

Wisdom

DIGITAL EDITION

THE BIBLE PROJECT | QUARTERLY | SPRING 2018 #003

THE LAYERS OF WISDOM IN THE BIBLE
JON COLLINS
P 24

JOB GETS A VIRTUAL TOUR OF GOD'S WORLD
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We believe the Bible is a unified story that leads to Jesus and has wisdom for the modern world.

VISION

We want to see a permanent and worldwide change in people's paradigm of the Bible.

STRATEGIES

- I. High-quality, mission-focused content for free
- II. Strategic partnerships for distribution
- III. Forward thinking use of technology
- IV. Crowd-funded revenue

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thebibleproject.com



Welcome

If you walk into a bookstore these days, it's clear that "self-help" is one of the most popular sections. It is usually large and contains the classics like *How to Win Friends and Influence People* and *The 7 Habits of Highly Effective People*. There are also newcomers like *You Are a Badass at Making Money*. These kinds of books are practical and often helpful, but they also reveal clearly what our culture thinks is most valuable in life: influence, status, wealth, happiness, intimacy, self-empowerment, freedom, adventure...you finish the list.

One of these self-help authors that I, Jon, have been infatuated with is Timothy Ferris and his books about "life-hacks:" *The 4-Hour Work Week* or *Tools of Titans*. These books challenge commonly held assumptions about how life "ought" to be lived and help you find ways to circumvent these assumptions. It is thrilling to figure out how to change your life by changing the way you think.

Self-help books are a kind of modern wisdom literature. Each book offers a new insight that can show how to live well in this world. Of course, these authors write from a set of beliefs about how the world works and what it even means to have a good life in the first place. Taking the advice of any culture's wisdom literature means embracing the worldview that holds that wisdom together.

The Bible has wisdom literature, and it too is based on a set of deep convictions about the kind of world in which we are living. These books are based on the claim that there is one divine being, a beautiful mind, who brought order to the world



and sustains that order with his wisdom. They were written by authors who believe that this God created humans to rule the world together with him as partners. And to do that well, humans need to humble themselves and learn God's own wisdom.

Nearly two years ago, The Bible Project created a series of videos on Proverbs, Ecclesiastes, and Job. As we explored these three books, we wanted to address the question: "How does a person live well in God's world?" The answers that can be found in this collection of wisdom books are profound, offering both practical answers as well as deep mysteries. We find the joy of God's order and the despair of life's unpredictable elusiveness. We experience the thrill of finding wisdom and a contentment in not being able to fully know what's going on. The books of biblical wisdom are a treasure chest within the Scriptures, worth a lifetime of reading and reflection.

This issue of The Bible Project Quarterly is dedicated to the art we created and the insights we discovered in the process of making these three videos. We hope you enjoy it. Thank you for your generous support that makes this entire project possible.

JON & TIM

The Latest

Web Reader App

The Bible Project has offered videos, podcasts, and even reading plans for some time now, but we haven't been able to provide our audience with an integrated method of reading the Bible alongside our video content until now.

We are excited to announce the new Bible Reader integrated into thebibleproject.com. You can access the reader by navigating to any book via our explore section, thebibleproject.com/explore, or by clicking on the small Bible icon in the bottom left of your browser.

There are many good translations out there, but we have chosen three open-source translations that allow our audience to read through three different lenses.

WORD-FOR-WORD: We chose the New American Standard Bible translation for this lens. This is a formal translation with an emphasis on literal word-for-word equivalency. It's excellent for close study, but it's a more difficult read.

THOUGHT-FOR-THOUGHT: The Good News Translation offers a middle-of-the-road approach. It's a popular translation that shows respect to original word choice, but is also optimized for a modern English reader.

PARAPHRASE: For this one, we chose the Contemporary English Version translation. This is a translation that paraphrases the original language into the tone and rhythms of modern-day English speech, while retaining the idioms and meaning of the original languages.

We knew we couldn't accomplish everything with our reader, so we focused on doing a few things really well. You'll find that we have added robust settings to change the font type, size, and even contrast. Other features include the ability to navigate quickly and more deliberately with our visual search tools. While we will be adding more features in the months to come, we initially wanted to provide readers with the ability to add notes, highlights, and even a bookmark to save your place.

We hope you enjoy!



STUDIO

The Process

BY MAKENZIE HALBERT-HOWEN

Miriam Chesbro has been the managing producer at The Bible Project for two years. The videos go through multiple stages and have lots of people contributing to each one, so it's up to Miriam to keep everyone on track and make sure a new video is released every two weeks.

I sat down with Miriam to talk about how the production process has changed and grown in the past two years, and she reflected a little bit on the valuable lessons the team learned during the Ecclesiastes video and the way they're applying those lessons to their most recent videos.

1. The Script

Each video begins with a conversation between Jon and Tim. Tim will come to Jon with everything that he's researched and learned, and together they'll poke holes in things, ask questions, and work through the topic. That conversation is recorded, and then it gets edited and turned into their podcast episodes.

After that conversation happens, Jon goes through the recording and distills it into a five minute script. That script then goes back to Tim, then back to Jon, and they do this a few times until they've made sure they have something informative, clear, and concise.

MIRIAM UPDATING THE "GAN CHART."
THIS CHART KEEPS TRACK OF EACH
STAGE OF EACH VIDEO OF EACH SERIES
FOR THE NEXT FOUR MONTHS.





TIM DISCUSSING THE FLOW OF THE EMOTIONAL RESPONSES IN THE EXILE VIDEO.



2. The Storyboard

From there, the script moves into pre production. Jon, Tim, and Robert, the Art Director, meet with a storyboarder, and together they figure out the scenes of the video. They look at what the main arch of the video is going to be, what some of the major points are, and what the big take home idea is. Like the first part of the process, storyboarding usually involves a back and forth between the artist and Jon and Tim, so that they can make sure they have everything exactly the way they want it.

Miriam explained that this pre production process has gone through some trial and error since she's been on the team. What was once kind of fast and loose, a process of figuring things out as they went along, has become an exploration that ultimately ends in a clearly defined style guide with scenes that communicate precisely what they want to communicate. For instance, when I sat down with Miriam, the team was working on a video exploring the theme of exile.

During the storyboarding process, they put the script through a series of exercises. It was important to the team that the viewer could fully grasp what it would feel like to be in exile, and then also experience the relief and joy that comes from finding belonging in Jesus. They wanted to elicit specific emotional responses at different points in the video, and this took quite a lot of revision and time, but it ultimately led to a video that communicated their message more clearly.

When the storyboards are finalized, they're still rough illustrations of what will become the videos. Miriam explained that they can be as preliminary as stick figures, but they're detailed enough to get a basic idea of the finished product. The finished storyboards go into what's called an animatic. The scenes get timed up with the voice overs, and the video begins to take shape. It's almost ready for the illustrators and animators.

But not quite. Pre production continues! This is where visual development starts.

3. Visual Development

Depending on the video topic or whether or not the team is figuring out a new style or series, the visual development process can take anywhere from one to eight weeks. This process is all about exploration. It begins with the artists gathering moodboards. The artists intentionally keep a broad scope during this process, gathering all different types of inspiration. These moodboards get distilled down by Robert. He goes back and forth with the artists, going through what works, what doesn't, and giving new ideas.

After a general direction is established, the artists then move into creating conceptual designs. These conceptual designs get the team closer to the clearly-defined style they want to have before they start illustrating the scenes.

The conceptual designs then get filtered through by Robert again, and they get closer and closer to a unified vision and direction for the video.

The conceptual designs then go into finalized tests, where the illustrators and animators develop the environment where these videos will happen. They want to explore textures and layers and

understand how their main visuals will grow and change throughout the video. This process is about developing a set of guides and rules that the entire team can refer back to as they illustrate and animate the final video.

