical Archaeological Society ♦ Persepolis Site Shot. Courtesy of the Oriental Institute of the University of Chicago / Biblical Archaeological Society ♦ The Great Isaiah Scroll from Cave 1. John P. Trever / Biblical Archaeological Society ♦ Athens, Parthenon. Sonia Halliday / Biblical Archaeological Society ♦ Coins of the First Jewish Revolt. Zev Radovan / Biblical Archaeological Society ♦ Silver Denarius with Caesar's Image. Zev Radovan / Biblical Archaeological Society ♦ Colosseum in Rome. Garo Nalbandian / Biblical Archaeological Society ♦ Huge Blocks in Herodian Temple Mount Walls. Zev Radovan / Biblical Archaeological Society ♦ Palace at Masada. Werner Braun / Biblical Archaeological Society ♦ Jordan River. Garo Nalbandian / Biblical Archaeological Society ♦ Bethlehem, From Shepherd's Fields. Robert Harding Picture Library / Biblical Archaeological Society ♦ Gordon's "Golgotha." Garo Nalbandian / Biblical Archaeological Society ♦ Jerusalem: "St. Stephen's Gate". Garo Nalbandian / Biblical Archaeological Society ♦ Roman Road in Syrian Wilderness. Sonia Halliday / Biblical Archaeological Society ♦ Temple Precinct and Mount of Olives. Werner Braun / Biblical Archaeological Society ♦ Cyprus, Southern Coastline near Paphos. Bible Scene Slide Tours / Biblical Archaeological Society ♦ Perge, Main Street. Sonia Halliday / Biblical Archaeological Society ♦ Philippi. Raymond Schoder / Biblical Archaeological Society ♦ Athens, Roman Agora. Courtesy of Ekdotike Athenon / Biblical Archaeological Society ♦ Corinth, Temple of Apollo. Courtesy of Ekdotike Athenon / Biblical Archaeological Society ♦ Ephesus, Harbor Road and Theater. F.H.C. Birch / Sonia Halliday Photographs / Biblical Archaeological Society ♦ Rome, Mamertine Prison. Erich Lessing / Biblical Archaeological Society ♦ Bust of Nero. Ronald Sheridan's Photo Library / Biblical Archaeological Society ♦ Arch of Titus. Art Resource, New York, NY / Biblical Archaeological Society

Video Credits

Old Testament 1

Head of Christ by Rembrandt van Rijn. Gemaldegalerie, Staatliche Museen zu Berlin, Berlin, Germany. Bildarchiv Preussischer Kulturbesitz / Art Resource, NY ♦ *The Christ Smiling* by Oh Hae-Chang © Asian Christian Art Association ♦ *The Washing of the Feet* by Jesus Mafa © Jesus Mafa ♦ *Head of Christ* by Karl Schmidt-Rottluff. Erich Lessing / Art Resource, NY © 2005 Artists Rights Society (ARS), NY / VG Bild-Kunst, Bonn ♦ *The Risen Lord* by He Qi © He Qi. Used by permission of the artist.

Old Testament 2

The River of Life by William Blake. Tate Gallery, London. Erich Lessing / Art Resource, NY ♦ *Adam and Eve* design by Charles Francis Annesley Voysey. Private Collection / Bridgeman Art Library, The Stapleton Collection ♦ Babylonian Creation Story © British Museum / Biblical Archaeological Society ♦ *The Creation of Eve*, Artist Unknown. A.K.G. Berlin / SuperStock

Old Testament 3

Expulsion from Paradise by Michelangelo. Sistine Chapel, Vatican Palace. Scala / Art Resource, NY ❖ *Eve* by Paul Ranson. Musée des Beaux-Arts, Rennes, France. Giraudon / Bridgeman Art Library ❖ *The Dove Returns to Noah* by James Jacques Tissot. The Jewish Museum, NY / SuperStock ❖ *The Construction of the Tower of Babel* by Hendrick van Cleve III. Snark / Art Resource, NY

Old Testament 4

Rameses II Statue. Richard Nowitz / Biblical Archaeological Society ❖ *The Departure of Abraham* by Jozsef Molnar. ET Archive / SuperStock ❖ *Isaac and Rebecca* by Simeon Solomon. Victoria & Albert Museum, London / Art Resource, NY ❖ *Jacob Deceives Isaac* by James Jacques Tissot. The Jewish Museum / Art Resource, NY

