

**English 222**  
**Literature of the Bible**  
**Fall 2007**  
**T-Th, 3:00-4:20**  
**Hoover 205**

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The world is charged with the grandeur of God.  
It will flame out, like shining from shook foil;  
It gathers to a greatness, like the ooze of oil  
Crushed. Why do men then now not reckon his rod?  
Generations have trod, have trod, have trod;  
And all is seared with trade; bleared, smeared with toil  
And wears man's smudge and shares man's smell: the soil  
Is bare now, nor can foot feel, being shod.

And for all this, nature is never spent;  
There lives the dearest freshness deep down things;  
And though the last lights off the black West went  
Oh, morning, at the brown brink eastward, springs--  
Because the Holy Ghost over the bent  
World broods with warm breast and with ah! bright wings.  
("God's Grandeur")<sup>1</sup>

So wrote Gerard Manley Hopkins (1844-1889) in perhaps the most concise poetic summary of the Bible ever written. The world of the Bible--Jewish and Christian--is a world charged with the forceful personality of Yahweh. This single, "jealous" God--whose name is unpronounced in Hebrew and means "I am that I am," or simply "I am"--has brought all things into being. And he is continually active, shaping and sometimes invading the trade-seared lives of his recalcitrant human creatures. For biblical writers as for Hopkins, all history--from the first fresh dawn of creation, to the last lights off the black west, to the brown brink morning of a new heaven and a new earth--is a process fatally marred by human beings, but also redeemed by the ever-bright wings of the brooding Spirit of God.

Unsurprisingly, this biblical way of seeing has inspired not only poets, but also composers and visual artists from the dawn of the biblical era. One can still see fourth-century frescoes of Christ the Good Shepherd on the walls of Roman catacombs; and the biblical narratives of Yahweh's intervention in human life have been given color and form by countless Jewish artists, as well as by Christian artists as diverse as Giotto, Fra Angelico, Botticelli, Michelangelo, Rembrandt, and Bernini. Indeed, the Bible is one of the two great well-springs of European music, literature, and art. Works ranging from *Paradise Lost* to Toni Morrison's *Beloved* must

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<sup>1</sup> Wood engraving of the pilgrim's feet and staff by Simon Brett--originally an illustration to "The Passionate Man's Pilgrimage," *The Folio Golden Treasury: The Best Songs and Lyrical Poems in the English Language*, selected by James Michie (London: Folio Society, 1997), 39.

be understood in its light. And the same is true for works of art, from Giotto to Mark Rothko and Barnett Newman.

Moreover, the Bible is *itself* (among other things) a work of art: a compendium or anthology of literary texts of incredible richness and variety. Within its covers we will find cosmology, epic, heroic and domestic tales, tragedy, lyric, and wisdom literature; narrative, parable, epistle, and apocalypse.

Thus we will be looking at biblical narrative and images through two complementary lenses. Primarily (because time is limited and some "coverage" is essential), we'll look closely at the biblical texts themselves--a large and representative sampling from both the Hebrew Bible (to Christians, the "Old Testament") and the Christian New Testament--placing them in as full an historical context as possible. But at various points throughout the course, we also will be looking at literary reflections of those texts, and/or at images created in response to those texts by musical or visual artists. In doing so, we will be grappling with several questions: What are the points of similarity and contrast between visual and verbal ways of "seeing" divine (or any) reality? How have familiar biblical stories been understood at different points in history and in different countries--and how have those different understandings produced different works of art? What biblical texts have seemed most important and revelatory to artists at different points in art and literary history? And how have visual and verbal traditions influenced and affected each other, as artists in both have sought to convey their experience of an eternal, invisible God who has acted, visibly, within the ever-changing stream of human time?

At the outset, I want to make two *caveats*--essential, I think, to the study of a literary text that also happens to be inspired scripture to literally millions of people; an anthology of literature that also claims to be not just words about God but the Word of God itself.

