

DISCIPLE



UNDER THE TREE OF LIFE

DVD Segment Summaries

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Host: Peter Storey

**Segment 1: Redeem
the Inheritance**

Presenter: Amy-Jill Levine

The book of Ruth is a complex narrative about often-difficult relationships. The text forces us to think about our own identities, our interactions with others, and the means by which we achieve our goals. In Christian Bibles, Ruth is located chronologically between the books of Judges and First Samuel. The Jewish canon places Ruth among the Writings. Jews read Ruth on Shavuoth, the Feast of Weeks at the conclusion of the grain harvest. This story weaves together through plot and vocabulary the themes of *chesed*, exceptional lovingkindness and loyalty; of redemption; and of inclusion. The manifestation of *chesed* and redemption is inclusion. Ruth finds a new community, a new

husband, and a new God, one who gives life. Traditionally, her story has been seen as demonstrating heavenly providence.

Segment 2: The Dream Restored

Presenter: Leslie C. Allen

The author of Chronicles used the history of the Judean monarchy to provide spiritual help for his contemporaries living in Judah after the Exile. He prized three Old Testament passages that dealt with issues of exile and return: (1) Leviticus 26:34-45 looks beyond exile to the return to the Promised Land; (2) Jeremiah 29:10-19 deals with literal exile and restoration; (3) Ezekiel 18 appealed to the exiles in Babylon to repent and so be allowed to return to the land. The Chronicler had two turns at writing his history: 1 Chronicles 1-9, which largely uses genealogy as its medium, and 1 Chronicles 10 to the

end of 2 Chronicles, which develops the three themes of communal inclusivity, the Temple, and the role of the Davidic dynasty. Responsibility was laid on kings and commoners—to stay within the bounds of law and grace, to trust and obey God, and to repent whenever necessary.

Segment 3: Rise and Fall of Faithfulness

Presenter: Cheryl B. Anderson

Addressing the people of God in Jerusalem after the Exile, the Chronicler seeks to reaffirm their observances of traditional religious practices. God has been with them, and if they are faithful, God will continue to be with them. The Chronicler covers only the history of Judah. He does note that some priests and Levites stayed faithful to the Lord and came to Jerusalem instead of remaining in the Northern Kingdom. The priests and Levites were two types of Temple officials. The Chronicler emphasizes their complementary roles and their comparable importance with respect to the maintenance of the faith. He pays special attention to the worship-related activities of two kings, Hezekiah and Josiah, insisting that it is their faithfulness in the worship of God that makes them

great kings. Above all else, the Chronicler emphasizes the importance of working together to maintain a relationship with God.

Segment 4: To Build Again

Presenter: Jin Hee Han

The destruction of Jerusalem in 587 B.C.E. took away the king, the kingdom, the monarchy, and the Temple. After almost half a century, the new Persian king, Cyrus II, issued an edict that permitted the Jewish people to return to Jerusalem and rebuild their sanctuary. The people who remained in the land did not necessarily welcome the changes, but their opposition did not put an end to the restoration. The Temple was completed in 515 B.C.E. Ezra initiated a sweeping reform aimed at calling the people back to the covenant, giving them a sense of identity based on Torah. Nehemiah was put in charge of repairing the wall of Jerusalem and rebuilding the city. Then the people had the Temple to worship in; the Torah, upon which to build a renewed sense of identity; and the town to live in. Some of the leaders of restoration never met, but they worked in their own time toward the common goal of the restoration of God's worshipping people in Jerusalem.

Segment 5: For Such a Time As This

Presenter: Sidnie White Crawford

In the Jewish canon Esther falls into the division known as the Writings. The book of Esther opens in the court of the Persian king Ahasuerus with a banquet given by the king. After the downfall of Queen Vashti, the king realizes he needs a new queen. Mordecai, an exiled Jew, and his cousin and ward, Esther, are members of the community of exiled Jews. Esther becomes part of the king's harem and then queen. Haman, an official in the King's court, determines to destroy all the Jews and receives permission from the king to destroy this unidentified people. Mordecai urges Queen Esther to use her position to save her people. Divine providence does appear to be at work, for Esther is successful. In a series of banquets, Esther reveals her Jewish identity, Haman is exposed as a wicked schemer, and the king's eyes are finally opened. The holiday in 9:17-19 becomes a permanent festival—Purim—by royal decree.

Segment 6: The Approaching Kingdom

Presenter: David A. deSilva

Daniel at once contains the most accessible and the least accessible material in the Old Testament—stories of Daniel in the lions' den and the three youths in the fiery furnace, visions of strange beasts, veiled predictions, and a mysterious command to hide the book. Christians place Daniel among the Prophets while Jews place Daniel in the Writings. The visions of Daniel, and thus the shape of the book, date from second-century B.C. The visions in Daniel 7–12 reflect this period with astounding accuracy. The “prophecies” of Daniel have the form of “prediction” but really look back at the events they describe. The courage of Daniel and his three companions provided an important example and encouragement to loyalty during the time of religious persecution under Antiochus IV. The proclamation of Daniel is the triumph of God in history.

