

The Art Of Salvation

*A Gallery Dedicated to the Illumination of
God's Plan of Salvation
As Depicted In Sacred Art*

THE ART OF SALVATION PROJECT

GOALS:

- ❖ Introduce sacred art as a part of our Catholic heritage
- ❖ Model the typological reading of Scripture, as taught by the Church
- ❖ Illuminate God's divine Plan of Salvation through sacred art

As Catholics, we have a rich heritage of the illumination of the Word of God through great art. During most of history, when the majority of people were illiterate, the Church handed on the Deposit of Faith not only in reading and explaining the written Word in her liturgies, but also in preaching the Gospel through paintings, sculptures, mosaics, drama, architecture, and stained glass. In **"The Art of Salvation"** project, we hope to reclaim that heritage **by offering a typological understanding of the plan of salvation through classical art.**

What is Divine Typology?

"Typology is the study of persons, places, events and institutions in the Bible that foreshadow later and greater realities made known by God in history. The basis for such study is the belief that God, who providentially shapes and determines the course of human events, infuses those events with a prophetic and theological significance" (Dr. Scott Hahn, Catholic Bible Dictionary)

"The Church, as early as apostolic times, and then constantly in her Tradition, has illuminated the unity of the divine plan in the two Testaments through **typology**, which discerns in God's works of the Old Covenant prefigurations of what he accomplished in the fullness of time in the person of his incarnate Son" (***The Catechism of the Catholic Church (CCC)***, 128).

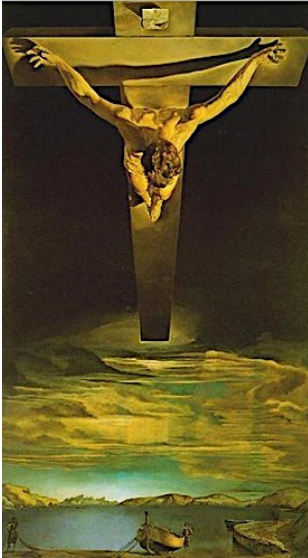
St. Augustine explains it in this way: **"The New Testament lies hidden in the Old, and the Old Testament is unveiled in the New."**

Jesus taught Scripture in this way many times, most especially on the road to Emmaus in Luke 24: ***"And he said to them, "O foolish men, and slow of heart to believe all that the prophets have spoken! Was it not necessary that the Christ should suffer these things and enter into his glory?" And beginning with Moses and all the prophets, he interpreted to them in all the scriptures the things concerning himself"*** (Luke 24:25-27).

The Gospel writers used this method of typology as they crafted the Gospels to reveal how Jesus fulfilled all of the Old Covenant in establishing the New Covenant of the union of God and Man in and through Himself, thereby inaugurating **the goal of Creation: "communion in God's divine life**, a communion brought about by the 'convocation' of men in Christ, and this convocation is called **the Church**" (CCC 760). *"Typology in scripture demonstrates the dynamic movement toward the fulfillment of the divine plan"* (CCC 128-130).

In the Art of Salvation gallery, New Testament depictions of events in the life and Paschal Mystery of Jesus Christ are positioned on the east side of the gallery, and their Old Testament pre-figurations are across from them. The pairs have matching frames. Each masterpiece is accompanied by an explanation from Scripture and Tradition. They should be studied in their corresponding pairs and in the context of the whole.

We hope this presentation will convey how the words and works of God in the "economy of salvation" illuminate the mystery of the one true and triune Artist - Father, Son, and Holy Spirit - and His masterpiece plan designed to communicate God's own divine life to the men He freely created, by adopting them as sons in His only-begotten Son (CCC 52-53).



CHRIST OF SAINT JOHN OF THE CROSS

Salvador Dalí, 1951 Surrealist/Classical

Kelvingrove Art Gallery & Museum Glasgow Scotland

“I, when I am lifted up from the earth, will draw all men to myself” (Jn 2:32).

Inspiration: This painting was inspired by a drawing done by Saint John of the Cross himself after he had seen this vision of Christ during an ecstasy. It was instrumental in Dalí's return to his Catholic faith. Dalí was excited by the possibilities of expressing mystical ideas in light of new visions of reality made possible by nuclear physics. Underlying his studies for the *Christ*, Dalí wrote: ***“In the first place, in 1915, I had a 'cosmic dream' in which I saw this image in color and which in my dream represented the 'nucleus of the atom.' This nucleus later took on a metaphysical sense; I considered in 'the very unity of the universe,' the Christ! In the second place, when, thanks to the instructions of Father Bruno, a***

Carmelite, I saw the Christ drawn by Saint John of the Cross, I worked out geometrically a triangle and a circle, which aesthetically summarized all my previous experiments, and I inscribed my Christ in this triangle.”

Comparison: Where St. John's sketch is frenetic and charged with pain, Dalí's interpretation is balanced and tranquil. The head of Christ forms the nuclear circle of the painting and the invisible line connecting His outstretched arms with His feet create the triangle. For the Christian, the triangle represents the Trinity, and the circle, eternity.

Dalí's painting is a rendering of an idea for all time, the cosmic Christ as the key to Creation. While St. John's Christ is a corpse-like oblation, Dalí's is a Christ who does not suffer. Dalí's Christ has no nails fastening him to the Cross, and His body is youthful and unscarred. St. John's drawing was a vision of the agonizing death on the Cross; Dalí's painting is a celebration of life and the triumph over death.



Christ of the Cosmos: The brilliant light flowing down on the muscular figure from an unseen heavenly source contrasts sharply with the darkness that surrounds the Cross. Atmospheric clouds separate the hovering Christ figure from the tranquil scene below – it is the dawn of a New Day, ***“the eighth day that begins the new creation. Thus the work of creation culminates in the greater work of redemption. The first creation finds its meaning and summit in the new creation in Christ”*** (CCC 349).

The Bark of Peter: Dalí placed his Christ over a landscape, embracing and blessing everything beneath. Fishermen stand below, while fishing boats and nets decorate the shoreline. The apostolic connection is apparent: Christ's disciples were to be “Fishers of Men” in the “bark of Peter,” the Church, spreading the Gospel to all the ends of the earth, represented by the hills.

(All of the above explanation is based on a Youtube video by Fr. Michael Morris, O.P.)

He is the image of the invisible God, the first-born of all creation; for in him all things were created, in heaven and on earth, visible and invisible, whether thrones or dominions or principalities or authorities--all things were created through him and for him. He is before all things, and in him all things hold together. He is the head of the body, the church; he is the beginning, the first-born from the dead, that in everything he might be pre-eminent. For in him all the fullness of God was pleased to dwell, and through him to reconcile to himself all things, whether on earth or in heaven, making peace by the blood of his cross (Colossians 1:15-20).

“The Church. . . believes that the key, the center and the purpose of the whole of man's history is to be found in its Lord and Master” (CCC 450).



GARDEN OF EDEN

Lucas Cranach the Elder, 1530 North Renaissance
Dresden State Art Museum, Dresden, Germany

So God created man in his own image, in the image of God he created him; male and female he created them...Therefore a man leaves his father and his mother and cleaves to his wife, and they become one flesh (Gen 1:27; 2:24).

... And the LORD God commanded the man, saying, "You may freely eat of every tree of the garden; but

of the tree of the knowledge of good and evil you shall not eat, for in the day that you eat of it you shall die" (Gen 2:7, 15-17; 21-24).

Man's Destiny and The Fall: This painting portrays the different stages of the creation and fall of mankind. **Created in a state of holiness, man "was destined to be fully divinized by God in glory."** But, "Man, tempted by the devil, let his trust in his Creator die in his heart and, abusing his freedom, disobeyed God's command. Seduced by the devil, **he wanted to be like God, but without God, before God, and not in accordance with God"** (CCC 397-98). **But the serpent said to the woman, "You will not die. For God knows that when you eat of it your eyes will be opened, and you will be like God, knowing good and evil.... She took of its fruit and ate; and gave some to her husband, and he ate" (Gen 3:4-6).**

The Promise - Protoevangelium (First Gospel): Immediately after the Fall of Adam and Eve, **God revealed His plan of redemption when He said to Satan: "I will put enmity between you and the woman, and between your seed and her seed; he shall bruise your head, and you shall bruise his heel" (Gen 3:15).**

The New Adam and the New Eve: "According to Christian Tradition and the Early Church Fathers, in radical contrast to the disobedience of the first Eve, who prompted Adam to bring sin into the world, **the Blessed Virgin Mary, the New Eve**, cooperated with God to bring about the remedy for sin and win for everyone the possibility of redemption. **Her seed, Jesus Christ, (the New Adam)**, because He became obedient unto death, even death on a cross, crushed the head of the serpent, the Devil. By taking on the sins of all people to release us from our sins and lead us to everlasting life, Christ conquered the Devil once and for all, thus fulfilling the words of the Protoevangelium" (*The Didache Bible* p.241 quoting CCC 489,494).

"The Fathers considered it important, too, that right at this first beginning we find the *Christological and Mariological themes intimately intertwined*. This primeval promise, obscure as it is, and deciphered only in the light of later texts, is a promise given to the woman, to come about through the woman" (Cardinal Ratzinger in *Redemptoris Mater*, Pope St. John Paul II, 28).

Human Nature is Redeemed and Elevated: God's plan of redemption brings about the union of human nature with the divine in Jesus Christ, and all baptized into Him: "The grace of Christ is the gratuitous **gift that God makes to us of His own Life**, infused by the Holy Spirit into our soul to heal it and sanctify it. It is the sanctifying **or deifying grace received in Baptism**" (CCC 1999).

O Happy Fault! "But *why did God not prevent the first man from sinning?* St. Leo the Great responds, "Christ's inexpressible grace gave us blessings better than those the demon's envy had taken away." And St. Thomas Aquinas wrote, "There is nothing to prevent human nature's being raised up to something greater, even after sin; God permits evil in order to draw forth some greater good" (CCC 412).