Old Testament 5

Agnus Dei (Lamb of God) by Francisco Zurbaran. Museo del Prado, Madrid, Spain. Scala / Art Resource, NY ❖ *Wagon and Pylon*, detail from *Israel in Egypt* by Sir Edward John Poynter. Guildhall Art Gallery, Corporation of London / Bridgeman Art Library ❖ Statue of Rameses II, Luxor Temple / SuperStock ❖ *The Signs on the Door* by James Jacques Tissot. The Jewish Museum, NY / SuperStock ❖ *The Crossing of the Red Sea* by Marc Chagall. Réunion des Musées Nationaux / Art Resource, NY © 2005 Artists Rights Society (ARS), NY / ADAGP, Paris

Old Testament 6

Aaron with the Scroll of Law by Abraham Solomon. Southampton City Art Gallery, Hampshire, UK / Bridgeman Art Library ❖ *Moses with the Tablets of the Law* by Guido Reni. Scala / Art Resource, NY

Old Testament 7

Fire from Heaven Consumes the Sacrifice by James Jacques Tissot. The Jewish Museum, NY / SuperStock ❖ *Tabernacle and Court in the Wilderness* (Solomon's Temple). Private Collection / Bridgeman Art Library ❖ *The Scapegoat*, illustration for 'The Life of Christ' by James Jacques Tissot. Brooklyn Museum of Art, NY / Bridgeman Art Library

Old Testament 8

Arch of Titus. Biblical Archaeological Society / Art Resource, NY ❖ *Deborah* by Gustave Doré, engraved by Ettlín. Private Collection / Bridgeman Art Library ❖ *Gideon* by He Qi © He Qi. Used by permission of the artist. ❖ *Samson Slays a Thousand Men* by James Jacques Tissot. The Jewish Museum, NY / Art Resource, NY

Old Testament 9

David Playing the Harp Before Saul by Rembrandt van Rijn. Erich Lessing / Art Resource, NY ❖ *Entrance to Ancient Samaria* by Carl Haag. Private Collection / Bridgeman Art Library ❖ *King David* by Marc Chagall. Réunion des Musées Nationaux / Art Resource, NY © 2005 Artists Rights Society (ARS), NY / ADAGP, Paris ❖ *Queen of Sheba Before King Solomon*, detail of *Solomon on his Throne* by Giovanni-Battista Tiepolo. Cameraphoto Arte, Venezia, Italy / Bridgeman Art Library

Old Testament 10

A Still, Small Voice by Sister Genevieve © Asian Christian Art Association ❖ Nile River. Zev Radovan / Biblical Archaeological Society ❖ Wadi Avdat. Werner Braun / Biblical Archaeological Society ❖ *Elijah on Mt. Carmel*, Fresco. Synagogue, Dura Europos, Syria / Art Resource, NY ❖ Vineyards by Zev Radovan © Zev Radovan, Jerusalem, Israel

Old Testament 11

Hebrew Pentateuch, 15th Century / SuperStock ❖ *King Josiah Cleansing the Land of Idols* by William Hole / SuperStock ❖ High Place at Tel Dan. Garo Nalbandian / Biblical Archaeological Society ❖ *The Destruction of the Temple of Jerusalem* by Francesco Hayez. Cameraphoto Arte, Venice / Art Resource, NY

Old Testament 12

Stele of Cyrus the Great. Genie with four wings. SEF / Art Resource, NY ❖ *The Destruction of the Temple of Jerusalem*, detail showing the menorah of the temple by Francesco Hayez. Cameraphoto Arte, Venice / Art Resource, NY ❖ *The Return of the Exiles* by William Hole / SuperStock

Old Testament 13

Songs of Joy by James Jacques Tissot. The Jewish Museum, NY / Art Resource, NY ❖ Jerusalem Temple excavations by Zev Radovan © Zev Radovan, Jerusalem, Israel ❖ *Chaos (The Creation)* by I. Aywasovski. Armenian Museum, Venice / SuperStock

Old Testament 14

The Daughters of Judah in Babylon by Herbert Gustave Schmalz. Christie's Images, London, UK / Bridgeman Art Library ❖ The Western wall of the Temple in Jerusalem. Erich Lessing / Art Resource, NY ❖ *Nehemiah Looks Upon the Ruins of Jerusalem* by James Jacques Tissot. The Jewish Museum, NY / Art Resource, NY ❖ *Jewish Sacrifice* by Alessandro Franchi. Scala / Art Resource, NY ❖ Song of the Sycamore. Papyrus, Early 20th Dynasty (12th-11th BCE), New Kingdom. Erich Lessing / Art Resource, NY