Segment 7: The Beginning of Knowledge

*Presenter: Raymond C.
Van Leeuwen*

Israel's wisdom books use poetic sayings, admonitions, and speeches to wrestle with life's basic problems. In Israel wisdom included (1) the fear of the Lord, (2) insight into one's basic life patterns, (3) the ability to apply that insight in one's own situation, (4) the ability to *act* on one's insight. Proverbs divides people into wise and foolish, righteous and wicked. A wise life is a journey with and toward God and wisdom. Proverbs 1–9 pictures life as a journey of two ways—the way of Folly, the way of Wisdom. Proverbs 8 is a speech by Wisdom herself, personified as a woman who addresses humans in the midst of life. In Proverbs 10–15 we find a collection of two-line sayings about opposites that are the ABC's of wisdom. No one proverb says it all. Proverbs can contradict one another because they apply to different situations. A wise person knows which proverb fits in each case.

Segment 8: The Path to Life

Presenter: Deborah A. Appler

Wisdom “is a tree of life to those who lay hold of her.” So how do we find this tree, this wisdom? Proverbs provides solid grounding for the individual and faith community trying to make sense of life in the midst of society's conflicting messages. Proverbs presents practical day-to-day instruction on how to live righteously and how to make the right choices. Proverbs is concerned with providing tools to build relationships within the larger faith community. The path toward the tree of wisdom is also a way of justice and righteousness and a place of safety and life. When we walk the path to wisdom, our understanding is limited. Only God knows the ultimate order of the universe, and our only hope is to be firmly rooted in our relationship with God.

Segment 9: Destined to Die

Presenter: Samuel Pagán

The Hebrew title of the book of Ecclesiastes is Qoheleth, which translates into English as “the Preacher” or “Teacher.” Traditionally the book has been associated with Solomon, but evidence within Ecclesiastes makes it unlikely that Solomon wrote it.

Ecclesiastes aims at making sense of life through observation and experience. It pays particular attention to human nature as it counsels people on behavior that leads to successful living. The word *vanity* (Hebrew *hebel*)—vapor, emptiness, futility, meaningless—carries the idea of something that cannot be held on to, something fleeting. Two truths stand out in Ecclesiastes: God is the ruler over all things, and everyone dies. Though human experience may seem empty or meaningless, wisdom given by God can enable human beings to experience happiness in the midst of life's difficulties. In Ecclesiastes, God is everpresent, powerful and sovereign over all. God's ways are not completely understandable to human beings; yet God wills that humans pursue happiness through living the moral life.

Segment 10: Life Is a Gift

Presenter: W. Sibley Towner

We are not certain about the time, gender, or exact vocation of the person behind the title Qoheleth or Ecclesiastes. We do know that the Teacher believed in God. God is the absolutely sovereign Orderer of the world. We human beings cannot know what specific deeds God actually does. Everything that happens

is decreed by God. Nevertheless, God made us free to choose good or ill and holds us responsible for what we do. God is to be held in profoundest awe and respect. Notice what is missing in this portrait of God. God is not an actor in history, doing mighty deeds of liberation or sweeping away nations who violate the covenant. Also missing is the personal relationship of an individual with God. This book permits us to acknowledge that, even within a world made and preserved by the sovereign God, sometimes bad things happen to good people and no mighty acts are forthcoming, and cautions against speaking too easily about who God is and what God will do.

Segment 11: A Just Complaint

Presenter: Carol A. Newsom

In the traditional understanding of suffering in ancient Israel, (1) Israelites did not think that all suffering was evidence of sin. (2) Ancient Israel made a distinction between sinful acts and being a truly wicked person. (3) God could be trusted to respond to anyone who called on God for help. This belief is the key to understanding the friends' advice to Job. They don't know, any more than Job does, why these disasters have overtaken him.

They eventually accuse him of being one of the hard-core wicked. The magnitude of Job's suffering may be the reason Job finds it impossible to accept the traditional advice of his three friends. Job has done nothing to provoke such hostility from God. He is angry. He wants to expose the fundamental injustice of his situation. Job takes his complaint directly to God, believing God is a god of justice.

Segment 12: On God's Terms

Presenter: Carol A. Newsom

Job believes that God is a god of justice but that God has been treating him unjustly. If God is just, then God will listen and act fairly in a trial. Job assumes his suffering is sent by God. So either it is justified as a punishment for sin or it is unjustified and amounts to abuse by God. God doesn't seem to answer Job. God asserts that God is God and Job is not. Job understands the world and his situation in terms of legal right and wrong, but God speaks instead of creation and of the chaotic. Not all suffering can be reduced to legal right or wrong. Fearful and chaotic experiences are simply a part of the world and of our lives. God does not provide an explanation for suffering. But God allows Job a new way of looking at

the world and at his relationship to God. God offers Job a way to situate suffering within a sustaining creation.

Segment 13: Affairs of the Heart

Presenter: Ellen F. Davis

The Song of Songs is about human sexual love, but it is also about the love between God and Israel, or God and humanity. The Song speaks to us in symbolic language, as a dream does. It celebrates the correction of the ancient imbalance between the sexes and shows us the healing of relationships that were damaged by human disobedience—not only the relationship between woman and man but also the relationship between humanity and God and between humankind and nonhuman creatures. The Song of Songs, then, is a mystical poem that dreams us back to the beginning of the world, a dream shared between God and ourselves, a dream of intimacy and full harmony between woman and man, between humanity and God, between humanity and nature.