During the Ecclesiastes video, the team had the idea to include stock imagery in the background. You can see some of it in the final video! But this undertaking, and the use of a new medium, ended up slowing down the process. They didn't work through all the kinks during the pre production process, which came back to bite them during finalized tests. Finalized tests are when the artists can get a better feel for the visual elements in each video. In Ecclesiastes, with the stock imagery being layered into illustration, the team decided to move forward into production without a clearly defined plan for how to incorporate these images. Miriam recalled that this ended up being a huge time-suck. It stalled their momentum and they got lost in the process. Eventually, they worked out the problems, but it made the process a bit more bumpy. Luckily, they learned their lesson. As the team works on more videos together,

SCENES FROM THE EXILE STORYBOARD.



Yeah, go back to the first pages of the Bible, where does humanity live? Oh, they live in a pretty sweet garden. Their home.



And they're there on one condition, that they trust and follow God's command.



garden
Ah, they're being sent into exile.

they're able to figure out what works and what doesn't, and they can tackle new ideas and mediums in a much more efficient way.

Miriam explained that during the Ecclesiastes video, they were still getting their production process dialed in. As a team, they have the luxury and flexibility of having the same artists who do the production moodboards and concepts also being the ones who illustrate the final videos. But they've found that taking more time in pre production and not allowing themselves to just figure out

the details as they go, makes for a much better process. The team has begun pushing themselves into clearly defined boundaries and styles, so that by the time they wrap up pre production, everything is clearly defined.

Miriam said that it's sometimes helpful to pretend as if different artists will be taking the pre production guides and making the videos from that. Visual development is all about creating a common language and a common direction from which to launch into the production of the videos.

Her main job is to take this big project and break it down into weekly goals and granular tasks. She's doing this whole production process for eight projects simultaneously.

4. Production

Finally, after weeks of developing the visual style, the team moves into production. In their style of videos, each scene has to be illustrated before it can be animated. Miriam explained that it's a specific skill set to illustrate for animation. The illustrators have to work in layers, accounting for how the animators will reveal distinct sections of the scenes at different times and how they will use animation to communicate the illustration as effectively as possible.

The team, working from the original storyboards, will start crossing off scenes. The production process usually takes about eight weeks in total, and the whole

process is tracked in a project management software. Artists submit scenes, they get approved or tweaked, and Miriam is the one who keeps everything running smoothly.

Her main job is to take this big project and break it down into weekly goals and granular tasks. She's doing this whole production process for eight projects simultaneously. Some of the videos take five to six weeks, and some take four months to complete. This is intentional, so that Miriam and the team can have a new video completed and ready to go every two weeks.

5. Finishing Touches

After the illustrators and animators finish the video, they send it off to a sound design studio here in Portland. The video comes back to them for a final render where they add the intro, outro, logo, credits, and all of the final elements you see.

Finally the finished video goes to the launch team. These are the people who put it up on YouTube and social media and respond to your comments online.

It's a big undertaking, and each video passes through ten to fifteen people before making it onto your screens. They've been learning as a group and getting the process really locked in. I asked Miriam what one of the greatest challenges is in her job, and she explained that in her position, she essentially has

to make something that is inherently inefficient, art, and put it through an efficient process. It makes sense that there would be some hiccups along the way. She's learned that spending more time in visual development, where the artists can be free to explore and try different things that may never end up on the final video, is more beneficial in the long run. For Miriam, the process has been all about learning that when you encounter an artistic endeavor, you have to understand the creative process and accept that twenty to thirty percent of the work you do won't make the final cut, but the videos, and the team, are better for it.

MAKENZIE HALBERT-HOWEN



The Art of the Wisdom Series

BY MATTHEW HALBERT-HOWEN

The Wisdom Series explores three books that present three distinct perspectives. Each video was made using a style that best represented the tone of the book.

The Frames

At the start of each video, three picture frames introduce the unique character of each book. Proverbs is ornate and traditional, Ecclesiastes is simple and black, and Job is rough and weathered. It's a visual shortcut—each encapsulating the specific perspective instantly.





A1



A2



A3

THE Wisdom Literature



C1



C2



C3-Pc





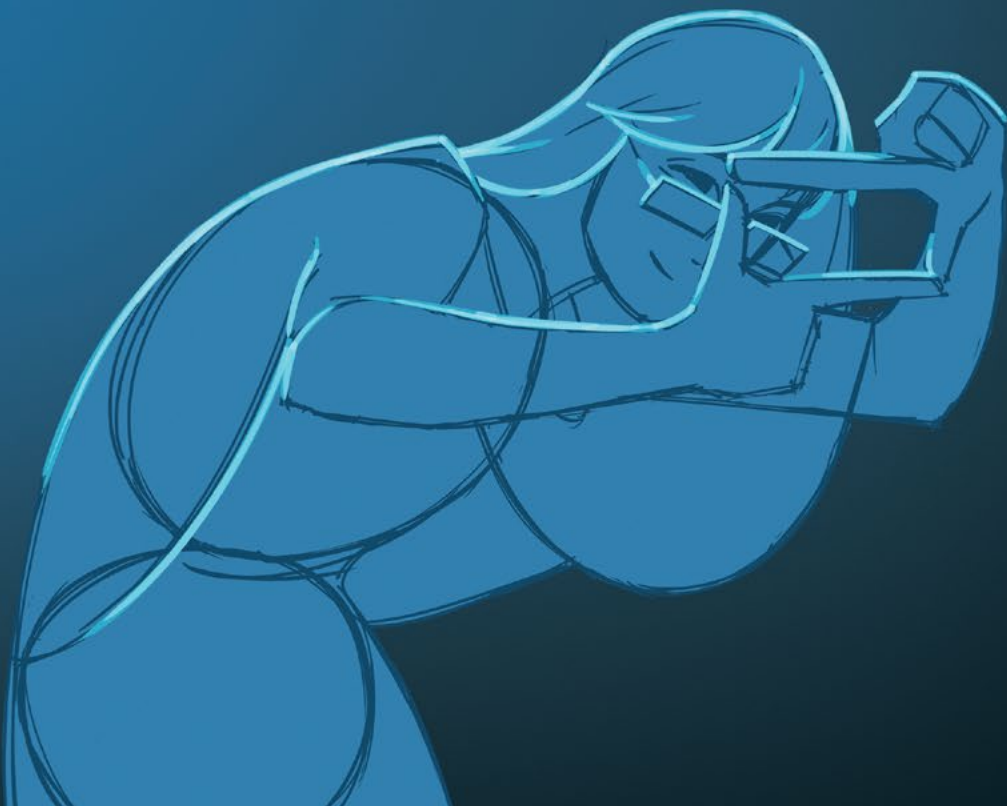
The Thread of Life in Proverbs

Throughout the Proverbs video, the white thread of life stands in sharp contrast to the blue characters and settings. The thread represents the wisdom that's woven into every part of life. It's ever present, and a useful tool for discerning how we should live. The action of the video is all about interaction with this thread. The white of the thread matches the white of the verses shown later in the video.



good life

*The righteous care for the needs of their animals,
but the kindest acts of the wicked are cruel.*
12:10





12:10
One person gives freely, yet gains even more;
another withholds wisely, but comes to poverty.

11:24
The heart of the righteous weighs its
but the mouth of the wicked gushes

Truthful lips endure forever,
but a lying tongue lasts only a moment.

12:19

for a little with the fear of the Lord

but a harsh word stirs up anger



The Two Voices in Ecclesiastes

There are two distinct voices in Ecclesiastes, the critic and the author. The critic is a jaded, smug older man. He's lived a privileged, luxurious life and speaks from experience. His tone is sharp, and so the shape of his character is also sharp. The author presents the critic but also rounds him out. The author is a bit younger and more personable. He's the one making the effort to present the work of the critic.