Some of you reading these words may yourselves be believing Jews or Christians, interested in deepening your faith through study of your sacred scriptures. Others of you may be agnostic, even hostile toward religious faith, yet are taking this course as a "background" for further study in literature and the arts. Over the many years I have been teaching this course, I have normally found it a joyful and enriching experience. But I also occasionally have been accused, on the one hand, of seeking converts to the Christian faith; and on the other hand, of denigrating scripture by teaching it as "myth." I can say with complete honesty that I have sought to do neither. I have taught (and do teach) the Bible with the same "candor," the same imaginative sympathy, as I do other great texts. That is, I try to read it from within, with respect and even empathy for its presuppositions, even when those presuppositions are not my own.

I cannot deny that over time these texts have come for me to have great ethical and aesthetic (and in some sense even spiritual) power. I am not, however, a doctrinaire believer. (Lately, but only in the broadest and most cautious sense, I have been calling myself a Christian.) What I hope I have in common with each of you--Jew or Gentile, believer or agnostic--is that I *am* a human being deeply responsive to Jewish and Christian literature, art, and music. For what I ask of each of you is exactly what I ask of myself: a respectful openness to the ancient and difficult readings before us. I ask this realizing full well that, for all of us, that openness is "edgier" than with purely secular texts.

I also want to apologize in advance for what might seem a Christian bias in my approach to "Old Testament" works. As my remarks above suggest, I fully recognize that Torah is the *Bible* of the Jewish faith, not a preamble to something else; and I very much appreciate alternative readings offered by my Jewish students. Having said that, however, what I am ultimately presenting here is the well-spring (along with Greek myth) of European civilization--which, in spite of *enormous* Jewish and Muslim contributions, was also (sometimes for better, sometimes for worse) a dominantly Christian one. That is to say that European art and literature and music is woven of the Bible as a text in which "the Old Testament conceals what the New Testament reveals"--the story that became, for instance, Handel's *Messiah*.

With those caveats firmly in place, then, let's enjoy together what is probably the richest and most varied collection of literature in the world.

### **Required Texts:**

Gail R. O'Day and David Peterson, eds. *The Access Bible: New Revised Standard Version with the Apocrypha*. New York: Oxford UP, 1999.

Stephen L. Harris. *Understanding the Bible*, 4th ed. Toronto: Mayfield, 1997.

Wendy Furman-Adams, ed. *Literature of the Bible: Supplements and Readings [S&R]* (available only in class).

### **Required Work:**

1. Prompt and regular attendance at all class sessions, including an evening of films on February 27 a field trip to the J. Paul Getty Center on Friday, March 2. (Make arrangements now!) Roll will be taken, and final grades dropped one full step--e.g. from a B to a C--for each absence after the first two. (Six absences will be regarded as grounds for failure of the course.)
2. Reading assignments to be completed *before* the dates for which they are assigned (i.e. in time for class discussion--although this course may feature more lecture than some others). If you *must* miss a class, you should get class notes from another student and include them in your notebook with proper acknowledgment. Missing a class is no reason not to be fully aware of what went on that day--including possible changes in the schedule.
3. A notebook in which you keep notes and generate questions on each day's readings, as well as on each day's lecture and discussion. This notebook will be due at the end of the course, and *may* be checked in between as needed. (See below for details.)
4. A two-page description, analysis, and response to one or more objects in the Getty *Icons* Exhibit.
5. Four analysis and response papers (3-4 pages each).
6. A midterm and a comprehensive final exam--objective and essay.

**Note:** Late work will be accepted, but will be marked down one half grade for each school day (not class day) after the due date. Under extraordinary circumstances, I will consider an extension without penalty-- provided that I am consulted in advance and that the circumstances seem serious enough to warrant such an extension.

### **Reading Notebook: The Record of your Journey**

Since this course will cover a lot of ground in a fairly short time, it is essential that you read the assigned material closely and carefully before each class session, and keep a notebook (ideally one you will want to keep for the rest of your life) that includes the following:

- (1) reading notes, in which you jot down a summary of the characters and narrative (where relevant), along with key images and ideas, from each day's reading--and any questions you may want to raise about it;
- (2) class notes, summarizing the main ideas discussed (by other students as well as the professor);
- (3) personal commentary, giving your reactions, thoughts, and questions about both the readings and the ideas discussed. This commentary will serve not only for class discussion but as raw material for your analysis and response papers.