Segment 14: Songs of Faith

Presenter: Kenneth A. Kanter

Dancer: Diana Brown Holbert

For centuries, people have turned to the Psalms for comfort and relief, seeking guidance, meaning, hope, and reassurance. In the Torah God reaches out to humankind. The Lord communicates; we receive. In the Psalms, we reach out to God. We make an effort to communicate. God receives; God chooses to respond or not. The Psalms reflect life as it was experienced by members of the Israelite community. In particular, the Psalms mirror the hardships of existence. The book of Psalms is a rich treasury of prayer and reflections for many occasions and situations. Awareness of God was both intimate and all-pervading with the psalmists. The ethical essence of God's nature colors the whole of the Psalms, not as an abstract doctrine but as the inspiration of our lives.

Segment 15: Songs of Pain

Presenter: Michael Jinkins

Dancer: Diana Brown Holbert

The sovereign God of the psalms of lament is holy Creator of all that exists and ruler over all that has been created. The Lord is judge in

absolute righteousness, defender of the defenseless, guardian of the righteous. The psalmist understands that God does not immunize the faithful against suffering and difficulties, but neither does God abandon the faithful. The Lord delivers us, but we are delivered *through* the valley of the shadow of death, not merely *from* it. The psalms of lament remind us there is no healing without sickness, no resurrection without death. A people who avoid acknowledging the painful realities of life and who refuse to submit these unpleasant aspects of their lives to God, may miss God's greatest gift, the opportunity to be judged and transformed by the Lord whose reign extends over all parts of our lives.

Segment 16: Songs of Joy

Presenters: Diana Brown Holbert

and John C. Holbert

The Psalms surprise us with their insight, power, and timeless truth. Psalm 146 is a wonderful example of a psalm of praise. The opening general demand for praise is matched by the personal command that all the psalmist is must praise God. This is the Creator of all; without this one we would not be. That fact is worthy of praise! But

there is more. This Creator “keeps faith forever.” Our God is worthy of praise, because our God never forgets the ones we often forget. Psalm 146 fits the classic pattern for a psalm of praise. It includes an opening command to praise, several powerful reasons praise is demanded, a final certainty that praise is the appropriate thing to do when approaching this God, and a repeated command to praise. This God always will do the work of justice and will call us to join in that work.

Segment 17: The Word Became a Human Being

Presenter: Ben Witherington, III

John 1:1-18 is a key to the interpretation of the whole Gospel of John. The one called Jesus was before all creation the Word of God. John’s use of the Greek term *Logos*, meaning “Word,” to refer to Jesus recalls the Creation story. God created merely by means of speaking, by his word. God’s Word was a person. Earlier concepts about Wisdom being pre-existent with God before Creation, helping make the universe, coming down to God’s people, being rejected, and returning to God are all now applied here to Jesus. Not only are the mind and

knowledge of God summed up in this Word, but light and life are resident in him as well. The Word took on flesh and tabernacled among us. We are speaking of addition of a human nature to a divine nature and being, and that divine presence conveyed grace and truth.

Segment 18: Born of Water and the Spirit

Presenter: Marianne Meyers Thompson

All the Gospels report that Jesus did amazing deeds, called “marvels,” “powers,” “wonders,” or “mighty deeds.” But the Gospel of John uses two other words, which we translate as “works” and “signs.” When Jesus speaks of his deeds of healing or feeding the multitudes or raising the dead, he refers to them as his “works.” When he speaks to others about his “works,” he refers to them as “signs.” The joining of a “sign” with an “I am” saying shows that the signs point beyond themselves to what Jesus brings and what he embodies in his very person. When we understand Jesus’ deeds as manifestations of God’s life-giving power in and through him, we understand them as “signs,” as indicators of the unique relationship he has to God. Signs

call for belief in the reality to which they point. They are witnesses to the distinctive identity of Jesus as the one who makes God known.

Segment 19: Bread of Life

Presenter: Richard B. Hays

In John's Gospel several of Jesus' speeches begin with the words *ego eimi*: "I am." The first of these "I am" speeches appears in the account of the miraculous feeding of a crowd of five thousand, which the people see as a sign like the provision of manna in the wilderness during the Exodus. Next John tells the story of Jesus' walking on the sea. The word Jesus speaks to the frightened disciples in the boat is the same word that God spoke to Moses from the burning bush: "I am." But the crowd did not hear this utterance, so they pursue Jesus and press him for further evidence of his identity. He reveals that what he has to give is himself. The "living bread . . . is my flesh." This refers to his self-giving death on the cross. The Eucharist precisely expresses what John wants to teach us about Jesus. He is God made tangible, for our sake. When we hear ourselves addressed by that Word, we learn who God really is: gracious, merciful, and life-giving.

Segment 20: Light of the World

Presenter: D. Moody Smith, Jr.

In the Gospel of John, Jesus is repeatedly involved in controversy with opponents, usually called "the Jews." In John Jesus and his followers seem to be standing outside Judaism looking in. In the Synoptic Gospels, Jesus is clearly a Jew. John's Gospel comes out of a different, later setting, but one still related to Jesus and his opponents. The other Gospels speak of factions or parties within Judaism. All these parties except the Pharisees, who in John seem to be the same as "the Jews," have vanished in the Gospel of John. And this absence reflects the situation of the Jews after the Romans captured and destroyed Jerusalem in A.D. 70. Keeping in mind what was going on then, the Gospel of John is not saying the Jewish people as a whole opposed Jesus. In John's Gospel "the Jews" are an important leadership group who are redefining Judaism. They are Pharisees, the same people who debated with Jesus during his ministry. There is continuity in the opposition to Jesus, but the issues have changed.