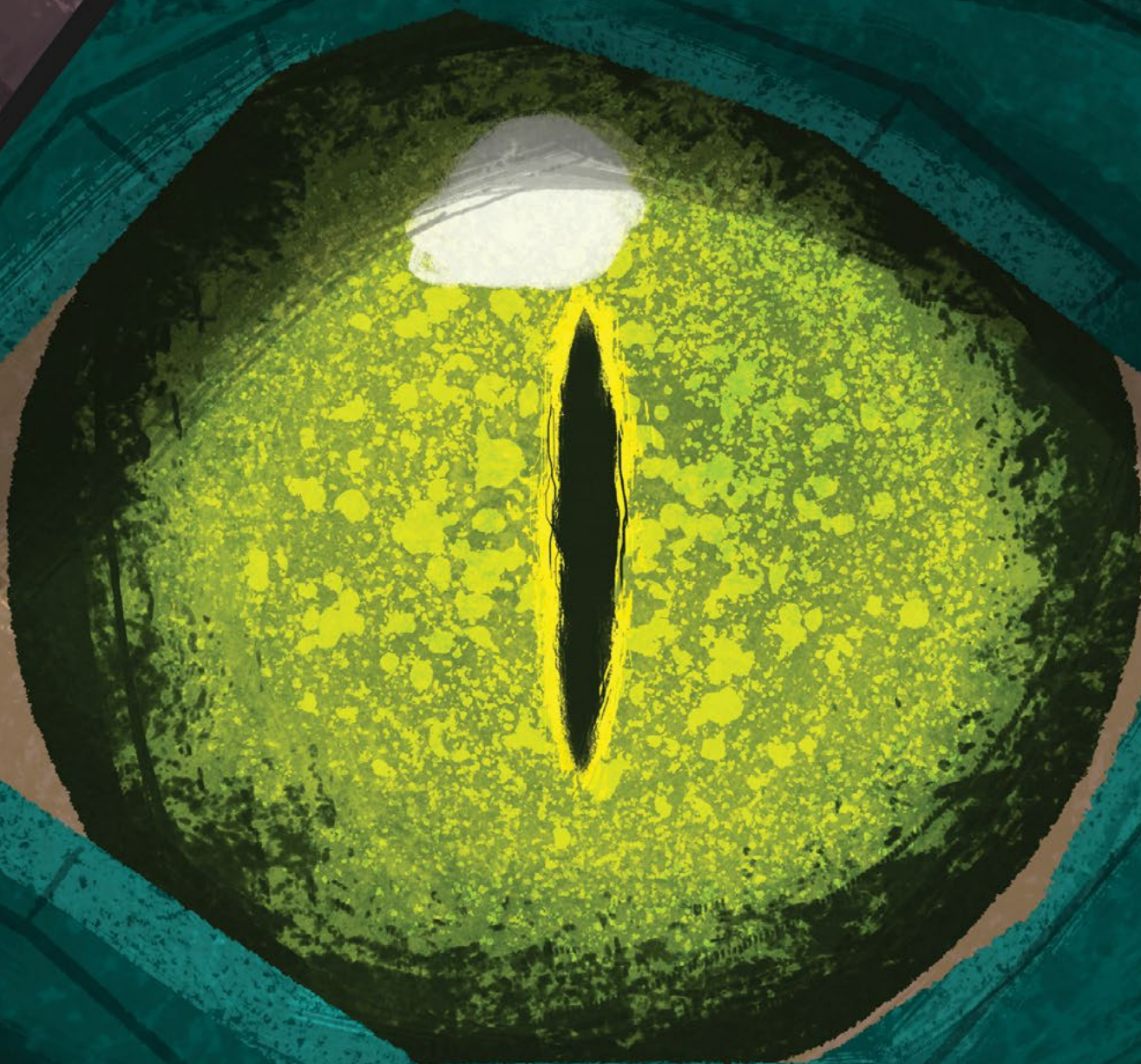


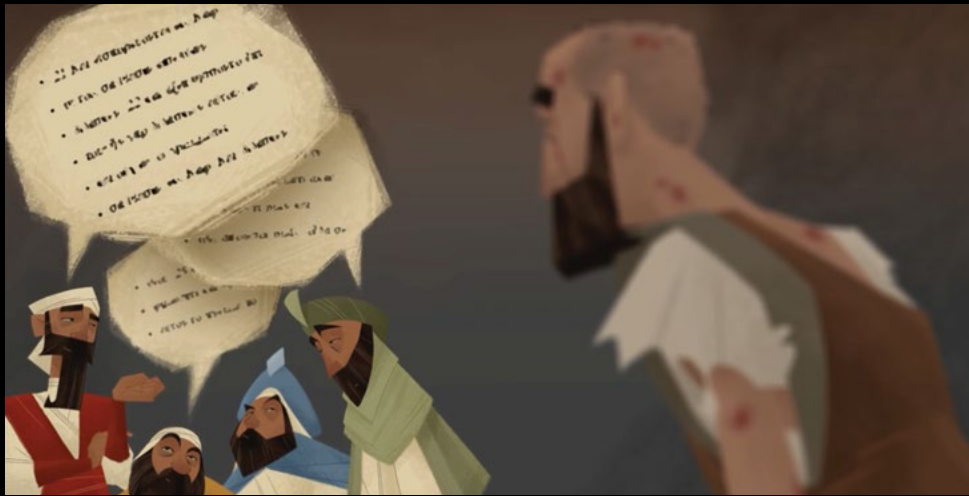




The Creatures in Job

The Behemoth and the Leviathan are two great beasts mentioned at the end of the book of Job. No one knows exactly what sort of creatures they were, so we created these enormous dinosaur-like animals. The whole ending sequence of Job was cathartic for our creative team. So many of the scenes we do are very human-centric, but Job ends with a tour of creation. It's meant to put Job in his place, and it did so for us too. It was a humbling experience.







FEATURE

The Layers of Wisdom in the Bible

BY JON COLLINS

There is an ancient collection of books known as the wisdom literature. Each book in this collection seeks to answer the question: how do we live a good life?

This is a profound question that drives deep to the core of the human experience. We all want a life that is good. We want life to be complete, beautiful, honest, intimate, and successful. But how do we achieve the good life?

There are three books that we will look at that all try to answer that question in their unique way, Proverbs, Ecclesiastes, and Job. Each book has its own perspective. They can be read on their own, but layered together they make a more complete thought, like a musical chord. As we look at each, we will find that the good life can't be found from any one perspective. The good life relies on the layering of all three of these perspectives. Sometimes these layers compliment each other, like the wholeness of a major chord. Other times these layers seem to push against each other and create tension, like the drama of a minor chord. Either way, played together, these layers create the score to which life can be lived well.

Proverbs

The first book in the collection is the book of Proverbs. This book celebrates that life can be lived well because life has basic rules that can be followed. There is a predictable cause and effect pattern, which is woven into the fabric of the universe. This pattern is called wisdom. Proverbs insists that we must search for wisdom relentlessly in order to live a good life. Wisdom helps us to know how to make the right decision, so that life goes well.

Wisdom, in Proverbs, is not just some inanimate force that flows through the universe; wisdom is personal. The book of Proverbs personifies wisdom as a character called Lady Wisdom. The book teaches that we can live life connected to Lady Wisdom. We can listen to her and follow her. She is ancient, she is nearby, and she is trustworthy. "To love wisdom is to find life, and to hate wisdom is to love death." Strong words! Here is a poem about Lady Wisdom from Proverbs 8 where those words are found (see the next page).

When we read Proverbs, we can get a sense that life is something to master. God made the world to be ordered and beautiful, and we can know what to expect. No matter what cards we are dealt, we can play them in collaboration with wisdom. This is a beautiful and reassuring truth in the midst of a chaotic world.

PROVERBS 8

To you, O people, I call out; I raise my voice to all mankind.

Listen, for I have trustworthy things to say; I open my lips to speak what is right.

My mouth speaks what is true, for my lips detest wickedness.

All the words of my mouth are just; none of them are crooked or perverse.