You may organize these sections however you wish, but you may find it useful to divide each page into two sections, so as to carry on a "dialogue" with the course. Example:

Commentary to be added  
later upon further  
reflection and/or  
in preparation for exams

Reading or class  
notes (dated and  
identified)

Your notebook will be due at the end of the course for review by the professor; before each examination it should be shared with another student, who should also feel encouraged to add comments. Thus your writing will have a double audience and purpose: it must "communicate" first with yourself, but second--and significantly--with others, about your experience in the course.

### **Grading Factors:**

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|---|----|
| 1. Attendance, preparation and discussion | 10 |
| 2. Reading and class notebook             | 15 |
| 3. Response papers                        | 40 |
| 4. Midterm                                | 15 |

5. Final exam

20  
100%

**Grading Options:**

1. A - F
2. Credit/No Credit (non-majors only)

**Manuscript Style:**

Papers are to be typed double-space in a 12-point font (this syllabus is typed in 12-point Times), and printed on a laser-quality printer. They should be handed in on separate sheets of 8 1/2 X 11 bond paper, stapled in the upper left-hand corner. Margins should be one inch; paragraphs are to be indented one standard tab. Spaces should not be skipped between paragraphs. The conventions for quotations (as well any notes or bibliography you may want to use) must be those of the *MLA Handbook*, copies of which are available in both the library and the bookstore. MLA style is also thoroughly covered in your *Random House Handbook*.

Always keep hard-copies of all your work. Documents can get lost--both from my desk and from your disk, whether hard or floppy. Should this occur, I will expect you to be able to produce a copy *immediately*; otherwise, I will be forced to count the paper as late beginning with the original due date. (See above for general policy on late papers.)

**Note:** Electronically submitted work will not be accepted. It is your responsibility to leave enough time to submit a clean hard copy for evaluation.

**Academic Honesty:**

Plagiarism occurs whenever the true author of a piece of prose, of an idea, or of a line of thought is not the person who claims to be the author. Plagiarism can occur in varying degrees, and will be penalized--in this class as in all others at the College--in proportion to its severity. Papers in which plagiarism is sufficiently serious will receive an F, and student's name will be turned in to the Dean of Students. A repeated act of plagiarism will result in an automatic F in the entire course, in addition to any action taken by the Office of Student Life (which can include suspension from the College). A number of such serious sanctions have been imposed in recent years.

A particularly common and egregious form of plagiarism is the down-loading of materials from papers posted by others on various web sites. Please be aware that faculty have the tools to identify any work unfairly borrowed from the web--as well as other sources.

If you are in doubt about the need for documentation of borrowed material, please feel free to consult me or any other professor on campus. Also be sure that you have mastered the material in the 2005-2007 College Catalog, 29-33. Ignorance of this material will not be regarded as an excuse.

**ADA Policy:**

If you have any disabling condition that may require some special arrangements in order to meet course requirements, please begin by contacting Rosalba in the Office of Disability Services (Science 105; extension 4825). I will be happy to provide any accommodations regarded by the Director as appropriate, but am not in a position to offer such accommodations independently. Short of actual accommodations, however, please feel welcome to talk with me about anything I can do to help you succeed in the course.

### **The Final Exam:**

The final examination will be given only at the published time (Friday, May 18, 1:00-3:00), so plan your departure for the summer accordingly. Plane tickets purchased by students not consulting the schedule (or not informing their families of the schedule) will not be accepted as an excuse for missing (or rescheduling) the exam. If you should find yourself scheduled for three final exams on a single day, you are (as the *Catalog* notes) entitled to request an adjustment from your professors.

### **The Schedule (subject to change as necessary):**

**Feb.** 8 Introduction to the course and the biblical monomyth. Visual images of the Hebrew Bible.

13 Bookends: The Alpha and the Omega. Read: Genesis 1 and 2; John 1.1-5; Revelation 21 and 22.1-5. Also read Harris, 1-35 and *S&R*, 5-26. Before coming to class:

Answer

in your notebooks the questions posed in *S&R*, 20.