Segment 21: The Coming Hour

Presenter: Sharon H. Ringe

With John 10:22–12:50, we are at the end of the account of Jesus’ public ministry. Jesus’ act of raising Lazarus is recognized as a “sign.” Jesus’ “signs” are those deeds that point to the cross. In one of the great *I am* statements, Jesus identifies himself as “the resurrection and the life.” Martha responds to Jesus’ claim by confessing him as “the Messiah, the Son of God.” Somehow with Jesus’ explanation and Martha’s confession, the finality of death has already been broken. In a moment of high drama Jesus calls Lazarus out of the tomb. Many of the witnesses of this event do come to faith. But others link this “sign”—this evidence of God’s power and plan—to Rome’s fear and rage that will result in the destruction of Jerusalem and the Temple. In Mary’s anointing of Jesus and in Jesus’ new commandment that they love one another, the memory and hope of eternal life will be kept alive in the community of John’s Gospel.

Segment 22: Power to Bear Fruit

Presenter: Koo Yong Na

John 13–17 focuses on Jesus’ farewell to his disciples. All four Gospels record Jesus’ sharing this

last supper. But John puts the emphasis not on the meal but on Jesus’ washing his disciples’ feet. Jesus is fully aware that he has the power to lay down his own life and save others. Understanding that the time has come to subject himself to death, Jesus begins to wash his disciples’ feet. The act of foot-washing becomes a precursor to the humiliation and death that await him the following day. The foot-washing is imperative to a heritage in Jesus. A salvific action of Jesus becomes evident in the foot-washing; it is not simply a humble example to be imitated. Jesus makes clear that he is inviting the disciples to share in his life *and* death. The gift of Jesus’ salvation is not the physical washing itself but what it symbolizes.

Segment 23: Where No One Else Can Go

Presenter: R. Alan Culpepper

John’s account of the death of Jesus is dramatically different from the Synoptic accounts. John has selected only certain key elements of the tradition and developed these in his own way to underscore significant aspects of the meaning of Jesus’ death. Only John has the continuation of Pilate’s debate with the Jewish authorities. The tunic is seamless, woven “from above.” The

seamless design of the tunic that Jesus leaves behind is “from above.” What happened at the cross is all a part of the tapestry of God’s redemptive design. By his pronouncements to his mother and to the beloved disciple, Jesus constitutes a new family and provides a nucleus for the community of believers. The church is to be a community marked by unity, love, and the Spirit, a community with a new sovereign, a crucified king. What happened at the cross shapes for all time the nature and design of the church.

Segment 24: Weeping Turned to Witness

Presenter: R. Grace Jones Imathi

The Synoptic Gospels see and tell the story of Jesus in much the same way—with the same eye. John sees things the Synoptics do not see. John’s eye lingers longer at the empty tomb. No messenger is waiting at the tomb to explain why Jesus’ body is missing. Those who arrive at the tomb are confronted with the unsettling reality of the empty tomb itself. When Mary sees the empty tomb, she misunderstands what she sees. Only after Jesus speaks Mary’s name does she understand she has been seeking the wrong Jesus. Jesus’ command to the

first witness to his resurrection is to not hold on to who he was, but to go and tell others who he is. Peter and “the other disciple” witness the empty tomb. The evidence is there that Jesus has conquered death. Disciples of Jesus must confront the message of the empty tomb—the defeat of death—on their way to believing in a risen Lord.

Segment 25: Our Life Together

Presenter: Charles H. Talbert

Sometime around A.D. 100, three little letters were written, probably in this order: Second John, First John, Third John. In them we can trace a disagreement between two groups in the early church over Christology and ethics. The earliest, Second John, describes the problem as one in which his opponents value the Christian present at the expense of the Christian past. The opponents’ ethics went beyond the teaching of Christ, departing from traditional stances. The denial that Jesus Christ has come in the flesh may be corrected by abiding in the teaching of Christ. The author appealed to the beginning of the Christian movement, the life of Christ, and the beginning of his readers’ Christian experience, the time of their initiation. His belief was that if the readers’ Christology

and ethics were in accord with the normative past, they would avoid the errors of those who had separated from them.

Segment 26: The Power of the Tongue

Presenter: Zan W. Holmes, Jr.

According to tradition, the Letter of James was written by James, the brother of Jesus, a prominent leader in the early church in Jerusalem. It expresses the writer's deep concern about how Christians are to behave in relation to one another and to the poor in particular. The letter is addressed to Jewish Christians of the first century and serves as a reminder that authentic faith always leads to faithful living. The letter bears many similarities to the tradition of Jewish wisdom literature. It presents a contrast between two ways and distinguishes between two types of wisdom. One of the marks of wisdom in everyday living is the desired consistency between words and deeds. We can distinguish faith and works, but in Christian living they are not alternatives. Faith issues in works, and works indicate faith. James affirms the mutual dependence of belief *and* action by pointing out that *faith* in God is made visible by *deeds* of compassion and justice.