"Made in the divine image and likeness, Adam and Eve thirsted to be completed in and by God. The first Adam thus foreshadows the Second Adam, in whom humanity and divinity are perfectly reconciled" (Fr. David Meconi, S.J., *Called to Be The Children of God*, 86).

THE ANNUNCIATION
Fra Angelico, 1430 Early Renaissance Fresco
Museo Nacional del Prado, Madrid, Spain

In the sixth month the angel Gabriel was sent from God to a city of Galilee named Nazareth, to a virgin betrothed to a man whose name was Joseph, of the house of David; and the virgin's name was Mary. And he came to her and said, "Hail, full of grace, the Lord is with you! ... And behold, you will conceive in your womb and bear a son, and you shall call his name Jesus. He will be great, and will be called the Son of the Most High; and the Lord God will give to him the throne of his father David, and he will reign over the house of Jacob for ever; and of his kingdom there will be no end..." And the angel said to her, "The Holy Spirit will come upon you, and the power of the Most High will overshadow you; therefore the child to be born will be called holy, the Son of God..." And Mary said, "Behold, I am the handmaid of the Lord; let it be to me according to your word" (Luke 1:26-38).



The New Adam and the New Eve: Fra Angelico, a devout Dominican friar and patron saint of Catholic artists, painted four Annunciation scenes. Notice that in this one the Fall and expulsion of Adam and Eve from the Garden is depicted on the upper left, right under the hands of God sending forth the dove, a symbol of the Holy Spirit. Here Mary is depicted as the new virginal Eve, “the woman” who freely responds to God’s invitation of communion with her “Fiat,” reversing Eve’s refusal, **uniting herself inseparably in the work of redemption with the New Adam** (CCC 964).

“The Father of mercies willed that the Incarnation should be preceded by assent on the part of the predestined mother, so that just as a woman had a share in the coming of death, so also should a woman contribute to the coming of life” (CCC 488).

“[Eve], having become disobedient, was made the cause of death, both to herself and to the entire human race; so also did Mary,... by yielding obedience, become the cause of salvation, both to herself and the whole human race” (St. Irenaeus, 180 AD, in CCC 494).

Just as the Fall was preceded by the words of a fallen angel, the Redemption is preceded by the Angel Gabriel’s proposal from God (the little bird on the post is a swallow – considered the messenger bird). Gabriel bows before the Virgin and addresses her by a **title** –“**Full of Grace**” (*Kecharitomene*) - the only time this happens in all of Scripture. His crossed arms indicate a posture of humility, reflected in Mary’s own posture. The room depicted in the back of the starry vaulted enclosure (signifying the cosmos) suggests the closed, private, and protected space of Mary’s womb.

True God and True Man: The post, called the “Christ Column”, between Gabriel and Mary is the central support of the vault and represents the “Logos” (the “Word” of God, principle of divine reason or creative order), the Second Person of the Trinity. At the top of the Christ column is the image of the Father, and intersecting the pole is the light of the dove, the Holy Spirit which penetrates and “overshadows” Mary after she has given her jubilant assent, bringing about the **Incarnation of God and the union of the divine and human natures in the Person of “Jesus,”** which means ‘God’s Salvation.’

Belief in the true Incarnation of the Son of God is the distinctive sign of Christian faith. Christ's human nature belongs, as His own, to the divine person of the Son of God, who assumed it. In His soul as in his body, Christ thus expresses humanly the divine ways of the Trinity. Born of the Virgin Mary, He has truly been made one of us, like to us in all things except sin (CCC 464; 470).

“O God..., grant us, we pray, to be sharers in the divinity of your Son, Jesus Christ, who deigned to become a participator in our humanity” (From a Collect of Christmas Mass).



DAVID BEFORE THE ARK OF THE COVENANT
 Giambattista Pittoni, 18th Cent. Baroque
 Uffizi Gallery, Florence, Italy

“And let them make me a sanctuary, that I may dwell in their midst... They shall make an ark of acacia wood... And you shall overlay it with pure gold, within and without shall you overlay it ... And you shall put into the ark the testimony (the Torah) which I shall give you. ... There I will meet with you, and from above the mercy seat, from between the two cherubim that are upon the ark of the testimony, I will speak with you of all that I will give you in

commandment for the people of Israel...” So Moses finished the work. Then the cloud covered (“overshadowed” in the Greek LXX) the tent of meeting, and the glory of the LORD filled the tabernacle” (Ex 25:8, 10-16, 22; 40:33-34).

God with His People: The building of the Ark of the Covenant was commanded by God and built with only the purist and finest materials. It contained within it the covenant Word of God- in stone, the Manna and the rod of Aaron the High Priest (Dt 10: 3-5 and Hebrews 9: 4). The *Shekinah* – the Cloud of Glory symbolizing the Holy Spirit of God – *overshadowed* the Ark, so that God would now dwell in the midst of His people. It was placed in the Holy of Holies in the portable Tabernacle. The Ark went before Israel and led them on their way to the Promised Land. When Joshua crossed the Jordan River into the Promised Land, the Ark went before Israel and parted the water so they could cross (Joshua 3). Carried in liturgical procession around the city of Jericho, it brought down the enemies of God’s People (Joshua 6). It went before Israel in all of their battles, and was the center of their liturgical worship of the true God.

David brings the Ark to Jerusalem: David “arose and went” up to the hill country to retrieve the Ark (1 Sam 6). After a man named Uzzah was struck dead when he touched the ark, David was afraid and said, *“How can the Ark of the Lord come to me?”* He left the Ark in the hill country of Judea **for three months**. We are also told that David **leapt** in front of the Ark and everyone **shouted** for joy. The house of Obed-edom, which had housed the Ark, was blessed, so David took the Ark to Jerusalem (2 Sam 6:6-15), where God's presence and glory is revealed in the temple (2 Sam. 6:12; 1 Kgs. 8:9-11).

The Ark is Lost: When their hearts were led astray by pagan nations and they turned away from allegiance to the One True God, the Ark and the Spirit of God forsook the Temple. It was hidden by Jeremiah when Babylon destroyed Jerusalem and then was lost: *And Jeremiah came and found a cave, and he brought there the tent and the ark and the altar of incense, and he sealed up the entrance. Some of those who followed him came up to mark the way, but could not find it. When Jeremiah learned of it, he rebuked them and declared: “The place shall be unknown until God gathers his people together again and shows his mercy. And then the Lord will disclose these things, and the glory of the Lord and the cloud will appear”* (2 Maccabees 2:4-8).

The Ark is Found: While the apostle John was exiled on the island of Patmos, he wrote something that would have shocked any first-century Jew. In the Book of Revelation, John makes a surprising announcement - the Ark of the Covenant is once again in the midst of the New Israel: *Then God’s temple in heaven was opened, and the ark of his covenant was seen within his temple. And a great portent appeared in heaven, a woman clothed with the sun, with the moon under her feet, and on her head a crown of twelve stars; she was with child...(Rev 11:19-12:1-2).* John is revealing that the true fulfillment of the “Ark of the Covenant” is Mary, the Ark of the New Covenant! She is revealed as the Mother of the Messiah and the mother of “all those who keep the commandments of God and bear testimony to Jesus” (Rev 12:17).

THE VISITATION
Raphael, 1517, High Renaissance
Museo del Prado, Madrid, Spain

In those days Mary arose and went with haste into the hill country, ... And when Elizabeth heard the greeting of Mary, the babe leaped in her womb; and Elizabeth was filled with the Holy Spirit and she exclaimed with a loud cry, "Blessed are you among women, and blessed is the fruit of your womb! And why is this granted me, that the mother of my Lord should come to me?" (Luke 1:39-45)

St. John the Baptist and Jesus' Baptism: Raphael portrays the Virgin Mary's visit to her older kinswoman, Elizabeth, who is pregnant with John the Baptist - another miraculous pregnancy as Elizabeth was barren. Filled with the Holy Spirit in the womb, John completes the cycle of the prophets begun by Elijah by leaping before He of whom they had prophesied. In the background we can see an event that would take place years later: Jesus is baptized by John in the Jordan River, when the humanity the Son assumed was entirely anointed by the Holy Spirit. Christ (in Hebrew 'messiah') means 'the one anointed by God's Spirit' and thus this event fulfills the prophecies regarding the anointing of priests, prophets and kings of the Old Testament, pre-eminently King David (CCC 695).



Mary as the Ark of the New Covenant: In the Gospel of Luke, the accounts of the Annunciation and Visitation are carefully constructed using points of typological parallelism to compare Mary to the Ark of the Covenant 2 Sam 6: both Mary and David "arose and went" to the hill country, liturgical "shouts" greeted the Ark, both David and Elizabeth asked "how is it that the Ark [Mother of my Lord] should come to me?" The Ark and Mary remained *three months*, the priestly David *leapt* before the Ark and the unborn priestly John the Baptist *leapt* before Mary with Jesus in her womb, and others. "Mary's visitation to Elizabeth thus became a visit from God to his people" (CCC 717), as David believed about the Ark going to Jerusalem.

Attributes of the Ark of the New Covenant: As the pure and incorruptible Ark mediated God's presence to His people in Exodus, so Mary mediates the Holy Spirit and the true presence of God to Elizabeth and John by the sound of her voice and her presence. Elizabeth calls Mary "the mother of my Lord," indicating Mary as the mother of the Messiah and thus Queen Mother of the Davidic Kingdom, as well as the Mother of God.

Jesus was God's Covenant with Man *in Person* – contained within the Blessed Virgin. Prefigured by the contents of the Ark (the 10 Commandments, the Manna and the staff of the High Priest), Mary had within her the true Word of God made flesh, the true Bread from Heaven (John 6), and the perfect High Priest (Hebrews 6-8). Just like the Ark, Mary mediates the grace of God to His people and goes before them as a model of Faith, Hope and Love in the spiritual battles they encounter.