Old Testament 15

Job by Leon Bonnat. Erich Lessing / Art Resource, NY ❖ *Job and His Wife* by Georges de La Tour. Erich Lessing / Art Resource, NY ❖ *Job* by Jusepe de Ribera. Scala / Art Resource, NY ❖ *Grieving Job and His Friends* by Eberhard Waechter. Erich Lessing / Art Resource, NY ❖ *The Lord Answering Job Out of the Whirlwind*. Illustrations to the Book of Job, III, 45, pl.13; by William Blake. The Pierpont Morgan Library / Art Resource, NY

Old Testament 16

Darius I the Great (550-486 BCE) giving audience, detail of a relief in the Treasury of the Palace at Persepolis, 491-486 BCE. SEF / Art Resource, NY ❖ *Daniel Interpreting Nebuchadnezzar's First Dream* by Mattia Preti. Private Collection / Bridgeman Art Library ❖ *Daniel in the Lion's Den* by Adrian Kupman / SuperStock

Old Testament 17

Judah and Babylonia at the Time of Jerusalem's Fall (Map 10), from *The New Interpreter's Study Bible* © 2003 Abingdon Press. Used by permission. ❖ *Queen Esther*, Fresco by Andrea del Castagno. Scala / Art Resource, NY ❖ Israel, Judah and the Assyrian Empire at the Time of Israel's Fall, 722-21 BCE (Map 8), from *The New Interpreter's Study Bible* © 2003 Abingdon Press. Used by permission. ❖ *Jonah and the Whale* by He Qi © He Qi. Used by permission of the artist.

New Testament 18

The Magi by He Qi © He Qi. Used by permission of the artist. ❖ *Jesus Heals the Paralytic* by Pedro de Orrente. Erich Lessing / Art Resource, NY ❖ *The Good Samaritan* by Philip Richard Morris. Blackburn Museum and Art Gallery, Lancashire, UK / Bridgeman Art Library

New Testament 19

Flight Into Egypt by Henry Ossawa Tanner. Museum of Fine Arts, Houston, Texas / Bridgeman Art Library ❖ *St. John the Baptist* by Titian. Cameraphoto / Art Resource, NY ❖ *The Calling of the Apostle Matthew* by Marinus van Reymerswaele. Bildarchiv Preussischer Kulturbesitz / Art Resource, NY ❖ Vineyards in Wadi Eshkol, from where the scouts, sent by Moses, brought back a giant cluster of grapes (Numbers 13:23). Erich Lessing / Art Resource, NY ❖ *The Pharisees Conspire Together* by James Jacques Tissot / SuperStock

New Testament 20

Healing of the Leper, from the manuscript "The Four Gospels" from Mount Athos Monastery, Iberon, Greece. Erich Lessing / Art Resource, NY ❖ *Christ Before the Sanhedrin, The Jewish Grand Council*. Monastery Church, Ohrid, Macedonia. Erich Lessing / Art Resource, NY ❖ *The Sermon on the Mount: Christ's Exhortation to the 12 Apostles* by James Jacques Tissot / SuperStock ❖ *The Empty Tomb* by Jesus Mafa © Jesus Mafa ❖ Colosseum in Rome. Garo Nalbandian / Biblical Archaeological Society

New Testament 21

The Healing of the Lame in the Temple, illustration for 'The Life of Christ' by James Jacques Tissot. Brooklyn Museum of Art, NY / Bridgeman Art Library ❖ *The Good Samaritan (After Delacroix)* by Vincent van Gogh. Kroller-Moller Museum, Otterlo, Netherlands / SuperStock ❖ *The Prodigal Son* by Marc Chagall. Scala / Art Resource, NY © 2005 Artists Rights Society (ARS), NY / ADAGP, Paris ❖ *Christ's Entry Into Jerusalem* by William Blake © Glasgow City Council / Stirling Maxwell Collection / Bridgeman Art Library

New Testament 22

Agnus Dei (Lamb of God) by Francisco Zurbarán Museo del Prado, Madrid, Spain. Scala / Art Resource, NY ❖ *The Resurrection of Lazarus* by Henry Ossawa Tanner. Musée d'Orsay, Paris, France. Erich Lessing / Art Resource, NY

New Testament 23

Crucifixion by Georges Rouault / SuperStock © 2005 Artists Rights Society (ARS), NY / ADAGP, Paris ❖ *The Virgin at the Foot of the Cross* by Jean Joseph Weerts. Musée d'Art et d'Industrie, Roubaix, France / Bridgeman Art Library Giraudon ❖ *Elohim Creating Adam* by William Blake. Tate Gallery, London. Erich Lessing / Art Resource, NY