Segment 27: Vision of End Time

Presenter: M. Eugene Boring

Scripture: Marquis Laughlin

Revelation emphasizes faith in the one God who makes exclusive claims, the God who does not tolerate the worship of other beings who make divine claims. Only God can be worshiped. The pressure to conform to the public glorification of Rome was a Satanic temptation to idolatrous worship, to put something else in the place of the one God. John saw the harassment and occasional arrests as the leading edge of a persecution that called for an either/or decision on the part of the Christians in the churches of Asia. It is clear Christians lived in a precarious situation. Some saw no danger, and John's vision attempts to let them see how things really are. John sees the harassment and emerging persecution of his time as an opportunity for Christians to witness to the ultimate power of God revealed in Christ.

Segment 28: Letters to the Churches

*Presenter: Catherine Gunsalus
González*

Scripture: Marquis Laughlin

In the letters to the seven churches, the issue is how these small Christian communities can maintain their identity as followers of Christ and not give to the empire their highest loyalty. John calls the church in Ephesus to remain a loving community as it strives to be clear about the meaning of the gospel. He warns the church in Smyrna of the persecution that will come to them in the near future. He calls the church in Pergamum to be intolerant of compromises with false doctrine. The messages to Thyatira and Sardis are similar. The church in Philadelphia has remained faithful. The church in Laodicea seems strong, but that strength is an illusion. These Christians need to wake up to the reality of their situation before it is too late. Faithfulness is the issue. John calls for preparation—practice in faithfulness in the relatively easy times in order to be ready for the difficult times ahead.

Segment 29: What Must Take Place

Presenter: Leonard Thompson
Scripture: Marquis Laughlin

John is a seer and a visionary. Revelation is a travel diary, and readers of Revelation travel along with John through space and time. We share with him the wonders he saw, heard, tasted, and touched. John writes in the concrete, sensual images of poetry, not in the abstract language of doctrine or moral allegory. John's visions present church and society in an irreconcilable conflict—Christ against culture. John sees a dazzling universe whose destructive beauty is terrifying. As the Lamb opens the seven seals, the whole cosmos is thrown into chaos. But John never loses faith in the power of divine deliverance and cosmic renewal. The old is transformed, and all things are made new. A joyful marriage follows: The Lamb and the new Jerusalem, heaven and earth, the divine and the human join together in holy union. In that perfect city, the new Jerusalem, church and society are no longer in conflict.

Segment 30: The Power of Evil

Presenter: Justo L. González

Scripture: Marquis Laughlin

How are we to read the book of Revelation? Some people think that if they can only find the key, they will solve the mystery. But God's revelation is not a puzzle to solve. Some people read to find out what comes next. But Revelation is not a program for the end of the world. The book of Revelation was the Word of God when it was written in the first century, and it still is the Word of God. The book of Revelation is more like a poem that defies logic and yet makes more sense than the most careful mathematical equation. Revelation describes the end as a vast, dream-like song to the glory of God. The end is not really the end but the beginning, the time when the kingdoms of the earth become the kingdom of God. The urgency of Revelation is not the urgency of dread. It is the urgency of expectation. The message of Revelation is that God's purposes in history will be fulfilled, in spite of all the detours caused by evil and by human sin.

Segment 32: Under the Tree of Life

*Presenters: Richard B. Wilke
and Julia K. Wilke*

I was born and raised in a funeral home; so my life was surrounded by people trying to make sense out of life—and out of death. A part of me really responded to the proverbs—get up early, work hard, tell the truth, show concern for the poor—and you'll live a long time. But life isn't always that way. Ecclesiastes looked at life and said, "Sometimes all your smooth proverbs don't pan out." The Scriptures are wisdom, *a tree of life*. We eat of the fruit, and we begin to nibble at the faith. The tree of life stands for God's original, untainted, sinless plan—a world before greed and selfishness set in. God, in Scripture, won't let us get the dream of peace and well-being out of our minds. Some people, like Job's friends, want answers written out in words on a page, in rules and laws. But he who is the Word is what we need. Life, at its deepest level, is found in *humility* before a gracious God—in community, in service. It's God's way to lead us to the tree—the tree on Calvary, and the tree of life in the new Jerusalem.

Video Segment Summaries

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Segment 2: *Aaron Before the Candelabra*, by Marc Chagall—Réunion des Musées Nationaux/Art Resource, NY; Solomon's Temple (Howland-Garber Model)—Biblical Archaeology Society.

Segment 3: *Aaron and the Ark of the Covenant*, marble inlay—Scala/Art Resource, NY; *Tribe of Levi*, by Jossi Stern—copyrighted by Elyada Merioz of the Blue and White Gallery, Old Jerusalem, Israel, used with permission; Tel Dan, Incense Shovels—Biblical Archaeology Society.

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Biblical Archaeology Society.

Segment 5: Megillah: Scroll of Esther and Its Case—Réunion des Musées Nationaux/Art Resource, NY; Xerxes I and His Attendants, door panel from the palace of Xerxes I—Biblical Archaeology Society; *Queen Esther*, by Andrea del Castagno—Scala/Art Resource, NY; Assyrian *Puru Lot*—Biblical Archaeology Society; Column Capital, Susa—Biblical Archaeology Society; *Esther and Ahasuerus*, by Hendrick met de Bles—Scala/Art Resource, NY; Purim Celebration—© Zev Radovan.