Blessed Among Women: The Catechism states: "**Blessed art thou among women and blessed is the fruit of thy womb, Jesus.**" After the angel's greeting, we make Elizabeth's greeting our own. "Filled with the Holy Spirit," Elizabeth is the first in the long succession of generations who have called Mary "blessed." "Mary is "blessed among women" because she believed in the fulfillment of the Lord's word. Abraham, because of his faith, became a blessing for all the nations of the earth. Mary, because of her faith, became the mother of believers (John 19:26-27; Revelation 12:17), through whom all nations of the earth receive Him who is God's own blessing: Jesus, the "fruit of thy womb."

"Mary, in whom the Lord himself has just made his dwelling, is the daughter of Zion in person, the Ark of the Covenant, the place where the glory of the Lord dwells. She is 'the dwelling of God . . . with men'" (CCC 2676).

MOSES ADORES GOD IN THE BURNING BUSH

James Tissot, 1836-1902 French Symbolism

Jewish Museum, New York, New York



And the angel of the LORD appeared to him in a flame of fire out of the midst of a bush; and he looked, and lo, the bush was burning, yet it was not consumed. When the LORD saw that he turned aside to see, God called to him out of the bush, "Moses, Moses!" And he said, "Here am I." Then he said, "I am the God of your father, the God of Abraham, the God of Isaac, and the God of Jacob." And Moses hid his face, for he was afraid to look at God. God said to Moses, "I AM WHO AM." And he said, "Say this to the people of Israel, 'I AM has sent me to you. ... this is my name for ever, and thus I am to be remembered throughout all generations'" (Ex 3:2-6, 14-15).

This watercolor by James Tissot, one of a series of 80 on the life of Moses that he painted between 1896-1900, is a depiction of the Theophany to Moses, where God reveals Himself in a way that transcends the laws of nature - fire that does not consume the bush.

Faced with God's mysterious presence, man discovers his own insignificance. Before the burning bush, Moses takes off his sandals and veils his face in the presence of God's holiness.

The Creator reveals Himself as close to Man: A name expresses a person's essence and identity. In a way, to disclose one's name is to hand oneself over by becoming accessible, capable of being known more intimately and addressed personally. God revealed Himself progressively and under different names to His people, but the revelation that proved to be the fundamental one for both the Old and the New Covenants was the revelation of the divine name to Moses in the theophany of the burning bush, on the threshold of the Exodus and of the covenant on Sinai. He is the "hidden God," His name is ineffable, and He is the God who makes Himself close to men.

The Mystery of God's Name: God has a name; He is not an anonymous force. His name is "**I AM**," the One whose existence is His very essence, and from whom all other existence flows and is sustained. In revealing His mysterious name, **YHWH**, God says who He is and by what name He is to be called. This divine name is mysterious just as God is mystery. It is at once a name revealed and something like the refusal of a name, and hence it better expresses God as what He is - infinitely above everything that we can understand (CCC 203-13).

The Holiness of the Name: Out of respect for the holiness of God, the people of Israel do not pronounce His name. In the reading of Sacred Scripture, the revealed name (YHWH) is replaced by the divine title "LORD" (*Adonai* in Hebrew, *Kyrios* in Greek). It is under this title that the divinity of Jesus will be acclaimed: "Jesus is LORD" (CCC 209). Jesus reveals that He himself bears the divine name: *"When you have lifted up the Son of man, then you will realize that 'I AM' (John 8:28).*

The Unburnt Bush and Mary: In Eastern Orthodoxy a tradition exists that the flame Moses saw was in fact God's Uncreated Energies/Glory, manifested as light, thus explaining why the bush was not consumed. For them, the preferred name for the event is "The Unburnt Bush" which **prefigures the virgin birth of Jesus** and views Mary as having given birth to the incarnate God without suffering any harm or loss of virginity, like the bush being burned without being consumed.

The *Catechism of the Catholic Church* also states, "In Mary, the Holy Spirit *manifests* the Son of the Father, now become the Son of the Virgin. **She is the burning bush of the definitive theophany.** Filled with the Holy Spirit she makes the Word visible in the humility of his flesh" (CCC 724).

ADORATION OF THE SHEPHERDS

Gerard Van Honthorst, 1620, Dutch “Golden Age Artist”

Destroyed in Via dei Georgofili bombing 1993 of Uffizi Gallery, Florence, Italy



And she gave birth to her first-born son and wrapped him in swaddling cloths, and laid him in a manger... And in that region there were shepherds And an angel of the Lord appeared to them, and the glory of the Lord shone around them, and they were filled with fear. And the angel said to them, “Be not afraid... for to you is born this day in the city of David a Savior, who is Christ the Lord.” ... And they went with haste, and found Mary and Joseph, and the babe lying in a manger (Luke 2: 1-21).

The Light of the World: Honthorst’s strikingly realistic representation of the Nativity puts us in the stable with the shepherds, the commonest of folk. The infant has been swaddled, movement is limited and He is completely defenseless. In this small town of Bethlehem (“House of Bread”), He has been placed in a feeding trough, an indication that He has come to give nourishment and life to the world. Many of Honthorst’s paintings employ the use of artificial and unusual lighting effects, such as the dramatic use of dark and glow in this nativity scene. The incorporation of the shining, bright light streaming out from the Infant speaks to the Johannine theme of Christ as The Light of the world (John 8:12) and as the reality of the Glory of God manifested to Moses in the light and fire of the burning bush and claiming the divine name: I AM.

The Name of God: *Again Jesus spoke to them, saying, “I am the light of the world; he who follows me will not walk in darkness, but will have the light of life.... Truly, truly, I say to you, before Abraham was, I AM” (John 8:12, 59).* As prefigured in the revelation of the divine name to Moses as the one who saves His People and covenants Himself to them forever, the name “Jesus” (Yeshua) is given to the Incarnate Son and means “God’s salvation.” It signifies that the very name of God is present in the person of His Son. It is the divine name that alone brings salvation, and henceforth all can invoke His name, for Jesus united Himself to all men through His Incarnation (CCC 432).

Mary reflects the Light of the World: In the painting, the light streaming from Christ is reflected by Mary (a “type” of the Church), as the full moon reflects the light of the sun (or Son!), as she proclaimed in her Magnificat: *“My soul magnifies the Lord, and my spirit rejoices in God my Savior!”* The Source of her being and joy comes from God and she only reflects that light and grace back to God and to us, so that we may do the same.

The Light extends through all time and space: *In him was life, and the life was the light of men. And the light shines in the darkness, and the darkness has not overcome it... But to all who received him, who believed in his name, he gave power to become children of God (John 1: 4-5, 9, 12).* This Light of the Incarnation is to extend through time and space in the Body of Christ, the Church. St. John tells us that power is given to those who believe in Jesus - to become transformed into children of God. The Church, given this power at Pentecost, proclaims the Gospel and dispenses the mysteries of Christ’s life, death and resurrection through “the sacraments of rebirth [by which] Christians have become ‘children of God’ and ‘partakers of the divine nature’” (CCC 1692).

“The Church has no other light than that of Christ.”

Why Did The Word Become Flesh? (CCC 456-60):

1. The Word became flesh for us in order to save us by reconciling us with God;
2. So that thus we might know God's love;
3. To be our model of holiness;
4. To make us "partakers of the divine nature."

“While you have the Light, believe in the Light, that you may become sons of Light” (John 12:36).



MOSES AND THE BRAZEN SERPENT

By Augustus John, 1898

University College London, England

And the people spoke against God and against Moses, "Why have you brought us up out of Egypt to die in the wilderness?" ... Then the LORD sent fiery serpents among the people, and they bit the people, so that many people of Israel died. And the people came to Moses, and said, "We have sinned, for we have spoken against the LORD and against you; pray to the LORD, that he take away the serpents from us." So Moses prayed for the people. And the LORD said to Moses, "Make a fiery serpent, and set it on a pole; and every one who is bitten, when he sees it, shall live." So Moses made a bronze serpent, and set it on a pole; and if a serpent bit any man, he would look at the bronze serpent and live (Numbers 21:5-9).

The Sting of Sin: In this painting, Augustus John has depicted Moses, the mediator between God and Israel, in the center of the painting, standing on a hill and pointing to the brazen serpent hung on a cross-like pole. The serpents are the physical representation of what sin does to people physically and spiritually. The nude figures (reminiscent of Adam and Eve after the Fall) intertwined with serpents, who convey the vulnerability and suffering of the Israelites due to their intransigence, are contrasted with the clothed figures surrounding Moses who express astonishment and awe at their deliverance. The Israelites who rebelled against God right before they entered the Promised Land repeated the rebellion of Adam and Eve, which brought suffering and death into the world, and represent the alienation from God of all of mankind.

The Cure For Sin: The bronze serpent that symbolizes this rejection of God's will for us is raised up on a cross as a merciful remedy for faithless Israel. When the Israelites looked with faith and trust in God at the seraph nailed to the pole, they were healed. It is an example of God requesting an image that pointed typologically to the meaning of Christ's Redemption.

Jesus calls this scene to mind when the Jewish leaders of His day ask Him to clarify His mission: *"... as Moses lifted up the serpent in the wilderness, so must the Son of man be lifted up, that whoever believes in him may have eternal life" (John 3:13-15)*. He interprets the seraph nailed to the pole as typologically prefiguring His mission of salvation by His death on the Cross: *"Now is the judgment of this world, now shall the ruler of this world be cast out; and I, when I am lifted up from the earth, will draw all men to myself. He said this to show by what death he would die" (John 12:31-32)*.