To the discerning all of them are right; they are upright to those who have found knowledge.

Choose my instruction instead of silver, knowledge rather than choice gold,

for wisdom is more precious than rubies, and nothing you desire can compare with her.

The Lord brought me forth as the first of his works, before his deeds of old;

I was formed long ages ago, at the very beginning, when the world came to be.

When there were no watery depths, I was given birth, when there were no springs overflowing with water;

before the mountains were settled in place, before the hills, I was given birth,

before he made the world or its fields or any of the dust of the earth.

I was there when he set the heavens in place, when he marked out the horizon on the face of the deep,

when he established the clouds above and fixed securely the fountains of the deep,

when he gave the sea its boundary so the waters would not overstep his command,

and when he marked out the foundations of the earth. Then I was constantly at his side.

I was filled with delight day after day, rejoicing always in his presence,

rejoicing in his whole world and delighting in mankind.

Now then, my children, listen to me; blessed are those who keep my ways.

Listen to my instruction and be wise; do not disregard it.

Blessed are those who listen to me, watching daily at my doors, waiting at my doorway.

For those who find me find life and receive favor from the Lord.

But those who fail to find me harm themselves; all who hate me love death.

Ecclesiastes

But this isn't the entire story. Despite our best efforts to live wisely, we don't have to look far to find that life can be cruel, random, and uncontrollable, and we don't have to go far into the wisdom literature to find this perspective either. The book of Ecclesiastes is a dark and moody book that comes after Proverbs. It is a poetic reflection on how life can be a blurry, disorienting, and unstable place, or as the teacher in Ecclesiastes puts it, "life is smoke." Think of how temporary and fluid smoke is. It takes one shape and then another. If you reach out to grab it, you'll notice there isn't really anything of substance there. If it surrounds you, it is disorienting. Life can be a lot like smoke.

The teacher begins with the promise of Proverbs, and he uses wisdom to create a pretty incredible life. But the teacher then realizes that no matter how wise he is, life is not something humans can control. As he reflects on this, he gets dark. Good things happen to bad people, and bad things happen to good people. There is evil everywhere, and no matter how well we do, we are all going to die. Our lives are just a small blip of time in the vast cosmic sense, and everything we built or accomplished will be left to others. "Life is smoke."¹

Ecclesiastes can feel like nihilism—like nothing really matters—but, surprisingly, it doesn't end there. Throughout the book, the teacher pauses to draw the conclusion that even though life is smoke, we still need to live in a way where we can find joy. The teacher wants us to take each moment that comes as a gift, no matter how good or bad it is. He wants us to live with open hands, holding on to our expectations lightly. The book of Ecclesiastes wants us to be honest about the chaos of life. Just because we do the right thing, it doesn't mean that life will work out.

1. Your translation likely says "life is meaningless," which is not really what the teacher in Ecclesiastes means. The Hebrew word is a word used to describe smoke, and it is used poetically here to describe the sneaky elusiveness of life.

It leaves the reader to wonder if life is chaotic, and if it is, then maybe it doesn't matter how we live. But that isn't how the book of Ecclesiastes ends. The book ends by telling us that in spite of the chaos of life, we should still use wisdom to do the right thing. The hope at the end of all this is that one day God will clear away all the smoke and life will be as it is meant to be.

We have these two rich perspectives side by side in the Bible. Proverbs is an invitation to collaborate with the divine wisdom of God. Ecclesiastes is a reminder that even the best life comes with bangs and bruises, disappointments and depression. Life can be well lived, but it can't be controlled. The two books present what seems to be a paradox: we can control life by working with God's divine wisdom, and we can't control life because chaos happens to us all.

This paradox can be frustrating at times. Proverbs says:

All hard work brings a profit.

PROVERBS 14:23

Diligent hands will rule,
but laziness ends in slavery.

PROVERBS 12:24


But then Ecclesiastes warns:

The race is not to the swift
or the battle to the strong,
nor does food come to the wise
or wealth to the brilliant or favor to the learned;
but time and chance happen to them all.

ECCLESIASTES 9:11

So which is it? Does wisdom bring good things or not? It seems that both are true. God did create the world with wisdom, and we can connect to this divine source of wisdom to live a good life. But at the same time, there is something corrupted about the fabric of reality. There is a chaos here that God did not intend. And so, in the short term, wisdom will not always prevail.

But wait a second! If God is powerful, then why doesn't he just make it so that wisdom always prevails? Why doesn't God make it so that goodness is always rewarded and evil is always punished?



...GOD COMES TO JOB AND GIVES
HIM WHAT HE WANTS, AN EXPLANATION.
BUT IT ISN'T THE EXPLANATION
HE WAS LOOKING FOR.

Job

This is the exact question the next book in the wisdom series addresses, the book of Job. Job is a book named after the main character, a man who lives in a faraway land. Job lived the best life imaginable. He was wise, he was generous, he was faithful to his family and to God, and he was blameless. Job is the epitome of one who lives in collaboration with God's divine wisdom.

But as soon as we meet this man and admire him for his success, we learn that God is going to let Job lose everything. He loses his home, his family, his wealth, his health—everything is gone.

At this point in the book, the astute reader will exclaim, "That is not fair! Job did nothing wrong. Why would God let these horrible things happen to him?" Our intuition is that if God is good and powerful, he would make sure that people would be rewarded for doing good, not punished. And we aren't alone in this intuition. Four new characters arrive in the book to visit Job in his grief and to try and figure out why he has suffered all of this calamity. The visitors surmise that Job must have done something bad. As one of the visitors Eliju says:

Far be it from God to do evil,
from the Almighty to do wrong.

He repays everyone for what they have done;
he brings on them what their conduct deserves.

It is unthinkable that God would do wrong,
that the Almighty would pervert justice.

JOB 34:10-12

But Job maintains that he is innocent, and we, the readers, know that Job is innocent. And so towards the end of the book, Job cries out to God and demands that God explain himself. He wants answers. He wants to take God to court.

I sign now my defense—let the Almighty answer me;
let my accuser put his indictment in writing.

JOB 31:35

And so God comes to Job and gives him what he wants, an explanation. But it isn't the explanation he was looking for. God takes Job on a grand tour of the cosmos. He shows him how complicated, how mysterious, how fantastic the universe is. God says,

Where were you when I laid the earth's foundation?
Tell me, if you understand.

JOB 38:4

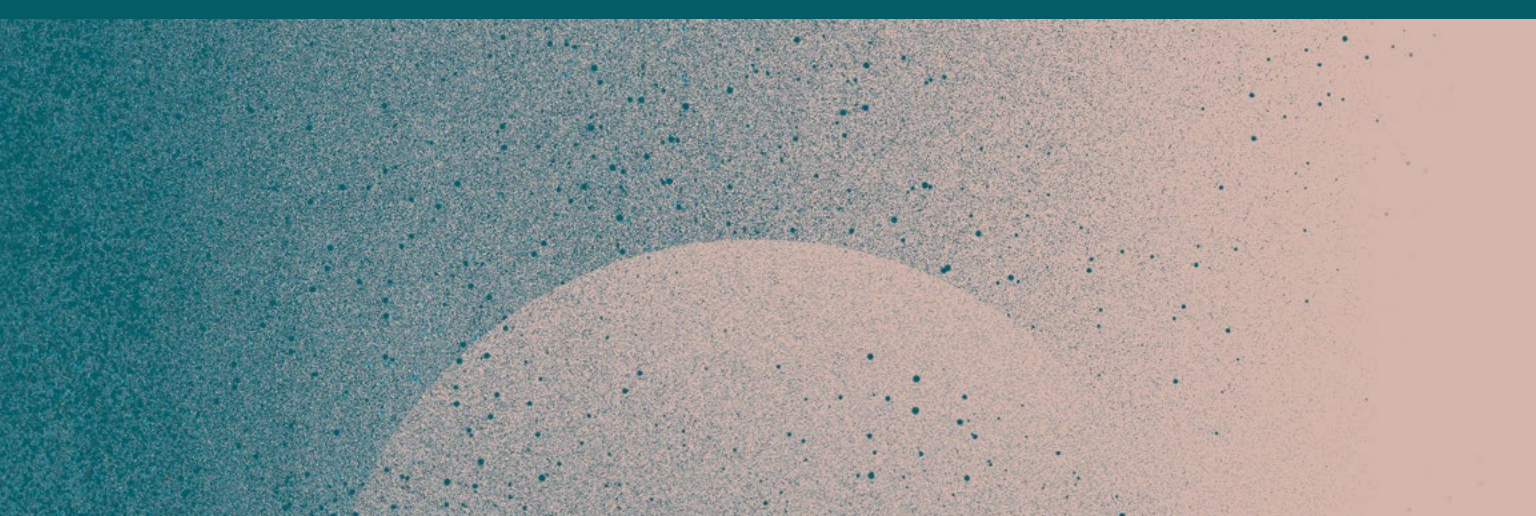
God shows Job all sorts of things: weather patterns, ecosystems, the flight of birds, the birth of wild animals. God takes Job into the heavens and goes spelunking with him into the deep. If Job were to have been written today, God would have taken him to the quantum level and asked him if he truly understood matter. He would have taken him to the cosmic level and asked him to explain black holes and dark energy.