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Segment 11: *Job's Friends*, from *In Our Image*; Job and his three friends, paper-cut panel from "The Story of Job," by Yehudit Shadur—Photo © Richard Nowitz.

Segment 12: Job confronts God's power, paper-cut panel from "The Story of Job," by Yehudit Shadur—Photo © Richard Nowitz; Job accepts his limitations, paper-cut panel from "The Story of Job," by Yehudit Shadur—Photo © Richard Nowitz.

Segment 13: *Song of Songs V*, by Marc Chagall—Réunion des Musées Nationaux/Art Resource, NY; *Paradise*, detail, by Peter Paul Rubens—Scala/Art Resource, NY; Near the Acco-Safed Road—© 1989 Biblical Archaeology Society.

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Segment 15: *David Playing the Harp Before Saul*, by Rembrandt van Rijn—Erich Lessing/Art Resource, NY; "Out of the Depths I Cry to You"—music © 1964 Abingdon Press, from *The United Methodist Hymnal*.

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Segment 17: *Christ Before Pilate*, by Mihaly Munkacsy—Erich Lessing/Art Resource, NY; *Holy Trinity*, by El Greco—Web Gallery/Art Resource, NY.

Segment 18: *Jeremiah*, by Jossi Stern—copyrighted by Elyada Merioz of the Blue and White Gallery, Old Jerusalem, Israel, used with permission; *Wedding at Cana*, by Wilson Biguad—The Walter O. Evans Collection of African American Art; *Vineyards in Judea Near Bethlehem*—© Zev Radovan; *Grapes*—© Zev Radovan.

Segment 19: *Jesus Multiplies the Loaves*—Vie de Jesus Mafa, © Jesus Mafa; *The Gathering of Manna*, by James Jacques Joseph Tissot—The Jewish Museum, NY/Art Resource, NY; *The Eucharist*, by Nicolas Poussin—Erich Lessing/Art Resource, NY.

Segment 20: *The Baptism of Christ* (detail of Christ)—Photo by Lee Boltin; *The Praying Jew*, 1923, by Marc Chagall—© 2001 Artists Rights Society (ARS), New York/ADAGP, Paris; *Pharisees and Herodians*, by James Jacques Joseph Tissot—The Jewish Museum, NY/Art Resource, NY.

Segment 21: *The Brazen Serpent*, by James Jacques Joseph Tissot—The Jewish Museum, NY/Art Resource, NY; *Christ at the Home of Mary and Martha*, by Henry Ossawa Tanner—The Carnegie Museum of Art, Pittsburgh, used by permission of the Philadelphia Museum of Art; *Mary Magdalene Washing the Feet of Jesus*, by Frank Wesley, from the book *Frank Wesley: Exploring Faith With a Brush*, written by Naomi Wray—© Frank Wesley; *Jesus Raises Lazarus to Life*—Vie de Jesus Mafa, © Jesus Mafa.

Segment 22: *The Last Supper 1920*, by Stanley Spencer—The Stanley

Spencer Gallery, Cookham, England, used by permission; Crucifix, Spanish (Palencia, Convent of Santa Clara de Astudillo)—Metropolitan Museum of Art, NY, used by permission; *The Washing of the Feet*—Vie de Jesus Mafa, © Jesus Mafa.

Segment 23: *Moses Before the Burning Bush*, by Raphael—Scala/Art Resource, NY; *What Is Truth? (Christ and Pilate)*, by Nikolai Nikolaevich Ge—Tretyakov Gallery, Moscow, Russia/Bridgeman Art Library; *Crucifixion*, by Diego de Silva Velazquez—Erich Lessing/Art Resource, NY; *The Disrobing of Christ*, by El Greco—Scala/Art Resource, NY; *Mount Calvary*, by William H. Johnson—Smithsonian American Art Museum, Washington, DC/Art Resource, NY; Hyssop—© Zev Radovan.

Segment 24: Tomb in Jerusalem—© 1983 Biblical Archaeology Society; *Easter*—Vie de Jesus Mafa, © Jesus Mafa; *Two Disciples at the Tomb*, by Henry Ossawa Tanner—Art Institute of Chicago, used by permission of the Philadelphia Museum of Art; *The Apparition of the Apostles and the Closed Door*, by Duccio—Scala/Art Resource, NY.

Segment 25: *The Baptism of Christ*, by Jacob Tintoretto—Cameraphoto/Art Reference, NY; *Nativity*, by Koseki, collection of Maurice Lavanoux—Photo by Lee Boltin; *Doubting Thomas*, by Michael Smither, from the book *The Bible Through Asian Eyes*, by Masao Takenaka and Ron O'Grady, Auckland, New Zealand, 1991, pp. 160–161—Used by permission of The Asian Christian Arts Association.

Segment 26: *Tree of Life*, Currier &

Ives—Scala/Art Resource, NY.

Segment 27: *The Whore of Babylon Riding on a Beast With Seven Heads*, by Robert Roberg—Used by permission of the artist; Bronze coin with bust of Emperor Domitian—© Zev Radovan; Ephesus, Harbor Road and Theater—© 1986 Biblical Archaeology Society; Statue of Pliny the Younger, Duomo, Como, Italy—Alinari/Art Resource, NY.