Jesus "becomes sin" for us: "Man's sins, following on original sin, are punishable by death. By sending his own Son in the form of a slave, in the form of a fallen humanity, on account of sin, 'God made him to be sin [offering] who knew no sin, so that in him we might become the righteousness of God.'" (CCC 402). "The Apostle contrasts the universality of sin and death with the universality of salvation in Christ: Then as one man's trespass led to condemnation for all men, so one man's act of righteousness leads to acquittal and life for all men (2 Cor 5:2)" (CCC 602).

To lead the "New Israel" into the true Promised Land: The purpose of Christ's death was not merely to offer forgiveness of sins, but to free us from that which enslaves us to make possible a complete reorientation of human existence toward God, expressed in living for Christ rather than for self. We are freed **from sin for divine sonship in Christ**.

Jesus will prepare for this mission by going into the desert wilderness right after His Baptism/Anointing - to be tested as Israel's trust and obedience of faith was tested. As the Messianic representative of the New Israel, He will victoriously overcome the same temptations to which Israel, and all mankind, succumbed. Trusting in God's mercy and steadfast love as He is lifted up on the Cross, He will lead the New Israel, transformed by grace, into the true Promised Land of union with God.

THE TEMPTATIONS OF CHRIST Sandro Botticelli, 1480-82 Early Renaissance

Fresco in the Sistine Chapel, Vatican

“Then Jesus was led up by the Spirit into the wilderness to be tempted by the devil. And he fasted forty days and forty nights, and afterward he was hungry” (Matthew 1:1-2).

The Representative Man is Tested: The theme of Botticelli’s fresco in the Sistine Chapel connects the testing of Jesus as the true and faithful **Son of Man** in the **upper section** of the fresco, and His sacrificial death to free mankind *from* sin and *for* divine sonship in the **foreground** scene. Jesus has gone into the desert to prepare for His mission, as did Moses to prepare to receive the Law and the Israelites did to prepare to enter into the Promised Land. *In the upper section of the fresco*, Satan, in the form of a hermit who should be trustworthy, seeks to undermine Jesus’ filial love and trust of His Father, as he did also to Adam and Eve and Israel. Satan also tests Jesus’ mission – what kind of Messiah would he be?



Kingdom of Man or Kingdom of God?

Temptation 1: In the upper left, Satan tempts Jesus to use his power to turn **stones into bread**. *And the tempter came and said to him, "If you are the Son of God, command these stones to become loaves of bread." But he answered, "It is written, 'Man shall not live by bread alone, but by every word that proceeds from the mouth of God'" (Matthew 4:3-4).* Man is tempted to limit reality to our material concerns only and to push God aside as superfluous. Jesus replies with the words of Moses to the Israelites in Deuteronomy 8:3.

Kingdom of God: Later Jesus *does* provide bread in abundance in the miracle of the loaves and fish and then for all time in the true Bread of Life in the Eucharist!

Temptation 2: In the upper middle section of the fresco, Satan takes Jesus to the top of the Temple: *If you are the Son of God, throw yourself down; for it is written, 'He will give his angels charge of you,' ... lest you strike your foot against a stone.' Jesus said to him, "Again it is written, 'You shall not tempt the Lord your God.'" (Matthew 4: 5-7).* Satan wants to foster our distrust of God and our inclination to twist Scripture to accommodate our own desires and autonomy. Jesus answers this with the words of Moses to Israel in Deuteronomy 6:16.

Kingdom of God: Jesus figuratively “leapt” onto the Cross in the supreme act of trust in the Father’s love and will in the face of seeming failure and death.

Temptation 3: In the upper right of the painting, Satan tempts Jesus to establish an earthly utopia but under the control of Satan: *All these I will give you, if you will fall down and worship me. Then Jesus said to him, "Begone, Satan! for it is written, 'You shall worship the Lord your God and him only shall you serve' (Matthew 4:8-10).* We place our trust in political utopias where religion serves political power and is identified only with economic progress and well-being! Jesus answers with Moses’ words in Deuteronomy 6:13.

Kingdom of God: Jesus *does* establish a universal (catholic) Church where all the nations would be gathered into covenant with God in a radically new kind of Kingdom - IN the world, but not OF it, and headed by Christ.

Sacrifice of Thanksgiving for Healing (Salvation): In the foreground is the sacrificial offering of the man healed of leprosy given to the high priest, as prescribed in the Old Covenant Law to be declared “clean” in Leviticus 14:1-7. To the left, Jesus is explaining to the angels (that brought the Law) that He is the fulfillment of the Law and the sacrifices. For this sacrifice, cedar wood (in the basket of the woman to the right), hyssop (in the bowl), and two birds (in the basket of the woman in the upper left) were brought. **One of the birds was sacrificed and the other was dipped into the blood and set free, a beautiful prefigurement of Jesus’ sacrificial offering that brought about the freedom of mankind to soar up to God!**



MOSES BREAKING THE TABLETS OF THE LAW

Rembrandt, 1659, High Renaissance

Gemaldegalerie Berlin State Museum Berlin

And Moses wrote all the words of the LORD. ... And Moses took half of the blood and put it in basins, and half of the blood he threw against the altar. Then he took the book of the covenant, and read it in the hearing of the people; and they said, "All that the LORD has spoken we will do, and we will be obedient." And Moses took the blood and threw it upon the people, and said, "Behold the blood of the covenant which the LORD has made with you in accordance with all these words."... They beheld God, and ate and drank (Exodus 24:4-11).

When the people saw that Moses delayed to come down from the mountain, the people gathered themselves together to Aaron, and said to him, "Up, make us gods, who shall go before us" ... And he received the gold at their hand ... and made a molten calf; and they said, "These are your gods, O Israel, who brought you up out of the land of Egypt!" ... And as soon as Moses came near the camp and saw the calf and the dancing, Moses' anger burned hot, and he threw the tables out of his hands and broke them at the foot of the mountain (Exodus 32).

Covenant Made and Broken: In the ancient world, a “covenant” was a sacred family bond between persons. It was unbreakable, carved in stone and sealed by blood sacrifice, signifying the curse of death upon one who breaks it. By sprinkling blood on the altar (symbol of God) and the people, it meant they were “flesh and blood” – God and Israel were “married,” and there was a “wedding feast” to celebrate! But, as soon as Moses was absent, Israel demanded to return to the idols they worshipped in Egypt, breaking covenant with God and entering into an adulterous idolatry. When a covenant was broken, the tablets would be smashed and the curse of death invoked. This is a replay of the Fall in the beginning of Creation: mankind once again rejects his Creator and now Redeemer.

The Rejected Bridegroom: Rembrandt depicts Moses in the act of smashing the covenant tablets. As the mediator between God and Israel, he is shown with an anguished face, as if he has been betrayed. He had interceded for Israel for God’s mercy so that they were saved from annihilation and God would not forsake them, but after this the theme of **God as the rejected Bridegroom** and **Israel as the adulterous spouse** ensued and was often replayed throughout her history: *“Surely, as a faithless wife leaves her husband, so have you been faithless to me, O house of Israel, says the LORD” (Jer 2: 32-3:20)*. The prophet Hosea was commanded to marry a harlot as an embodiment of God’s relationship with Israel (Hos 1:2-3).

God is Always Faithful: Promise of a New Covenant: But just as in Genesis, God responds by promising a remedy- a New Covenant: *“And in that day, says the LORD, you will call me, 'My husband,' and no longer will you call me, 'My Baal (master).’ ... And I will make for you a covenant on that day ... And I will betroth you to me for ever; I will betroth you to me in righteousness and in justice, in steadfast love, and in mercy. I will betroth you to me in faithfulness; and you shall know the LORD” (Hos 2:15-20)*.

Nuptial Bliss to Come: The ancient rabbis included the erotic **Song of Solomon** in the Scriptures because they saw in it an allegory of God’s spousal love for the people of Israel. *But that poem ends with the bride still waiting, encouraging her beloved Betrothed to hurry to come to her.*

Jesus the Bridegroom: This is why John the Baptist identified **Jesus as “the Bridegroom”** in John 3:28-30; the anointed Messiah, Jesus (God saves), had at last come to fulfill the promise of a New Covenant and **join Himself to mankind in a radically unexpected way – inaugurated at a wedding feast!**

WEDDING FEAST AT CANA
Traditional Orthodox Icon
St. John Chrysostomos Monastery

In the beginning was the Word, and the Word was with God, and the Word was God ... On the third day there was a marriage at Cana in Galilee, and the mother of Jesus was there; Jesus also was invited to the marriage, with his disciples. When the wine failed, the mother of Jesus said to him, "They have no wine." And Jesus said to her, "O woman, what have you to do with me? My hour has not yet come." His mother said to the servants, "Do whatever he tells you" (John 1-3).



A New Creation: St. John deliberately crafts the beginning of his Gospel to parallel the Creation and Fall in Genesis 1-3. He intends to portray the coming of Jesus Christ, the “Word” of God, as the beginning of a new Creation begun by reversing the Fall and then elevating human nature to union in the divine. Jesus, the New Adam, brings about a New Covenant with the co-operation of Mary, the New Eve, and fulfills the promise of Redemption in Gen 3:15. Like Genesis, John’s account starts “in the beginning” and then events unfold over a series of days that end with a covenant between God and Man imaged in a marriage.

The New Wine of Salvation: The first on the Cana scene is “the mother of Jesus” - the “woman,” just as Eve was the first in the account of the Fall. There is “fruit” - the wine that has “failed” God’s people. Mary tells her Son Jesus - “**Seed of the Woman,**” implicitly asking Jesus to provide the “new wine” that the prophets had prophesied would accompany the New Covenant. This would also **reveal His divine identity and inaugurate His mission of salvation as the Divine Bridegroom.** That Jesus calls his mother “**woman**” in this scene reinforces the Genesis allusion and will be repeated on Calvary, when He extends the maternal role of the New Eve to be Mother of all believers, the Mother of the Church (John 19:26-27; Revelation 12:12:17).