The point that God is making is this: ultimately, we can't understand everything, especially the ways of God.

Job called out to God for answers like the Proverbs asks us to do.

If you call out for insight
and cry aloud for understanding,
and if you look for it as for silver
and search for it as for hidden treasure,
then you will understand the fear of the Lord
and find the knowledge of God.

PROVERBS 2:2-5



But after he did, he found that he was too limited to understand the complexity of God's ways. Or as Ecclesiastes says:

Even if the wise claim they know,
but they cannot really comprehend.

ECCLESIASTES 8:17

And so we have the three-part wisdom of the Hebrew Bible. Proverbs calls for us to participate in God's divine wisdom. Ecclesiastes then warns that even the best lived life will be fraught with anxiety, depression, and frustration, yet it never goes so far as to say we shouldn't seek wise lives. And the book of Job gives us a narrative of a wise man wrestling with this paradox and finds that in the end, he must release control and trust one greater than himself.

In spite of the different perspectives of these three books, they have a common refrain: "Fear the Lord." Proverbs says that fearing God is the beginning of wisdom (Proverbs 9:10). Ecclesiastes says that despite the chaos of the world, it is still best to "fear God and keep his commandments" (Ecclesiastes 12:13). Job's most respectable trait was that he feared God.²

Fearing God is a hard phrase for modern westerners to swallow. Isn't fear bad? After all, the Bible tells us that perfect love casts out fear (John 1:14). Jesus tells us not to worry about life (Matthew 6:34). Fear keeps us from intimate relationships. Fear keeps us from pursuing our dreams. Fear keeps us from truly living life.

Yet the most repeated line in the wisdom literature is to fear God. This seems like a paradox, but perhaps it isn't. You see, the answer to our fears isn't to be brave or to fight our demons. The answer to fear is to know what to truly fear. There is only one thing in the universe worth fearing, and that is the creator of the universe. And surprisingly, when you let that be your chief fear, you will find a life where fear loses its power.

A life without chaos is impossible, but a life connected to divine wisdom is a good life and a life that can be lived without fear.

JON COLLINS

2. See Job 1:9 where "the satan" tells God that Job only fears him because life goes well for him when he does.



ARTIST FEATURE

Kayla & Mac

BY MATTHEW HALBERT-HOWEN

Each artist at The Bible Project has a thing — a specialization or unique talent that sets them apart.

Two of our artists who have been around the longest are a perfect example of this. In their words, Kayla is a starter and Mac is a finisher. I sat down with and asked them a little bit about their work at The Bible Project and how they compliment each other as artists.

KRM: KAYLA ROSE MAYER

MC: MAC COOPER

You've both been around for a while. What was your first project at The Bible Project?

KRM: The Messiah video. I thought I would work on a few videos and then be done, but I've stuck around for almost four years now.

mc: I first worked on the Torah series, the Genesis part two video. I was hired as a pen-and-ink comic book artist. They brought me over to Robert's desk and asked, "So you can do something like this?" I, wide-eyed and nodding slowly, said, "hmm...sure." I wanted to play it cool, but I felt like I was out of my depth.

You've been here for a long time, so it must have turned out okay. What was the biggest hurdle joining the team?

mc: Using the giant cintiq tablet was a big adjustment. I also had to learn how to illustrate in Photoshop, a program I had used before but never for illustration. Once we started using 2D animation, I had to jump back into that. I had taken a 2D animation course in college but figured it was sort of a dying art—why spend more time on this? But now that's one of the main things I do here.

And what is 2D animation?

KRM: Instead of drawing something then having a computer move it around, 2D animation is when each frame is drawn by hand. It's like the classic flipbook-style moving picture. We typically use a mix of animation techniques in all our videos.

What were each of your roles in the wisdom series?

KRM: I storyboarded each video. I also illustrated some of the scenes and worked on some of the 2D animation.

And storyboarding is taking the written script and turning it into all the different scenes?

KRM: Yeah. Tim and Jon write the script, sometimes with a lot of ideas about what it'll look like and sometimes with zero ideas.

mc: And I also worked on the illustrations, the 2D animations, and just in general I fixed everything Kayla did wrong.

KRM: Exactly. Mac is really good at fixing everything I do wrong.

mc: Kayla is awesome at the beginning of projects, and I'm awesome at the end of projects.

That sounds like a great team. I need to find someone who will finish my projects.

KRM: Well, you can't take Mac.

Noted. So how would you each describe yourself as an artist?

KRM: Uhm?

mc: Uhhh...

Are there any techniques you use, styles you like, boxes you fit into?

KRM: No, not really.

mc: Can we talk about the other person?

That's great. Mac, how would describe Kayla?

mc: She's brilliant with color and composition. She's got a good grasp of the basic, foundational skills of creating art. All

the art school stuff that I was like, “yeah sure, whatever,” about, she now helps me re-learn that stuff on our projects here. She’s always great at crafting new scenes and concepts and linking them to the scripts Jon and Tim write. That’s what makes her so good at storyboarding. She can synthesize ideas into visuals really well. Kayla is great with a blank canvas.

Kayla, how would you describe Mac?

KRM: Mac is the powerhouse behind all of our figurative work. Any time you see a character on screen that looks awesome, that was probably Mac. He’s amazing at 2D animation—I think he’s the best on our team. He seems to really groove in it.

Yeah. When I used to sit next to him, every now and then he would get up from his computer and film himself doing some action he wanted his character to do.

MC: I love sending those videos to my wife with no context, like when I was working on the big evil guy in our Day of the Lord video. That character does these big, over-the-top motions and posturing when he faces off against Jesus. To help animate that, I filmed myself doing all these crazy gestures. And in the background, everyone just had their heads down, not reacting at all. It was really funny, but also very satisfying to compare it with the scene in the final video.

KRM: Mac is also really good at staying on track and just doing the correct idea or thing. He’ll get pulled into meetings where everyone is going back and forth about what should be designed and whether there should be words or a logo, and he’ll just nail the right look and feel. He has a knack for it—Mac’s knack.

MC: Definitely. Where she thrives with a blank canvas, I thrive with rules.

People usually underestimate the amount of work that goes into these videos. Could you give an example of how much work goes into each one?

KRM: I spend almost a month storyboarding. I’ll usually make 100 tiny thumbnail illustrations for the animatic, the pre-video, before anyone else ever starts drawing anything.