15 As By One Man: the Fall and Protevangelion. Read: Genesis 3-11; Luke 1.26-38; Romans 5.12-19; Romans 8.18-25; and Revelation 12.1-17. Also read Harris, 70-108; and *S&R*, 27-28. Before coming to class: Take some notes on the view of history suggested in these passages. How is the story of the Annunciation typologically connected to the story of the Fall in Genesis? How is the story of Adam connected to that of the "second Adam" in Romans 5? What is the basic metaphor embodied in Romans 8? Can you find examples of the "labor pains" Paul mentions in the passage? What, finally, is the significance for Jews and Christians (as well as Muslims) of having a "fall" at the heart of their cultural story?

20 Covenant People: the God of Abraham, Isaac, and Jacob; Sarah, Rebecca, and Rachel. Read: Genesis 12-50 (the rest of the book); and Hebrews 11.1-22. Also read Harris,

108-17 and *S&R*, 29-33; 34-41 (from *Fear and Trembling*); and the poems, *S&R*, 42-43. Before coming to class: Consider the questions on *S&R* 29-33, and be prepared to discuss them in class--both in light of the biblical text and in light of

Kierkegaard's famous meditation and the poems by Hopkins and Levertov. How have the philosopher and the two poets appropriated the Genesis narrative to express their own deepest concerns?

22 Hebrew Epic: the Exodus, Part I--the Great Escape. Read: Exodus 1-15; and Psalms 105, 114, 136. Also read Harris, 117-24 and *S&R*, 44-46. Before coming to class: Using the outline in *S&R*, 44-46, take some notes on the events of the Exodus and their central importance in Jewish life to this day. Also consider the Exodus as epic: how does it redefine such elements as the epic hero and epic quest, as well as the epic's supernatural dimension? Why, finally, is this story of such central importance to Jewish life and so resonant to all who read it? In class: A reading of the Passover Haggadah.

27 The Exodus, Part II--the Wilderness Journey and Decalogue. Read: Exodus 16-40 (rest of the book); Numbers 13-14 and 20-24; Deuteronomy 1-11 and 31-34 (end of the book). Also read Harris, 124-43 and *S&R*, 46-48. Before coming to class: Take some notes on the Decalogue (Exodus 20), as well as its ironic context. What seems to be the purpose of the law in Exodus, and then again in its reiteration in Deuteronomy? What is the difference between the last commandment (or the last two)-  
- having to do with coveting--and the other five commandments dealing with social life? What, finally, so you see as the essence of the "covenant" between the Israelites and their god? (Note: Feel free to skim a bit between Exodus 20 and 32, and again through the description of the Tabernacle between Exodus 35 and 40. The outline in *S&R* is intended to flag the most important parts of the narrative.)

**Evening (7:00): Screening of Krzysztof Kieslowski's *Dekalog*, episodes 1, 2, and 10 (three hours). Location TBA. In preparation: Read *S&R*, 49-55.**

**Mar.** 1 Versions of Heroism in the age of the Judges: Samson and Ruth. Read Judges 13-16 (Samson); the book of Ruth. Also read Harris, 146-63; 260-62. Before coming to class: Write answers to the questions in *S&R*, 56-58. What, in sum, is Deuteronomic history, and how do these two very different short narratives embody the concept? In class: Samson in Art and Popular Culture (*S&R*, 59-60).

**2 Friday (9:30 a.m. to 3:30 p.m): Field Trip to the J. Paul Getty Center (in Brentwood) to see *Holy Image, Hallowed Ground: Icons from the Holy Monastery of St. Catherine's at Mt. Sinai, Egypt.***

6 The Birth of the Monarchy: Samuel, Saul, and David. Read: 1 and 2 Samuel (entire); 1 Kings 1.1-2.11; and 1 Chronicles 10-29. Also read Psalms 51 and 103, and Harris, 164-73. Before coming to class: Read and answer the questions in *S&R*, 61-63. First analysis and response paper due (on Kieslowski's *Dekalog*).