In the Icon: We see Jesus and Mary collaborating on the impact of her request on both of them – the “hour” of His Passion and Death. That “hour” will begin with the Last Supper, where the **wine is turned into the “blood of the New Covenant,”** recalling the covenant sealed with the sacrificial blood at Mt Sinai. As the Mother of the Davidic King, whose duties were to counsel the King and advocate for the people, Mary plays out both of these roles now. The bridegroom and his mother are looking to Mary (the icon of the Bride/Church) and Jesus, the True Bridegroom, for help since it was the duty of the groom’s family to provide the wine. The icon depicts the steward bringing the new wine to Jesus however, suggesting that the prophecies of the **divine bridegroom** are being fulfilled in Him.

Consummation of the Union of God and Man: This miracle also points to the liturgical “**hour**” of the **Mass** where the wine of the “the marriage supper of the Lamb” turns into the Blood by which we join in His Paschal Mystery, and participate in His divine life: “*He who eats my flesh and drinks my blood abides in me and I in him*” (John 6:56). “The entire Christian life bears the mark of the **spousal love of Christ and the Church.** Already **Baptism,** the entry into the People of God, is a **nuptial mystery;** it is so to speak the nuptial bath which precedes **the wedding feast, the Eucharist**” (CCC 1617).

The Sanctity of Marriage: “The *nuptial* covenant between God and his people Israel had prepared the way for the new and everlasting covenant in which the Son of God, by becoming incarnate and giving his life, has united to himself in a certain way all mankind saved by him, thus preparing for ‘the wedding-feast of the Lamb.’ ... On the threshold of his public life Jesus performs his first sign - at his mother's request - during a wedding feast. ... The Church sees in it the confirmation of the goodness of marriage and the proclamation that henceforth marriage will be an efficacious sign of Christ's presence” (CCC 1612-13).



TESTAMENT AND DEATH OF MOSES
Luca Signorelli and Bartolomeo della Gatta,
1482, Italian Renaissance
Fresco in Sistine Chapel, Vatican,

Then Moses summoned Joshua, and said to him in the sight of all Israel, "Be strong and of good courage; for you shall go with this people into the land which the LORD has sworn to their fathers to give them; and you shall put them in possession of it. It is the LORD who goes before you; he will be with you, he will not fail you or forsake you; do not fear or be dismayed" (Deuteronomy 31:7-8).

Moses' Farewell: The artists of this fresco in the Sistine Chapel arranged the work as a series of events depicting the commissioning of a successor and the end of Moses' life. From right to left in the foreground, Moses is shown reading his testament to the Israelites in his farewell address (similar to Jesus' farewell address in John 13-17). In it he prophesies that they will break the covenant and invoke the curses of the covenant, setting the stage for the sufferings of Israel to come, but that God would send a prophet like himself to whom they must turn for deliverance (Dt 18:15). He gave this testimony to the Levites to put *beside* the Ark as a witness to their rebelliousness (Dt 31:24-28). He instructed them to read it as a people every seven years and to make sure to teach it to their children, highlighting the vital importance of handing on the revelation of God intact to all generations to come. It was by forgetting God's revelation that Israel constantly turned to other gods and became enslaved by their enemies. At Moses' feet is the opened Ark of the Covenant with the urn of manna (the "daily bread") and the tablets of the Law, both gifts of God to sustain and guide His people to the Promised Land and beyond.

Commissioning His Successor: In the scene on the front left, Moses is handing over his staff to Joshua (Yeshua), who was to be his successor, commissioning Joshua by God's command to lead Israel, to bring them into the Promised Land, and to guide them in the ways of the LORD so as to hand on God's revelation to future generations and further God's plan of gathering together all people into His covenant family.

The Promised Land In Sight: The background events in the painting portray, on the right, Moses going up to Mt Nebo and being shown the Promised Land that God had promised Abraham, Isaac, and Jacob would be given to their descendants, who were now God's Covenant People. Moses was not allowed to enter it, though, because of his failure to manifest God's sanctity when bringing forth water from the rock in the desert of Zin (Dt 32:51). In the middle and left sides of the scene, Moses goes down to his death and burial on the mountain. The depiction of Moses' body on a shroud surrounded by the grieving Israelites reminds the viewer of Jesus' death scene and his burial in a cave-like tomb as well.

Preparing for the 'Ecclesia' of God's Family: These scenes are meant to be a part of the typological depiction of God's plan to call together all men, scattered and divided by sin, into the unity of his family, the Church. This 'family of God' is gradually formed and takes shape during the stages of human history in keeping with the Father's plan, and was prepared in marvelous fashion in the history of the people of Israel.

The *remote preparation* for this gathering together of the People of God begins when He calls Abraham and promises that he will become the father of a great people. Its *immediate* preparation begins with Israel's election as the People of God. But the prophets accuse Israel of breaking the covenant and behaving like a prostitute. They announce a new and eternal covenant: Christ, the 'New Moses', instituted this New Covenant and guaranteed its continuance through all time and space in the Church headed by His vicar on earth - "the goal of all things." Its accomplishment was the reason for his being sent (CCC 1; 758-763).

**CHRIST GIVING THE KEYS OF
THE KINGDOM TO ST. PETER**
Pietro Perugino, 1481, Italian Renaissance
Sistine Chapel, Vatican

Simon Peter replied, "You are the Christ, the Son of the living God." And Jesus answered him, "Blessed are you, Simon Bar-Jonah, for flesh and blood has not revealed this to you, but my Father who is in heaven. And I tell you, you are Peter (Petros-Gk; Keph-Aramaic), and on this rock (petra, kepha) I will build my church, and the powers of death shall not prevail against it. I will give you the keys of the kingdom of heaven, and whatever you bind on earth shall be bound in heaven, and whatever you loose on earth shall be loosed in heaven" (Matthew 16:16-19).



Founded on “The Rock”: This is one of the very large frescos in the Sistine Chapel on the life of Christ. Perugino places the main scene in the foreground, but includes related stories in the middle ground and adding significant architectural buildings and landscape in the upper background. The middle building is patterned on the Baptistry in Florence and represents the Temple, built on a huge rock believed to be the center of the cosmos. On the Temple Mount, Jesus is founding His Church on another “Rock.” Just as God changed the names of Abram and Jacob to indicate their new roles in Salvation History, so Jesus changes Simon’s name to Cephas, or Peter, which means “Rock”, indicating his divinely authorized leadership role in God’s plan of salvation for all. Jesus’ vicar was to be a sign of unity for God’s People, to lead and guide them. Notice the mirror image of Moses giving his staff to Joshua in the painting in the *Testimony of Moses*, and Jesus giving the keys to Peter.

The Keys of the Davidic Kingdom: In the foreground scene, Jesus is appointing his vicar and the prime minister of the Kingdom of God on earth by bestowing on Peter the **keys of the kingdom**. In the Davidic kingdom, the office of Prime Minister, who had the authority of the king when he was away, was transferred by giving the “key of the house of David”: *“And I will place on his shoulder the key of the house of David; he shall open, and none shall shut; and he shall shut, and none shall open” (Isaiah 22:21-22)*. This office was successive as long as the Kingdom of God on earth continued. Jesus’ Jewish disciples would have immediately recognized that Jesus, the long awaited Davidic King (Messiah), was establishing the hierarchical structure of his kingdom, and commissioning Peter as the Prime Minister.

Power to Bind and Loose: “Jesus entrusted a specific authority to Peter. The “power of the keys” designates authority to govern the house of God, which is the Church. The power to “bind and loose” connotes the *authority to absolve sins*, to pronounce *doctrinal judgments*, and to make *disciplinary decisions* in the Church. Jesus entrusted this authority to the Church through the ministry of the apostles and in particular through the ministry of Peter, the only one to whom he specifically entrusted the keys of the kingdom” (CCC 553-54). In appointing His vicar, Jesus *guaranteed* the unity and continuity of His Body, the Church, to hand on intact to all generations everything He taught the Apostles – His “universal sacrament of salvation” (CCC 1129).

“My Church” - Human and Divine, Visible and Spiritual: In the middle ground: Perugino portrays figures that are part of three different gospel stories that contribute to our understanding of the main scene. *On the right* is the stoning of Christ in John 8:48-59, after He had claimed His divinity: “Before Abraham was, I AM.” The left hand scene is Jesus and the temple tax collectors from Matthew 17:24-27, where Jesus pays the tax on behalf of both Himself and Peter, as the King and His “son” and heir. Both stories imply that the divine and human have now been reconciled in the one Church founded by Christ with Peter as His Vicar, *“as a visible organization through which he communicates truth and grace to all men”* (CCC 771). The middle scene could be a figurative depiction of Jesus speaking with Nicodemus in John 3, explaining to him the necessity of Baptism to enter the Kingdom of God, since through “water and the Spirit” we are freed from sin and reborn as sons of God and members of Christ (CCC 1213).



MOSES BRINGS FORTH WATER FROM THE ROCK AND MANNA FROM THE DESERT Gothic Czechoslovakian, 1480-90

Then the LORD said to Moses, "Behold, I will rain bread from heaven for you" ... And the people of Israel ate the manna forty years, till they came to the border of the land of Canaan (Exodus 16:4, 18, 35).

But the people thirsted there for water, and the people murmured against Moses, and said, "Why did you bring us up out of Egypt, to kill us and our children and our cattle with thirst?" ... Behold, I will stand before you there on the rock at Horeb; and you shall strike the rock, and water shall come out of it, that the people may drink" (Ex 17: 1-7).

Passover Memorial: The Exodus from the slavery of Egypt to the freedom of the Promised Land began with the Passover –when the Angel of Death passed over the houses of the Israelites smeared with **the blood of the sacrificed lamb**. Earlier in Genesis 22, Abraham had expected a **lamb** provided by God for the atonement of sin, and now Israel is saved by the blood of a **sacrificial lamb**. **Unleavened bread and wine** were part of the Thanksgiving sacrificial meal. God commanded that this event be memorialized every year in these symbols of the Passover meal. This is called “**anamnesis**” (CCC 1103) – more than a “calling to mind,” it **re-presents the saving event** in each celebration so all generations participate in God’s saving intervention in history *in a real way* (Exodus 12:14).