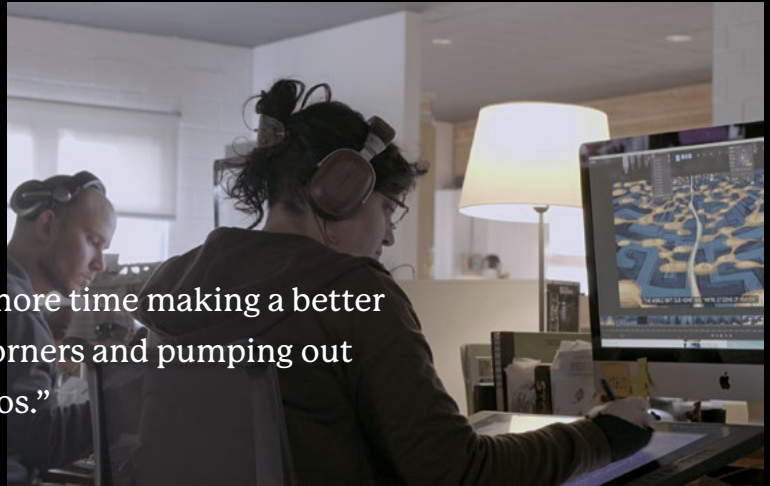
MC: And none of the art from the animatic is in the video.

KRM: Yeah, you’ll never see any of it. It’s just a visual framework for the artists. It’s like building the skeleton.

MC: And we also have a whole concept phase. I’ll draw twenty different character silhouettes and only about five of those will get pushed further. Then maybe only one of those characters will make it into a scene.

“We’d rather spend more time making a better video than cutting corners and pumping out a ton of sub-par videos.”

MAC COOPER



I like that metaphor. So is this all taking place at the front end before a lot of the work starts?

That’s interesting. How would you describe the value of a process that’s so in-depth? Why can’t you just use the first thing that comes to mind?

KRM: If you’re trying to get across a country that you’ve never been to before, you need a map. All of this development work is the making of the map.

mc: Well there’s a lot of revision throughout. There was a scene in the Proverbs video that I had spent maybe fifty hours on, and in one of the final weeks, it got cut entirely. It doesn’t happen often, maybe once per video. It’s never because someone’s work isn’t good enough; it always looks great. The scene just doesn’t land, or it doesn’t fit into the overall story as well as we thought it would. We want to be a studio where someone like Jon Collins—who has such great vision for communicating these principles—can come in last minute and make the change that needs to be made. We’d rather spend more time making a better video than cutting corners and pumping out a ton of sub-par videos.



TOP: MAC'S WORK ON "THE TEACHER" IN THE PROVERBS VIDEO

BOTTOM: KAYLA'S TURTLES IN THE JOB VIDEO

As the artist who put in those fifty hours of work, does that process ever hurt?

KRM/MC: *groans*

KRM: Oh yeah, it's painful. I crave getting to the next stage so much so that sometimes the revision process feels like a roadblock to the reward, which for me is starting the next thing, the next blank canvas.

MC: Yeah you would rather start a whole new scene than revise something.

KRM: True.

MC: For me, I'm proud of the end result, but I always like doing the work more. The process itself is the thing that really drives me.

Do either of you have a favorite scene or character from the wisdom series?

KRM: I love everything Mac did for the Teacher in proverbs. She really turned out great.

MC: The turtles in Job. Kayla made that scene, and it's great. I see my stuff so much I'm never too amazed by it. It's always Kayla's work that blows me away.

Who are some of your biggest inspirations as artists?

MC: The comic book artist Jim Lee is my favorite. He has a huge influence on my work. Also Egon Schiele; his work is stylized but also realistic. It's sort of what led me into comics. But also the people I work with are great. Kayla, she really does inspire me and often acts as a window showing me new artists and techniques I would have never found on my own. Robert, our art director, has a really impressive simplicity to his work.

KRM: A lot of my inspirations aren't in the same discipline as me, but they're still important to me. I have a long list of artists, but few are visual artists like me. The ones that come to mind are people like Philip Glass, Kurt Vonnegut, and Wes Anderson. And then also just the Pacific Northwest in general. For those who have never been here, just picture fog on a pine forest on a mountain with a lot of birdsong and mushrooms. It's beautiful.



KAYLA'S WORK

TOP: GRIEF

BOTTOM LEFT: MOTH BULB

MIDDLE RIGHT: FIGHT ON

BOTTOM RIGHT: SUNRISE MOUNTAIN



MAC'S WORK

TOP LEFT: LINK VS MARIO

TOP RIGHT: EXCERPT FROM "EXPONENTIAL"

BOTTOM RIGHT: EXCERPT FROM "WHITE KNUCKLE BIRTHDAY"

BOTTOM LEFT: JON SNOW

Job Gets a Virtual Tour of God's World

BY TIM MACKIE

The book of Job is one of the most profound and puzzling books in the entire Bible for a lot of reasons.

The opening scene of God's heavenly courtroom (chs. 1-2) raises a million questions for modern readers, and most of them go totally unanswered as the story progresses. Once you're into the long poetic dialogues that make up the heart of the book (chs. 3-37), it's difficult to follow a clear line of thought. And when God finally does show up to address Job directly (chs. 38-41), many readers have a hard time seeing how these divine speeches are an appropriate response to Job's questions or to his suffering.

Readers have especially pondered the "God speeches" near the end of Job for millennia. They consist of long poems about wild animals, fantastic creatures, and weather patterns, and this is somehow connected to Job's suffering and complaints. We obviously can't do a detailed exploration of these texts in a short essay, but we've got to start somewhere.

In God's first response to Job, he offers a "virtual tour" of the cosmos, so to speak (ch. 38). God asks Job all of these impossible questions like: "Where were you when I laid the foundations of the earth?" (38:4) "Have you ever in your days commanded the morning light?" (38:12) "Where does light even live, or where does darkness reside?" (38:19) "Can you lead out a constellation in its season?" (38:32)

For Job, the correct response to all these questions, of course, is to say, "No, I don't command the universe. I don't know the answer to any of these questions. I've only lived a short time, and I'm a small human, terribly limited and finite in the extreme." But why did this point need to be made in the first place?

God's First Point

The idea seems to be this: Job claims more than once that God has fallen asleep at the wheel in running the universe and that his suffering is a result of this divine neglect (19:1-2). In some moments, Job even accuses God of allowing or orchestrating the suffering of the innocent (9:21-24 or 24:1-12), including his own suffering! And he concludes his words by lodging these complaints in the cosmic courtroom, demanding that God offer his own defense (23:2-5 and 31:35-37). It's important to see that the God speeches are not simply a response to the

grieving Job of chapters two and three, but they are also a response to the angry accusatory Job of chapters four through thirty-one. God's persistent questions expose the small horizon of Job's knowledge of the universe, and in contrast, they demonstrate God's detailed awareness of every aspect of the cosmos' operations. It turns out that the Creator God is aware of an entire universe of complex factors when he makes decisions, and Job has not and never will be able to imagine or get his mind around that kind of complexity.

After the cosmic tour, God takes Job on a corresponding virtual tour of the part of the world he actually does inhabit, the earth (38:39-39:30). He asks Job if he's ever provided food for lions or seen an isolated mountain goat give birth? No? Well, perhaps Job understands the feeding patterns of wild donkeys that roam the hills, or how about the habits of ostriches and the strange ways they care for their young? Or maybe God can have a stimulating conversation with Job about his knowledge of war horses or the aerodynamics of an eagle soaring on thermal air currents. As the speech goes on, it becomes clear that Job doesn't actually know as much as he thought, even about the world he actually does inhabit, with which he should be familiar.

At the end of God's invitation to dialogue, Job acknowledges that he has overstepped his bounds.

Then Job answers the Lord and says, "Behold, I am insignificant; what can I reply to You? I lay my hand on my mouth. Once I have spoken, and I will not answer; Even twice, and I will add nothing more."