Segment 28: Ephesus—Photo © David Alexander/Lion Publishing; Smyrna—Photo © David Alexander/Lion Publishing; Pergamum—Photo © Jane Taylor; Sardis—Photo © Jane Taylor; *I Baptize Thee*, by William H. Johnson—Smithsonian American Art Museum, Washington, DC/Art Resource, NY; Laodicea—Photo © Sonia Halliday/FHC Birch.

Segment 29: Ghent Altarpiece: detail, *Adoration of the Mystic Lamb*, by Jan van Eyck—Scala/Art Resource, NY; *Satan Calling Up His Legions*, by William Blake—National Trust/Art Resource, NY.

Segment 30: *St. John on Patmos*, by Jean Fouquet—Giraudon/Art Resource, NY; *Christ and Bride Coming Into Wedding*, by Myrtice West—Used by permission of Rollin A. Riggs, Mustang Publishing.

Segment 32: *Job*, by José Martínez—Foto Marburg/Art Resource, NY; *The Summer of Ruth and Boaz*, by Nicolas Poussin—Giraudon/Art Resource, NY; *Nehemiah Looks Upon the Ruins of Jerusalem*, by James Jacques Joseph Tissot—The Jewish Museum, NY/Art Resource, NY; *Woman at the Well*, by Frank Wesley, from the book *Frank Wesley: Exploring Faith With a Brush*, written by Naomi Wray—© Frank

Wesley; *Breakfast on the Sea of Galilee*, window, St. George's Church, Georgeham, North Devon, England—Photo © Sonia Halliday; *Adam and Eve Leave Eden*, by John William Dey—Smithsonian American Art Museum, Washington, DC/Art Resource, NY; *Ezekiel Chapter 1–2*, by Myrtice West—used by permission of Rollin A. Riggs, Mustang Publishing.

Text graphics by Ed Wynne; maps by Phillip D. Francis.

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The Revelation: A Worship Experience

Writer and Director: Mac Pirkle

Co-writer and Consultant:

Don Saliers

Worship Leader: Dennis Parlato

*Cast: Mac Pirkle, Matt Carlton,
Sarah Valley, Jeremy Banks,
Meeka Gabriel*

Vocalists: Ginger Neuman,

Dwan Starling

Music: Ron Kristy

The video for Session 31 is not the usual ten-minute presentation on the week's Scripture. *The Revelation: A Worship Experience* is a 90-minute video through which DISCIPLE: UNDER THE TREE OF LIFE participants will experience the book of Revelation as worship. This interactive video experience intends to move persons beyond the familiar understanding of Revelation as a book of predictions about the end of history to a "hallelujah" over the victory of the God of history.

The on-screen narrator/worship leader speaks aloud the words of The Revelation and guides viewers through the visions John recounts. At appropriate points, he leads DISCIPLE participants in singing,

praying, lamenting, and asking for mercy.

UNDER THE TREE OF LIFE groups will participate in this video-led worship experience as the conclusion of weekly group Session 31. Lesson 31 completes a five-lesson study of the book of Revelation. Participants will have read, studied, and discussed the entire book of Revelation and will have read portions of it more than once. So they come to this video with minds, eyes, and ears full of John's words and images—well-prepared to enter into an experience that rehearses the action of God in history and promises the final triumph of those who worship that God.

Like the book of Revelation, the video will evoke a variety of emotions. At times the images are fast-paced, sometimes awe-inspiring, and occasionally disturbing, but always challenging—confronting the viewer with the God who demands exclusive loyalty, who does not tolerate society's gods. Underlying music is dynamic, sometimes lyrical, sometimes forceful and full of energy. The cumula-

tive effect is intended to bring participants to an awareness that the book of Revelation is not a text to avoid but a message to embrace and a hope to anticipate. Participants will have seen a vision of the end and will be challenged to live out of a sense of knowing the end. For the God who is at the beginning is the God who is at the end.

Detailed instructions for preparing to use the video in Session 31 appear in the DISCIPLE: UNDER THE TREE OF LIFE teacher helps.

Visual Credits

Stock Footage: The Image Bank; National Geographic Television.

Original Biblical Art Research: Lynn Lutes, Doctoral Candidate, Candler School of Theology, Emory University.

The Letter: *Apocalypse*, by Francis Danby—Private Collection/The Bridgeman Art Library.

1st Tunnel and Cavern Sequence: *The Apocalypse of St. John: Four Horses of the Apocalypse*, by Louis Caillaud D' Angers, used by permission of the artist; *The Four Horsemen of the Apocalypse*, by Albrecht Dürer, on line at Connecticut College's Print Collection, Wetmore Print Collection, Portfolio Three, 16 woodcuts by Albrecht Dürer; *Death on a Pale Horse*, by William Blake—© Fitzwilliam Museum, University of Cambridge; *Death on a Pale Horse*, by Joseph Mallord William Turner—Clore Collection, Tate Gallery, London/Art Resource, NY.

2nd Tunnel and Cavern Sequence:

The Fifth Angel Rains Fire From the Sky, by The Reverend McKendree Robbins Long—Van Every/Smith Galleries, Davidson College; *The Second Trumpet: The Mountain of Fire Hurlled into the Sea (the Shipwreck)*, by Nicolas Bataille—Scala/Art Resource, NY; *The Seven Trumpets*, by Albrecht Dürer, on line at Connecticut College's Print Collection, Wetmore Print Collection, Portfolio Three, 16 woodcuts by Albrecht Dürer.