Miracle of Manna Expected to Return: To sustain Israel during their forty years in the wilderness, God provided daily manna and water “from the rock” for them. The ancient rabbis believed that this miracle of the “bread from heaven” would return in the time of the Messiah: “*They will see marvels everyday...And it will happen at that time that the treasury of manna will come down again from on high, and they will eat of it in those years because these are they who will have arrived at the consummation of time*” (2 Baruch 29:6-8). For first century Jews, there was a high degree of expectation for the Messiah to come at that time, and the sign of the true Messiah would be the re-establishment of the miraculous daily manna of Moses.

Typological significance of the Exodus: St. Paul cites Israel’s response of ingratitude and complacency in the face of God’s providence as a “type” of warning for Christians, while listing **types that foreshadow the sacramental realities brought about by Christ: *I want you to know, brethren, that our fathers were all under the cloud, and all passed through the sea, and all were baptized into Moses in the cloud and in the sea, and all ate the same supernatural food and all drank the same supernatural drink. For they drank from the supernatural Rock which followed them, and the Rock was Christ. Nevertheless with most of them God was not pleased; for they were overthrown in the wilderness. Now these things are warnings for us, not to desire evil as they did (1 Corinthians 10:1-6).***

Old Testament “Types” Fulfilled in the Liturgy of the Church: “Christ’s Church was prepared in marvelous fashion in the history of the people of Israel and in the Old Covenant,... above all, in recalling the saving events and significant realities which have found their fulfillment in the mystery of Christ (promise and covenant, Exodus and Passover, kingdom and temple, exile and return)... It is called “**typological**” because it reveals the newness of Christ on the basis of the “figures” (types) which announce him in the deeds, words, and symbols of the first covenant. **Thus the flood and Noah’s ark prefigured salvation by Baptism, as did the cloud and the crossing of the Red Sea. Water from the rock was the figure of the spiritual gifts of Christ, and manna in the desert prefigured the Eucharist, “the true bread from heaven”** (CCC 1093-94).

THE SACRAMENT OF THE LAST SUPPER
Salvatore Dali, Surrealist/Classical, 1955
National Gallery of Art, Washington D.C.



Communion in the Divine Life: This painting is Dalí's impression of the mystical Body of Christ united in worship at every Mass: the Church universal is united with God the Father in Jesus Christ through the Holy Spirit.

Sacraments are rites instituted by Christ as channels of salvation to the world. In the Sacrament of the Eucharist, Jesus is really and truly present under the appearance of bread and wine. Dalí wanted to artistically depict this metaphysical reality. Notice Jesus pointing to the Father and to Himself with the outline of the dove-like symbol of the Holy Spirit along his chin and hair. During the Last Supper, Jesus prayed: **“that they may all be one; even as thou, Father, art in me, and I in thee, that they also may be in us” (Jn 17:21)**. The twelve people are mirror images of each other, bowing in worship before the Real Presence of Jesus Christ (transparent) in the Blessed Sacrament (opaque). Priests are there to remind us that Jesus ordained His Apostles at the Last Supper to continually re-present Christ's Passover: **“Do this in remembrance of Me.”** *“The Eucharist is the efficacious sign and sublime cause of that communion in the divine life and that unity of the People of God by which the Church is kept in being. It is the culmination both of God's action sanctifying the world in Christ and of the worship men offer to Christ and through him to the Father in the Holy Spirit” (CCC 1325).*

The New Covenant Is Consummated in the New Passover: As Moses sealed the Old Covenant with the blood of sacrifice, Jesus seals the New Covenant in His own Blood: **“This cup which is poured out for you is the New Covenant in my blood” (Lk 22:20); Mt 26:26-29; Mk 14:23-24; 1Cor 10:16-17; 1 Cor 11:23-26)**. *“By celebrating the Last Supper with his apostles in the course of the Passover meal, Jesus gave the Jewish Passover its definitive meaning. Jesus' passing over to His Father by His death and Resurrection, the new Passover, is anticipated in the Supper and celebrated in the Eucharist, which fulfills the Jewish Passover and anticipates the final Passover of the Church in the glory of the kingdom” (CCC 1340).* Just as the Israelites had to partake of the Passover lamb in order to participate in God's saving action for His People, so Jesus also commands us to eat His flesh to participate in the divine life: **“Truly, truly, I say to you, unless you eat the flesh of the Son of man and drink his blood, you have no life in you” (John 6:53).**

The True Bread From Heaven: The Miracle of the Manna Returns: In the sixth chapter of John's Gospel, after Jesus performed the multiplication of the loaves and fishes during Passover, the sign of the daily manna of the New Moses was recognized: **When the people saw the sign which he had done, they said, “This is indeed the prophet who is to come into the world” (John 6:14)**. But Jesus replied: **“I am the bread of life ... He who eats my flesh and drinks my blood has eternal life, and I will raise him up at the last day. For my flesh is food indeed, and my blood is drink indeed” (John 6:48; 54-55)**. Jesus would provide Himself as the new Manna for the New Exodus in an unexpected way. Taking Him literally, many disciples left Jesus (John 6:66), and Jesus did not stop them. Jesus' language and imagery anticipated the food and drink of the Last Supper, which He will identify as His Body and Blood, and which must be known through the Spirit, not through the bodily senses. *“The first announcement of the Eucharist divided the disciples, just as the announcement of the Passion scandalized them: The Eucharist and the Cross are stumbling blocks” (CCC 1336).*

Visible Sign of an Invisible Reality: “Because his priesthood was not to end with his death, at the Last Supper “on the night when he was betrayed,” [he wanted] to leave to his beloved spouse the Church a **visible sacrifice** (as the nature of man demands) by which the bloody sacrifice which he was to accomplish once for all on the cross would be **re-presented**, its memory perpetuated until the end of the world” (CCC 1366). **The Lord addresses an invitation to us, urging us to be united with Him in the Sacrament of the Eucharist.**



ABRAHAM AND ISAAC

Rembrandt, 1634, High Renaissance

State Hermitage Museum, St. Petersburg, Russia

After these things God tested Abraham, and said to him, "Abraham! ... Take your son, your only-begotten son Isaac, whom you love, and go to the land of Moriah, and offer him there as a burnt offering upon one of the mountains of which I shall tell you.... And Abraham laid the wood for the burnt offering and laid it on Isaac his son..." (Gen 22:1-2,6).

And Isaac said to his father Abraham, "My father! ... "Behold, the fire and the wood; but where is the lamb for a burnt offering?" Abraham said, "God will provide himself the lamb for a burnt offering, my son." (Gen 22:7-8).

But the angel of the LORD called to him from heaven, and said, "Abraham, Abraham! Do not lay your hand on the lad ... for now I know that you fear God, seeing you have not withheld your son,

your only son, from me. (Gen 22:12-13).

Model of Faith, Hope and Obedience: God had blessed Abraham and had promised him, *"By your seed all of the families of the earth will bless themselves" (Gen 12:3).*

Abraham's faith and hope reflected a sure knowledge that God would fulfill all that He had promised, so when God tested Abraham by asking him to offer his beloved son in a sacrifice of atonement, he obeyed. St. Paul wrote, *"By faith Abraham, when he was tested, offered up Isaac... He considered that God was able to raise men even from the dead; hence, figuratively speaking, he did receive him back (Heb 11:17-19).*

God's Mercy and Steadfast Love: Isaac, a young man - as Rembrandt portrays him, carried the wood of the sacrifice up Mt. Moriah accompanied by his father, assured that *"God will provide Himself the lamb..."* Abraham later named this place 'YHWH yireh' - 'God will see to it' and this same place was later to become the Temple Mount in 'yireh-salem' - Jerusalem, or 'God will see to the peace.' In His mercy and steadfast love for mankind, God *did* provide Himself - His own beloved Son, the Incarnate Second Person of the Trinity, Jesus Christ, as an offering of atonement for the "shalom" between God and man. In the painting, Rembrandt depicts Isaac as a young man who could easily have overcome his elderly father, but who lies without struggling, waiting for the cut of the knife. Ancient rabbis taught that Isaac was a willing victim, offering his life in obedience to God's will. Isaac is a type of Jesus, the Lamb provided by God, who carried the wood of the sacrifice up the hill of Jerusalem and willingly offered his life in loving obedience to God's will in a sacrifice of Atonement for the sins of all, but trusting in His Father and anticipating the Resurrection. Every morning at 9 AM and evening at 3PM, the Temple priests sacrificed a lamb to remind God that He had yet to provide a sacred lamb for the atoning sacrifice for sin. This was taking place at the same time Jesus was being crucified outside the walls. "The Cross was where God's mercy was willing to go." (Tim Gray)

Typology of Mary: Abraham's faith and obedience is a type of the faith and obedience of his descendant Mary: "Mary, who recapitulated the faith of Abraham and brought it to its goal, is now the one blessed. She has become the Mother of believers, through whom all the generations and races of the earth obtain blessing" (Ratzinger, Mary, *The Church at The Source*, 79).

"To obey in faith is to submit freely to the word that has been heard, because its truth is guaranteed by God, who is Truth itself. Abraham is the model of such obedience offered us by Sacred Scripture. The Virgin Mary is its most perfect embodiment" (CCC 144). Mary willingly accompanied her only begotten Son, who carried the wood of the cross on his back, up that same hill and offered Him to God on behalf of us all: "In that one sacrifice, Mary, the first redeemed, the Mother of the Church, had an active part....with a motherly heart she associated herself with his sacrifice; with love she consented to his immolation; she offered him and she offered herself to the Father" (Pope St. John Paul II).