New Testament 24

Pentecost by Jesus Mafa © Jesus Mafa ❖ *In the Temple, Apostles Peter and John Heal a Paralytic* by Bertholet Flemalle. Kunsthistorisches Museum, Vienna, Austria. Erich Lessing / Art Resource, NY ❖ *The Stoning of Saint Stephen* by Annibale Carracci. Réunion des Musées Nationaux / Art Resource, NY

New Testament 25

Supper at Emmaus by Laura James (contemporary artist). Private collection / Bridgeman Art Library ❖ *The Deliverance of Saint Paul and Saint Barnaby* by Claude Guy Halle. Musée de la Ville de Paris, Musée Carnavalet, Paris, France. Giraudon / Art Resource, NY ❖ *The Life of the Apostle Peter: Peter at the House of Cornelius* (Artist Unknown) / SuperStock ❖ *Saint Paul in the Prison* by Rembrandt van Rijn. Germanisches Nationalmuseum, Nuremberg, Germany. Scala / Art Resource, NY

New Testament 26

Bust of Nero. Ronald Sheridan's Photo Library / Biblical Archaeological Society ❖ *Saint Paul* by Nicolas Tournier. Christie's Images / SuperStock

New Testament 27

Corinth, Forum and Lechaion Road. Dennis Pierce / Biblical Archaeological Society ❖ *The Crucifixion* by Vladimir Mazuranic / SuperStock

New Testament 28

The Roman World (Map 14) from *The New Interpreter's Study Bible* © 2003 Abingdon Press. Used by permission. ❖ *Portrait of Martin Luther with Beret* by Lucas Cranach, The Elder. Luthernalle, Wittenberg, Germany / SuperStock

New Testament 29

Love One Another by Laura James (contemporary artist). Private Collection / Bridgeman Art Library

New Testament 30

The Costume of the High Priest by James Jacques Tissot. The Jewish Museum, NY / SuperStock ❖ *Mosaic of the Apse Right Side: Melchisedec*. Canali Photobank / SuperStock ❖ *Calvary (Golgotha or Crucifixion)* by Nikolai Ge, Musée d'Orsay, Paris, France. Réunion des Musées Nationaux / Art Resource, NY

New Testament 31

The Priests by James Jacques Tissot. The Jewish Museum, NY / SuperStock ❖ The United Monarchy (Map 5) from *The New Interpreter's Study Bible* © 2003 Abingdon Press. Used by permission. ❖ *Basket with bread between two fish*. Mosaic from Church of the Multiplication, Tabgah, Israel. Erich Lessing / Art Resource, NY

New Testament 32

Knocking at the Door by He Qi © He Qi. Used by permission of the artist. ❖ *The Beast Rising from the Sea. Scene from the Apocalypse* by Giusto de Menabuoi. Fresco. Baptistery, Padua, Italy. Alinari / Art Resource, NY ❖ *St. John the Evangelist on the Island of Patmos* by Diego Rodriguez de Silva y Velasquez. National Gallery, London / Bridgeman Art Library

New Testament 33

The Calling of the Disciples by He Qi. Used by permission of the artist. ❖ *The Scream* by Edvard Munch. National Gallery Oslo Norway, Bridgeman Art Library London / SuperStock © The Munch Museum / The Munch-Ellingsen Group / Artists Rights Society / NY ❖ *Jesus and His Disciples* by Arturo Gordon Vargas. Kactus Foto / SuperStock ❖ *Pomegranates, Majorca* by John Singer Sargent. Smithsonian American Art Museum, Washington, DC / Art Resource, NY ❖ "They were very poor." Panel 10 from The Migration Series by Jacob Lawrence. Digital image © The Museum of Modern Art / Licensed by Scala / Art Resource, NY © 2005 The Estate of Gwendolyn Knight Lawrence / Artists Rights Society (ARS), NY ❖ *Jesus Washing the Disciples' Feet* by Laura James (contemporary artist). Private Collection / Bridgeman Art Library

New Testament 34

The Sacrament of the Last Supper by Salvador Dalí. National Gallery of Art, Washington, DC / SuperStock. © 2005 Salvador Dalí, Gala-Salvador Dalí Foundation / Artists Rights Society (ARS), NY ❖ *The Last Supper* by Jesus Mafa © Jesus Mafa