3rd Tunnel and Cavern Sequence:

The Fifth Seal Vision: The Souls of the Martyrs Under the Altar, The Douce Apocalypse—Bodleian Library, Oxford; *The Opening of the Fifth and Sixth Seals*, by Albrecht Dürer, on line at Connecticut College's Print Collection, Wetmore Print Collection, Portfolio Three, 16 woodcuts by Albrecht Dürer; *The Opening of the Sixth Seal*, Francis Danby—The National Gallery of Ireland; *The Great Day of His Wrath*, by John Martin—The Tate Gallery, London/Art Resource, NY.

4th Tunnel and Cavern Sequence:

The Fifth Trumpet of the Apocalypse: Fall of the Star of Satan, by Lambert, Liber Floridus—Giraudon/Art Resource, NY; *Fifth Trumpet: The Angel of the Abyss and The Plague of Locusts*, by Nicolas Bataille—Giraudon/Art Resource, NY; *Der fünfte Engel*, by Peter Proksch, used by permission of the artist.

5th Tunnel and Cavern Sequence:

The Apocalypse of St. John: The Sun-Woman Is Pursued by the Seven Headed Dragon, by Louis Caillaud D' Angers, used by permission of the artist; *John Sees the Woman Clothed in the Sun and the Seven Headed Beast*, by Palma II

Giovane—AKG London/ CameraPhoto; *St. Michael and the Dragon*, by Albrecht Dürer—Giraudon/Art Resource, NY; *The Great Red Dragon and the Woman Clothed with the Sun*, by William Blake—National Gallery of Art, Washington, Rosenwald Collection; *The Woman Clothed in the Sun and the Dragon*, by Albrecht Dürer, on line at Connecticut College's Print Collection, Wetmore Print Collection, Portfolio Three, 16 woodcuts by Albrecht Dürer.

6th Tunnel and Cavern Sequence:

The Great Red Dragon and the Beast from the Sea, by William Blake—National Gallery of Art, Washington, Rosenwald Collection; *The Harvest of the Earth and the Two Beasts*, by Albrecht Dürer, on line at Connecticut College's Print Collection, Wetmore Print Collection, Portfolio Three, 16 woodcuts by Albrecht Dürer; *Apocalypse, Hell*, Anonymous, 13th Century, France—Giraudon/ Art Resource, NY.

7th Tunnel and Cavern Sequence:

Die sieben Gefässe, by Peter Proksch, used by permission of the artist; *Seventh Flask Poured into the Air, or the Earthquake in Babylon*, by Nicolas Bataille—Giraudon/Art Resource, NY; *Sermon and deeds of the anti-Christ*, by Luca Signorelli—Scala/Art Resource, NY; *The Last Judgement*, by Frans Floris—Erich Lessing/Art Resource, NY; *Apocalyptische Landschaft 1913*, by Ludwig Meidner—From the Fishman Family Collection.

New Jerusalem: *The Four and Twenty Elders Casting Their Crowns Before the Divine Throne*, by William Blake—Tate Gallery, London/Art Resource, NY; *The Destruction of the Beast and the False Prophet*, by Benjamin West—The

Minneapolis Institute of Arts; *Vision of Saint John the Evangelist on Patmos*, by Jacobello Albregho—CameraPhoto/Art Resource, NY; *New Jerusalem*, by Gustave Doré; *The New Jerusalem*, by Nicolas Bataille—Scala/Art Resource, NY; *I Am the Alpha and the Omega*, by Louis Caillaud D'Angers, used by permission of the artist; *The River of Life*, by William Blake—Tate Gallery, London/Art Resource, NY.

Puzzle #1: *Apocalypse*, by Francis Danby, Private Collection/The Bridgeman Art Library.

Puzzle #2: *The Four and Twenty Elders Casting Their Crowns Before the Divine Throne*, by William Blake—Tate Gallery, London/Art Resource, NY.

Saints and Martyrs: *Stoning of St. Stephen*, by Annibale Carracci—Erich Lessing/ Art Resource, NY; *Christians of Gaul in the Arena at Lyon*, by E. Luminais—Mary Evans Picture Library; *St. Anthony Abbot*, by Master of the Osservanza—Eric Lessing/ Art Resource, NY; *Ignatius Bishop of Antioch*, by H. Warren, engraved by E. Finden —Mary Evans Picture Library; *Joan of Arc in Armor*, by George William Joy—Giraudon/ Art Resource, NY; *Saint Catherine of Siena*, by Bernadino Luini—Giraudon/Art Resource, NY; *Ignatius Bishop of Antioch*, unattributed engraving—Mary Evans Picture Library; *Martin Luther King*—Associated Press (AP); *Christian Martyrs Facing Wild Beasts*, by Andre Castaigne—Mary Evans Picture Library; *Oscar Romero*— AP/Wide World Photos; *Mother Teresa*—Associated Press (AP).

Hymns, Prayers, Statements of Faith: From *The Methodist Hymnal* 1939 and *The United Methodist Hymnal* 1989.

Songs: *Climb Up That Ladder* and *Tick Tock*, by Mac Pirkle and Ron Kristy.

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