**MAN OF SORROWS WITH
INSTRUMENTS OF THE PASSION**
Fra Angelico, 1430, Early Italian Renaissance
Santa Maria degli Angeli, Florence, Italy



An Offering for Sin: This relatively unknown depiction of Jesus' passion and death was part of a series of frescoes painted by Fra Angelico on the walls of his Dominican monastery in San Marco. Similar images were once the best-known and most widespread of all visual meditations on the Passion. It is based on the Suffering Servant of Isaiah 52-53 read at the Good Friday liturgy: **... his appearance was so marred, beyond human semblance, and his form beyond that of the sons of men-- He was despised and rejected by men; a man of sorrows, and acquainted with grief; ... But he was wounded for our transgressions, he was bruised for our iniquities; upon him was the chastisement that made us whole, and with his stripes we are healed... And they made his grave with the wicked, although he had done no violence, and there was no deceit in his mouth... Yet, when he makes himself an offering for sin, he shall see his offspring, he shall prolong his days; by his knowledge shall the righteous one, my servant, make many to be accounted righteous...**

Meditation on The Man of Sorrows: This work calls us to a meditation on our own culpability in Christ's redemptive sacrifice. Depicted in the fresco are the people and instruments associated with Christ's passion and death. Jesus is dead, but He is also depicted **as rising** out of the tomb – anticipating the Resurrection. We see **the “tree”** in the Garden of Gethsemane (or Eden?) that becomes **the Cross** – as the New Adam fixes Himself to it, in trust and obedience to the Father, to become for us the **Tree of Life**. The tree is flanked by **Judas' betrayal and Peter's denial**, both sins replaying the original betrayal of God's love and denial of God's sovereignty in Eden. The **crown of thorns** reminds us of the ram crowned with thorns that was substituted for Isaac. The **red cloak** represents the world's mockery of the Lord of the Universe. **Mary** is reaching out to him – here portrayed with Jesus' arm around her suggesting her own sacrificial suffering as Co-Redemptrix (CCC 618). **John**, the Beloved Disciple, is by His side and **Mary Magdalene**, the Apostle to the Apostles, is next to Him in gold – how can we imitate them? The **disembodied hands** are meant to be ours – we wash our hands of Him as Pilate did, we give Him up for material gain, we shred His Body in division and schism. At the bottom we see the **spices** of Frankincense and Myrrh, meant to worship the Divine and embalm the mortal Body, received at the Nativity and used now at His burial. There is also the **chalice** of His blood, poured out for us, indicating the profound connection of the Paschal Mystery with the Eucharist.

“In the terrible beauty of Christ crucified, we see our own sin. The Lord of Life came and we killed him.... Our own dysfunction is in public view in every wound on the body of Jesus. In the tormented face of Christ crucified, we know that something has gone terribly wrong with God's creation, that no one is okay, that we are like prisoners chained inside of an escape-proof prison, that we are at war with ourselves, that Pharaoh has enslaved the Israelites and pressed them into service, that we are under judgment, that all we can cry is ‘O Come, O Come, Emmanuel’.

But we see something else in the brutality of the Cross. We see that God himself has come to stand with us – shoulder to shoulder – in the muddy waters of our dysfunction, that he has absorbed into his forgiveness every single one of the deadly sins, that he has ventured into our slave quarters and shown us the way out, that he has wrestled to the ground the strong man who holds us captive, that he has come to be judged in our place. Yes, we know we are sinners, but we know with equal clarity that we are redeemed sinners [so that we may become sons in the Son]!” (Bishop Robert Barron, *The Strangest Way*, 164-65)

“By his loving obedience to the Father, “unto even death on a cross” (Phil 2:8), Jesus fulfills the atoning mission of the suffering Servant who will “make many righteous; and he shall bear their iniquities” (CCC 623).



THE STORY OF JONAH

Heinrich Göding the Elder, 1531- 1606 Mannerism
Altar panel in Our Lady's Church in Muhlberg, Germany

Then Jonah prayed to the LORD his God from the belly of the fish, saying, "I called to the LORD, out of my distress, and he answered me; out of the belly of Sheol I cried, and thou didst hear my voice ... I went down to the land whose bars closed upon me for ever; yet thou didst bring up my life from the Pit, O LORD my God. When my soul fainted within me, I remembered the LORD; and my prayer came to thee, into thy holy temple. Those who pay regard to vain idols forsake their true loyalty. But I with the voice of thanksgiving will sacrifice to thee; what I have vowed I will pay. Deliverance belongs to the LORD!" And the LORD spoke to the fish, and it vomited out Jonah upon the dry land (Jonah 2:1-10).

God's desire to redeem all nations: In this painting, Göding has depicted four scenes on the mission of the reluctant prophet Jonah to Nineveh, including the drama of his "passion, death and resurrection." In the *background*, we see the great pagan city of Nineveh to which Jonah had been sent to warn of impending destruction due to their wickedness. These were the ruthless enemies of the Jews and, knowing God's pattern of unbounding mercy, Jonah ran from his mission lest the Ninevites actually repent and be spared! Knowing his guilt as the cause of a great storm and impending doom, Jonah told the sailors to throw him overboard to save the ship and crew (*middle left section of the painting*). He was swallowed by a great fish and gave himself up for dead. But he cried out to God for help, and was rescued from the jaws of death – spit out on the shores leading up to Nineveh (*lower left*).

The Covenant with Israel was meant to be "a light to the nations": After preaching throughout the city of three days, the king and people repented from their ways, and the city was saved - which angered Jonah. Using a plant Jonah appreciated for its protection, which later died, as a "teaching tool" (*lower right*), God revealed His love and concern for all people, even those who are far from His ways: *And should not I pity Nineveh, that great city, in which there are more than a hundred and twenty thousand persons who do not know their right hand from their left, and also much cattle (Jonah 4:11)?* God was revealing to Israel that "their part of the covenant was to serve as witnesses to the pagan nations and to be instruments of their repentance and conversion. In God's plan of salvation, even the non-Jews could repent of their sins, experience conversion of heart, and find redemption – a theme that later would be fulfilled more explicitly in the command of Christ to make disciples of all nations (cf. Mt 28:19-20)" (Didache Bible, 1149). Jonah was a personification of Israel's mission to the nations, which she had ignored and abandoned – but that God was going to see carried out in greater miraculous ways.

Jonah as a "type" of Jesus and His Resurrection: God fulfilled this plan of salvation in the Passion, Death and Resurrection of Jesus Christ, God Incarnate. It was through the miracle of His Death and Resurrection that *all* people – including the Gentiles - would be redeemed and called to communion in His Mystical Body, the Church, if they turn to Him: *But he answered them, "An evil and adulterous generation seeks for a sign; but no sign shall be given to it except the sign of the prophet Jonah. For as Jonah was three days and three nights in the belly of the whale, so will the Son of man be three days and three nights in the heart of the earth. The men of Nineveh will arise at the judgment with this generation and condemn it; for they repented at the preaching of Jonah, and behold, something greater than Jonah is here (Mt 12:38-41).* Shortly after this scene, Jesus implied that He was the new Jonah in Mt 16:17, when He commissioned Simon to the office as His vicar to rule His Kingdom on earth after He had ascended, calling him "Simon bar Jonah" (*son of Jonah, but Simon's father's name was John*), implying that He identified Peter as His spiritual son, as rabbis often did with their protégés and successors.

RESURRECTION: ICON OF VICTORY

Traditional Orthodox Icon

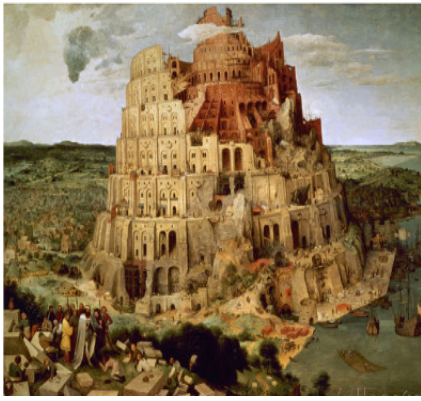
Now I would remind you, brethren, in what terms I preached to you the gospel, which you received, in which you stand, by which you are saved, if you hold it fast--unless you believed in vain. For I delivered to you as of first importance what I also received, that Christ died for our sins in accordance with the scriptures, that he was buried, that he was raised on the third day in accordance with the scriptures... [But] if Christ has not been raised, then our preaching is in vain and your faith is in vain. ... If for this life only we have hoped in Christ, we are of all men most to be pitied. But in fact Christ has been raised from the dead, the first fruits of those who have fallen asleep. For as by a man came death, by a man has come also the resurrection of the dead. For as in Adam all die, so also in Christ shall all be made alive. ... Death is swallowed up in Victory! O death, where is your victory? O death, where is your sting? (1 Cor 15)



Center of Our Faith: The very center of our faith is the Resurrection of Jesus from the dead. It is an historical fact attested to by a multitude of sources (CCC 643 -44). It is an object of faith in that it is a transcendent intervention of God Himself in creation and history. This orthodox **Icon of Victory** shows the implications for all of mankind of this stupendous event – eternal life in union with the Trinity, and with all the angels and saints, is now made possible. The words on the icon read: “The Anastasis of Jesus Christ” (‘anastasis’ means resurrection). In it, Jesus stands victoriously in the center, standing on the broken down “gates of Hades,” the place of the dead before Christ’s victory. Robed in heavenly white, with rays of light emanating from Him, the Risen Christ is shown dramatically pulling Adam and Eve (representing mankind) by the wrists from the tomb. This shows that humanity has no way of redeeming itself: “Jesus, *the Author of life*, by dying destroyed him who has the power of death, that is, the devil, and [delivered] all those who through fear of death were subject to lifelong bondage. Henceforth the risen Christ holds “the keys of Death and Hades,” so that “at the name of Jesus every knee should bow, in heaven and on earth and under the earth” (CCC 635). Next to Christ are the Old Testament just men and women who looked forward to the redemption promised by God. *“He has gone to search for Adam, our first father, as for a lost sheep. Greatly desiring to visit those who live in darkness and in the shadow of death, he has gone to free from sorrow Adam in his bonds and Eve, captive with him - He who is both their God and the son of Eve. . . ”I am your God, who for your sake have become your son. . . I order you, O sleeper, to awake. I did not create you to be a prisoner in hell. Rise from the dead, for I am the life of the dead”* (Ancient homily for Holy Saturday).