JOB 40:3-5

God has made his first point. Job's many accusations of divine neglect and incompetence have failed. As it turns out, God is intimately familiar with every molecule and creature in his world and knows more about them than Job can comprehend. This is an important moment in the story so far. Whatever reasons God has for having allowed Job's suffering, neglect is not on the list. Now, Job never does find out why he suffered, and neither does the reader. But the goal of the book was never to offer us that information. The first divine speech makes clear that God does know everything that transpires in his world, and his perspective on the universe has a wider range than any human will ever have.

When Job critiques God's knowledge and ability, it is based on the limited horizons of his life experience. His brain has only a finite capacity to understand patterns of cause and effect from his point of view. God's perspective is infinitely more broad, which means he may allow or orchestrate events that from one perspective look morally suspicious or just plain wrong. However, from a wider perspective, those same events look entirely different. It's similar to a child observing their parent throw a chair at a window to shatter it. From a six-year-old's point of view, this is the kind of behavior that would earn a time-out, grounding, or worse. But if the parent knows there's

The book of Job invites us to trust God’s wisdom when we encounter suffering rather than trying to figure out the “reasons” for it.

smoke coming from the adjacent room and that the window is the only way out, all of a sudden the broken window becomes a life-saving escape route. The parent has a wider range of available information that makes the same action (throwing a chair out the window) the morally necessary thing to do.

This seems to be the point of God’s first speech. There may be evil and suffering in God’s good world that from one perspective may seem needless, tragic, and unjust. But from a wider vantage point, there may be a vast network of factors that make the same tragedy fit into a larger cause-effect pattern that brings about the saving of many lives. (Does anyone hear the Joseph story from Genesis resonating in the background?) It’s impossible for any human to know such things or have such a perspective. This means that all of our claims to evaluate God’s rule over human history are always limited and will therefore fall short. I don’t have a wide enough vantage point to accuse God of incompetence, and I never will.

This is not a particularly pleasant fact to realize for Job or for any of us. It is, however, an inescapable reality of being human. We are finite, and our brains and sensory abilities are not designed to take in the information necessary to make evaluations of God’s choices. We’re not God. We’re human.

God’s Second Point

After Job confesses his arrogance, God responds again, this time inviting Job to take up the divine throne and run the universe for a day. Let Job enforce the strict “retribution principle” he thinks God ought to use in directing the cosmos:

Clothe yourself with honor and majesty. Pour out your anger to overflowing, and look on everyone who is proud, and make him low. Look on everyone who is proud, and humble him, and tread down the wicked where they stand.

JOB 40:10-12

Job will find the task impossible. It would require a second-by-second micromanagement approach that would essentially result in no more human beings on the planet. Job doesn't know what he's asking for when he demands that God uses the strict principle of retribution to reward every good deed and punish every bad one. In theory, it sounds right, but in execution, it would create a universe where no human would ever have a chance for trial and error or, more importantly, for growth and change. Maturity requires time and a lot of failure.

This leads to God's final response. He introduces Job to two fantastic creatures, one called "Behemoth" (40:15) and the other "Leviathan" (41:1). Both are Hebrew words spelled with English letters. Behemoth is a common word for domesticated animals, like cows (Deut. 5:14), goats (Lev. 1:2), or even horses (Neh. 2:12).

But in this case, the word describes a river creature who lives in the reeds with a gigantic tail and thick bones. It sounds like a hippo with a dinosaur tail, and since the mid-1600s, this has been a common interpretation. It likely refers to an animal that was little-known to the author, and so was able to take on mythical proportions. Perhaps it refers to a now-extinct mammal. We'll simply never know for certain.

But good news! Knowing the specific animal will not get us closer to God's point in bringing up Behemoth. God's description of this creature shows us what it all means. Here is a gigantic and dangerous beast that lives in splendid isolation from any human interference. God loves this animal, and he calls it "the chief of God's ways" in the world (40:19). And it's just the set-up creature leading us to an even more fantastic and powerful beast, called Leviathan. God loves to brag about Leviathan ("I cannot keep silent about its limbs!" Job 41:12). We know from the many other biblical and ancient near eastern texts that Leviathan was a common icon in the people's imaginations of that day. It lived in the deep oceans, leaving a huge wake of churning froth (41:31-32). Its skin was impenetrable to human weapons (41:15-17), and it breathed fire (41:18-20).

Like Behemoth, the Leviathan was a creature living at the boundaries of the real and mythical for ancient people. Elsewhere in the Hebrew Bible and ancient Babylonian literature, Leviathan is a mythical multi-headed dragon, a symbol of violence and chaos in God's world. (See Psalm 74:14, "You crushed the heads of Leviathan; You gave him as food for the creatures of the wilderness." See also Isaiah 27:1.) This concept certainly emerged from the sporadic contact ancient sailors had with immense, dangerous ocean creatures that were little-known and greatly feared. The biblical authors, including the author of Job, offer us a deep theological reflection on the existence of such creatures in God's world. Leviathan poses no threat to God and is certainly not a rival god, as the Egyptians believed. There are many texts where this sea dragon is depicted as a docile and happy inhabitant in God's good world (for example, Psalm 104:26 or Genesis 1:21).

All of this background helps us understand God's point in bringing up Leviathan. God asks Job if he is able to pull in Leviathan with a fishing pole or take it home as a pet (41:1-7). God counsels Job to do no

such thing because Leviathan is the kind of animal that will bite off your arm without a second thought (41:8). And, notice this important point, at no point is Leviathan described as evil or bad. Not once in this speech is Leviathan called wicked or unfortunate or described as a sad consequence of sin or the fall (referring to Gen. 3). It's just the opposite! Leviathan is beloved by God, a wonderful creature of great power and might. God is proud of this animal and apparently thinks it belongs in this world—just don't touch it or it will annihilate you.

This is fascinating. Here is a creature that will ruin your life if you happen upon it, and God thinks it's cool. Why does God even bring this animal up at all? Apparently, God's world is ordered enough for the human project to flourish, but chaos has not been eradicated entirely from God's world. The *tohu-va-vohu* (Hebrew for "formless and void" in Gen 1:2), the wilderness wasteland of Genesis 1, wasn't eliminated when God made the world. Rather, it was pushed back as God carved out an ordered, garden space that was handed over to humans who would spread the garden even further. Leviathan is out there, raw and dangerous, and we just might encounter it. It has the power to wreak havoc on our lives, but what we cannot conclude from a run-in with Leviathan is that God is punishing us, or that this creature is evil. Neither is the case. The world is raw and dangerous at this stage of its story. And we just bumped into Leviathan, and it unleashed chaos, tooth, and claw into our lives and our bodies.

The Overall Point

God's answer to Job does not explain why righteous people suffer because the cosmos is not designed to prevent righteous people from suffering. Human pain and suffering does not always happen as a clear consequence of anyone's sin. There may be a reason, but there may not be. God himself said that Job's suffering was not warranted for "any reason" (2:3). The conversation between God and "the satan" in chapters one and two certainly does not provide us with any clear reason for Job's suffering. That dialogue simply sets the stage for the real question of the book: Does God operate the universe according to the principle of retribution?

The answer of Job's story is "no." Sometimes terrible things happen for no reason discernible to any human. The point is that God's world is very good, but it's not perfect or always safe. It has order and beauty, but it's also wild and sometimes dangerous, like the two fantastic creatures demonstrate. So back to the big question of Job's (or human) suffering: Why is there such anguish in the world? Whether caused by earthquakes, wild animals, or by other humans, God doesn't explain why these things happen. Rather, he shows that we live in an incredibly complex, amazing world that at this stage, at least, is not designed to prevent suffering.

And that is God's response. Job challenged God's justice, and God responded that Job doesn't have sufficient knowledge about our complex universe to make such a claim. Job demanded a full

explanation from God, and what God asks of Job is to trust in his wisdom and character. So Job responds with humility and repentance. He apologizes for accusing God of injustice and acknowledges that he's overstepped his bounds.