The Meaning and Saving Significance of the Resurrection (from CCC 651-55):

1. The Resurrection above all constitutes the confirmation of all Christ's works and teachings. All truths, even those most inaccessible to human reason, find their justification if Christ by His Resurrection has given the definitive proof of his divine authority, which He had promised.
2. Christ's Resurrection is the fulfillment of the promises both of the Old Testament and of Jesus Himself during His earthly life.
3. The truth of Jesus' divinity is confirmed by His Resurrection.
4. The Paschal mystery has two aspects: by His death, Christ liberates us from sin; by His Resurrection, He opens for us the way to a new life: Justification consists in both victory over the death caused by sin and a new participation in grace -it makes us “sons in the Son.”
5. Finally, Christ's Resurrection is the principal source of our future resurrection: In Christ, Christians “have tasted. . . the powers of the age to come” and their lives are swept up by Christ into the heart of divine life, so that they may “live no longer for themselves but for Him who for their sake died and was raised” (2 Cor 5:15).



THE TOWER OF BABEL
Pieter Bruegel the Elder, 1563 & Flemish Renaissance
Art History Museum, Vienna, Austria

"Then they said, 'Come, let us build ourselves a city, and a tower with its top in the heavens, and let us make a name for ourselves; otherwise we shall be scattered abroad upon the face of the whole earth'" (Genesis 11:4)

"For he [Abraham] looked forward to the city which has foundations, whose builder and maker is God.... Having acknowledged that they were strangers and exiles on earth...Therefore God is not ashamed to be called their God, for he has prepared for them a city" (Heb 11:10, 14-

16). "Therefore let us go forth to him outside the camp, bearing abuse for him. For here we have no lasting city, but we seek the city which is to come" (Heb 13:13-14).

The City of Man - The Arrogance of Man Separated from God: Bruegel's painting of the Tower reminds the viewer of the Colosseum in Rome, associated with human pride and the rejection of God's law as well as persecution that took place there. We see the workmen toiling away but the building itself is crooked and crumbling – a reference to the futility of human endeavor trying to glorify man's own achievements while intentionally separated from God and the natural law. People are living in this "City of Man" and going about their daily lives – as evidenced by the laundry and various activities. The leader in the foreground is Nimrod, a "mighty man," associated with Babylon and its ziggurat towers considered to be the connection between heaven and earth, and the people are bowing down in worship to him – an image of man worshipping the creation of a political utopia. He wants to make a "name" (shem) for himself, because he refuses to acknowledge the "Name of the Lord" as the Shemites did in the surrounding passages of Genesis. "The arrogance of this attempt illustrates how sin has come to corrupt not only individuals, but whole societies and their collective pursuits" (Commentary in the Genesis Ignatius Study Bible, 32).

Confusion of Language: "The Tower of Babel was more than just an architectural endeavor or an attempt to unify the diverse peoples of the earth. This undertaking was a monument to themselves and their own greatness – an excess of pride in human accomplishment rather than a reflection of God's rightful place as the ultimate source of creative capacities. For this reason, God is said to have confused their languages and scattered them throughout the earth. (Didache Bible, 16). Language is an attribute of Man meant to foster communication and unity, but to do this it needs to be correlated to truth – that which corresponds to reality. Those who misuse their freedom to gain power confuse language, trying to redefine reality to suit their own agenda. This reflects the relativistic philosophies underlying the drive for political utopias and their "unity" based on coercion that we have seen throughout history, but especially in the modern era.

Freedom and Truth: In St. Augustine's great work, *City of God*, he clarifies the distinctions between the two "cities" and he ultimately says that we must choose between the two as they are based on two different loves: the love of self to the contempt of God and the love of God to the contempt of self. To build a society that supports authentic freedom, it must be based on the truth of who man is in relation to God (morality) - "the transcendent value of the person and the objective moral demands of the functioning of States. When these principles are not observed, the very basis of political coexistence is weakened and the life of society itself is gradually jeopardized, threatened and doomed to decay ... *If there is no ultimate truth to guide and direct political activity, then ideas and convictions can easily be manipulated for reasons of power.* As History demonstrates, a democracy without [true moral] values easily turns into open or thinly disguised totalitarianism" (Pope St John Paul II, *Veritatis Splendor*, 101).

"More than ever before, the question of morality today has become a question of the survival of mankind itself" (Joseph Cardinal Ratzinger).

PENTECOST

Jean Restout 1732 Baroque Classicism

Musée du Louvre, Paris, France

When the day of Pentecost had come, they were all together in one place. And suddenly a sound came from heaven like the rush of a mighty wind, and it filled all the house where they were sitting. And there appeared to them tongues as of fire, distributed and resting on each one of them. And they were all filled with the Holy Spirit and began to speak in other tongues, as the Spirit gave them utterance. Now there were dwelling in Jerusalem Jews, devout men from every nation under heaven. And at this sound the multitude came together, and they were bewildered, because each one heard them speaking in his own language.



So those who received his word were baptized, and there were added that day about three thousand souls. And they devoted themselves to the apostles' teaching and fellowship, to the breaking of bread and the prayers (Acts 2: 1-5, 41-42).

Restout's huge painting dominates its room in the Louvre. He situates the coming of the Holy Spirit in what looks like the Temple colonnade (the likely place for Pentecost and the baptism of three thousand converts). He depicts the disciples with Mary, the first to be filled with the Holy Spirit, who St. Luke tells us was in the midst of the community: "All these with one accord devoted themselves to prayer, together with the women and Mary the mother of Jesus and with his brethren" (Acts 1:14). Notice the reactions of the disciples as they are filled with the Spirit.

Old Testament Pentecost fulfilled: Known as Shavuot, Pentecost was celebrated 50 days after the Passover and celebrated the giving of the Law on Mt Sinai, which established the covenant between God and Israel, constituting them as "the people of God." It was accompanied by peals of thunder and lightening, a thick cloud, trumpet blasts and smoke, and "the Lord came down upon it in fire" (Ex 19:16-19). This manifestation of God is recapitulated in the loud and fiery descent of God's Holy Spirit on Mt Zion (Jerusalem). The Spirit is the founding gift of the New Covenant People of God, the Church. Jesus said that He had come to cast a fire upon the world (Lk 12:49), and now He has: "As fire transforms into itself everything it touches, so the Holy Spirit transforms into the divine life whatever is subjected to his power" (CCC 1127).

The Mission of Christ is Brought to Completion: God had promised through His prophets that His Spirit would one day return to His Temple. Jesus had claimed that His Body was the New Temple in John 2: 19-21. St. Paul emphatically taught that the Church is the Body of Christ. Now that Body was filled with the Holy Spirit and Peter immediately declared this outpouring of the Spirit to be the sign of the messianic age (Acts 2: 11). The mission of Christ and the Holy Spirit is brought to completion in the Church - the Body of Christ and the Temple of the Holy Spirit. The Spirit directs the missionary effort of the Church, guides her leadership into truth, and sanctifies her life through the sacraments, becoming *the sign and instrument of communion with God and the unity of the human race instituted by Christ* (CCC 737, 775).

The City of God - The Reversal of the Tower of Babel: People from all nations were there for Pentecost and all could understand the Gospel in their own language - the Spirit-filled voice of the Church unifies God's people in truth and love and also contributes to a stable, just, and moral society. The Church has a responsibility to promote deeper understanding of the laws of social living, since she has received the full revelation of the *truth about man*, his dignity and his vocation to the communion of persons. The *Church is the visible plan of God's love* for humanity, because God desires that the whole human race may become one People of God, form one Body of Christ, and be built up into one Temple of the Holy Spirit (CCC 776).

"Go, therefore, and make disciples of all nations, baptizing them in the name of the Father and the Son and the Holy Spirit, teaching them to observe all that I have commanded you; and behold, I am with you always, to the close of the age" (Mt 28:18-20).

Additional Resources:

Walking With God: A Journey Through the Bible; by Dr. Tim Gray and Jeff Cavins;
Ascension Press, 2010

Great Adventure DVD Series by Jeff Cavins, Ascension Press

A Father Who Keeps His Promises: God's Covenant Love in Scripture;
Scott Hahn, St. Anthony Messenger Press

Making Senses Out of Scripture: Reading the Bible as the First Christians Did;
Mark Shea, Basilica Press

Reading Backwards: Figural Christology and the Fourfold Gospel Witness;
Richard B. Hays, Baylor University Press

Called to Be Children of God; Fr. David Meconi, S.J., and Carl Olsen, Ignatius Press

Catholic Commentary on Sacred Scripture (individual volumes);
Baker Academic Publishing

Deification and Grace; Dr. Daniel Keating, Sapientia Press of Ave Maria University

Ignatius Catholic Study Bible New Testament (and Old Testament booklets),
with commentary by Dr. Scott Hahn and Curtis Mitch

The Didache Bible: With Commentaries Based on the Catechism of the Catholic Church; Ignatius Press

The Navarre Bible (individual volumes); Scepter Publishers, Inc.

The St. Paul Center for Biblical Theology (free online Bible Study Series)
at <https://stpaulcenter.com/studies/courses/>

The Sacred Page: Articles and podcasts by Dr. Michael Barber, Dr. Brant Pitre,
and Dr. John Bergsma at <http://www.thesacredpage.com>

A video presentation on the exhibit can be viewed at
<http://stfranciscs.org/resources/disciples-on-way-videos>

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