All of a sudden, the book concludes with a short epilogue (ch. 42). First, God says that the friends were wrong; their ideas about God's justice were too simple, not true to the complexity of the world or God's wisdom. Then, God says that Job "has spoken what is right about me" (42:7). Really?! This stamp of approval can't apply to everything Job has said about God, like his accusations of God's incompetence. But this statement is crucially important to understanding God's posture towards Job's emotional anger towards him. Even though Job drew hasty and wrong conclusions, God still approves of Job's wrestling and how he approached God honestly with all of his emotion, wanting ultimately to talk with God himself. God says that the right way to process through these issues is through the struggle of prayer.

The book concludes with Job having his health, family, and wealth restored, not as a reward for good behavior, but simply as a generous gift from God. And that's how the story ends.

So the book of Job doesn't unlock the puzzle of why bad things happen to good people. Instead of trying to figure out "the reason" for every experience of suffering, the book simply invites us to trust God's wisdom when we do suffer.

When we hunt for such "reasons," we inevitably simplify God like Job's friends, or like Job himself, we end up accusing God based on limited evidence. Job's story creates a space for us to honestly bring our pain and grief to God and to trust that he cares, realizing that he knows exactly what he's doing.

TIM MACKIE

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Recommended Reading

Wisdom's Wonder: Character, Creation, and Crisis in the Bible's Wisdom Literature

WILLIAM P. BROWN

Brown leads us on an exciting exploration of the wisdom literature, highlighting the role of human wonder at the complexity of creation. He shows how this wonder produces different effects, from humility (in Job), to bewilderment (in Ecclesiastes), and then to maturity (in Proverbs). Brown is an excellent writer, and you won't regret picking up this book!

The Wisdom of Proverbs, Job, & Ecclesiastes: An Introduction to Wisdom Literature

DEREK KIDNER

This is a classic invitation to explore the unique themes found in the biblical wisdom literature. Kidner writes beautiful prose and offers an insightful and thought-provoking discussion of each book and how their themes interact with each other.

Supporter Corner

We get letters, phone calls, and emails from people around the world using our videos. Here are a few of our favorites.

BEN, MICHIGAN

What I absolutely love about the Wisdom books and how The Bible Project portrays them is their emphasis on how they describe living “the good life.” I believe it is so easy to pick and choose what you like from certain wisdom books and center your thoughts on them. But in reality, all three of these books go hand in hand, with the focus that true wisdom comes from God.

The book of Job has fascinated me for many years, so when I saw that The Bible Project came out with their video, I was all over it! What I think was explained so well was how God took Job on a virtual tour of the universe. I’m convinced this story is so humbling because God shares glimpses of his intricate workings throughout his creation from before Job was even made. God’s perspective is infinitely bigger and he deals with a universe of complexity when making decisions. His ways are far greater than ours, and that is his wisdom. What I think is most profound about this part of the wisdom series is that when we find ourselves in Job’s shoes, we could not comprehend this complexity even if we wanted to.

BRIAN, INDIANA

I can’t begin to tell you how awesome it is each and every time I get notified of a new video launch! First of all, I want to say thank you for all the hard work and effort you put in to each and every video. I was introduced to The Bible Project about a year ago, and honestly I can’t really tell you how I stumbled upon you. The videos you have created made such an impact that I decided late last year to become a monthly partner and continue to “share” and “like” as much as possible. I absolutely loved the Wisdom Series and particularly Job. How you tied those together was simply brilliant. To be able to articulate the Word of God in such a short, yet meaningful, video is priceless! I shared this (along with other videos) with my 16 year old son and noticed how it has even grabbed his attention. Last year at our church’s men’s conference, I shared the video on Holiness in one of our empowerment sessions. Nothing brings me more joy than to see people “get it.” I am telling you, what you are doing makes a difference. Oh and congratulations on the two million views!!!





JANICE, SOUTH AFRICA

The book of Job used to be a mystery... I remember how many would describe Job's book, and it scared me, as in I didn't want to be like Job or fall into similar circumstances until I went through a season of Job. I read the book and I was comforted. But something was missing. I still questioned God about my suffering and if it was punishment. God would send me dreams, and it remained an unsolved puzzle.

When I watched The Bible Project video about the book of Job, it all made sense. It is God revealing who he truly is. He is good even when I feel overburdened by suffering. He is God. Pain or suffering cannot change that!

Thank you for serving the one true God. You have blessed me more than you'll ever know. You have encouraged my passion of studying the Bible.

NOEL, OKLAHOMA

Last Sunday the church I visited used the poster for the book of Job. It amazed me to see that The Bible Project had reached out so far and grown so much.

It was just over two years back when I first saw the video for the book of Job by The Bible Project on YouTube. I don't know why, but God put in my heart to be involved with this ministry with whatever little I could. I admit, I had a lot of doubts like whether the animations and posters would really appeal to people, culture, etc, but I believed (Mark 9:23). In fact, I would say God made me believe. And I am happy to see how God uses people (people at The Bible Project) who want to work for his glory in mighty ways. I am very happy to be part of The Bible Project. It showed me that God sees our hearts more than anything else. I Hope I will be able to contribute in a better way in the days to come.

LILY, TAIWAN

I am a Sunday school teacher trying to find some good teaching materials on YouTube. Then I found The Bible Project's wisdom series, and I am truly impressed by its aesthetic, narration, composition, and everything. The wisdom series clearly explains the story of Bible, and it successfully helps my students, including myself, have a deeper understanding of God's teaching. Before my students watched the wisdom series, they thought that Job was rewarded just because of his good behavior. However, the video gave them a new perspective on God, knowing that he is merciful. Some of the students' parents even told me that their kids asked them to reply to the video of Job at home. Now, when we have a meeting, teachers will discuss how to use TBP videos in their teaching. Besides, I highly recommended that my small group and other Christians watch the wisdom series and other TBP videos. They all love them! One of them is a journalist at Taiwan Christian Tribune. He wrote an article to introduce the video of Job, and now it's been shared over 5,000 times on Facebook.

I also shared the wisdom series to my non-Christian friend. He teaches animation at National Taiwan University of Art. He is impressed by these top-notch videos too. The videos allow me to share the gospel in an easy way with non-Christian friends. Finally, my best friend is now working in China. To help her keep a close relationship with God, I introduced her to TBP before she left. I am happy that this ministry has helped Chinese people know God's love. Long for short, thank you, The Bible Project, for helping me bless so many people around me!





Exploring My Strange Bible

This is Tim Mackie's personal podcast, produced by The Bible Project. It's an anthology of Tim's lectures, sermons, and classroom teachings collected over the last ten years. They've been brought together to help you take a deeper dive into the Scriptures and the language and history of the Bible. May Bible nerds live long and prosper!

RECENT EPISODES

- Matthew pt. 1: Yahweh Saves
- Love is Not a Black Hole
- Book of Hebrews pt. 4: The Anchor of Your Soul
- I Am Who I Am pt. 9: The Spirit & The Temple
- Ephesians pt. 3: A New Humanity

The Bible Project Podcast

Our videos are actually animated versions of much larger conversations that have been distilled into the most salient points. In The Bible Project podcast, Tim and Jon invite you into their dialogue concerning the biblical theology behind each video.

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- What Happens After We Die?

All podcast episodes are free to listen to on any podcast app or on our website.

[THEBIBLEPROJECT.COM/PODCASTS](https://www.thebibleproject.com/podcasts)



How to Get the Next Issue

We'll be putting out a new issue every quarter. New issues will be sent automatically to monthly supporters in the US and Canada who give \$10 or more per month (or if you donate \$100 or more you get the next four issues). If you liked this issue and want to make sure you keep getting more, go to our website and sign up to become a monthly supporter if you haven't already done so.

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A Tale of Two Temples

Learn what Luke has to say about the two temples (both in the image above) in our four-part series on the Book of Acts. Part one is out in June.

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