8 Solomon in All his Glory: Read Matthew 6.19-33; 1 Kings 2-11; 2 Chronicles 1-9. Also read Harris, 173-89. Before coming to class: Think about and jot down some

ideas about the double legacy of the figure of Solomon. What does he come to represent in middle eastern and European tradition? What is the overall effect of the narrative of Israel as a nation to this point? How has the narrative deepened your understanding of the term "deuteronomic history"? Are any world leaders still (or perhaps *again*) thinking this way about history? If so, who? What are the advantages and disadvantages of thinking about history in this way? Getty Response due.

13 Grace under pressure in ages of exile and domination: Daniel, Susanna, Judith, and Esther. Read: Daniel 1-3; Susanna, Apocrypha, pp. 173-75; and Bel and the Dragon, Apocrypha, pp. 216-18; Daniel 4-12 (rest of the canonical text). Then read Esther (OT, pp. 624-33; Apocrypha, pp. 38-51); and Judith (Apocrypha, pp. 19-37). Also read Psalm 137 and Harris, 190-97; 265-67; 284-88; 274-78; 294-98. Before coming to class: Using the Pentad in *S&R*, 64-65, take notes on each narrative so that you are prepared to discuss their historical (or "historical") context; their protagonists and antagonists; their plots; their manner of telling; and their purpose.

15 Grace under pressure and comic Theodicy: Tobit. Read Tobit (entire), Apocrypha, pp. 1-18, and Harris, 296-97. Before coming to class: Write out a pentad analyzing the narrative in its five ratios. In what sense can this text be called a comedy? Then, reviewing the materials in *S&R*, 5-11, consider how it can be called a theodicy.  
Second analysis and response paper due (on some text between Genesis and Esther).

20 Theodicy (2): Job. Read Job (entire). Also read Psalms 22, 39, and 88, and Harris, 232-38; 247-56, and *S&R*, 66-69. Before coming to class: Work through each set of speeches very carefully, weighing each argument. Then jot down some notes on the character of Job and his wife, of Yahweh and Satan, and of the comforters as they appear in this text? Who, in ordinary terms, seems most pious? Does the question of God's justice get settled in the course of the text? If so, how? How, in other words, does the worldview (and perhaps theology) of Job differ from that in Tobit and the deuteronomic works we have read? What if Job's goods and kindred were not restored at the end? How different would the work be? If you were Job's wife, how would you feel about the entire experience?

22 Midterm Exam (comprehensive to date).

27 Hebrew Lyric Poetry: The Psalms. Read Harris, 238-45 and *S&R*, 70-71. Then read Psalm 29; 121, 126; 8, 19, 24, 47, 84, 98, 100, 136, 148, 150; 1; 63 and 130; 42-43, 44; 23, 46, 91, 103, 104, 121, and 139. Before coming to class: Choose at least one psalm and identify its type. Then do a literary analysis following the principles of form, structure, imagery on *S&R*, 70-71. Be prepared to read your psalm aloud and to share your analysis with the class.

29 Hebrew Epithalamion: The Song of Songs. Read the Song of Songs (Jerusalem Bible, *S&R*, 72-82). Also read Harris, 263-64 and *S&R*, 83-86. Before coming to class:

Carefully work through all the references in *S&R*, 83-86, including those to Genesis and to the passages from Milton (*S&R*, 22-26). Think, too, about the role of gender in this poem (or collection of poems): how is it represented differently than in most sections of the Bible we have read? In class: A choral reading of the Song of Songs.

### Spring Break, April 2-8

**Apr.** 10 Hebrew wisdom: the proverbs of "Solomon" and the sages. Read Proverbs 1-31 (entire book), and Harris, 245-47. Before coming to class: Paying special attention to the personification of Wisdom in chapters 1 and 8, write a paragraph defining wisdom as broadly and comprehensively as possible (citing chapter and verse for each aspect of your definition) and bring it to class as the basis for class discussion.

12 Hebrew wisdom into Greek: Wisdom and Ecclesiasticus (or the Wisdom of Jesus the Son of Sirach). Read Wisdom (or "The Wisdom of Solomon"), Apocrypha, pp. 79; and Ecclesiasticus (Sirach) Prologue; 1-6; 10-18; 24- 26; 33-35; 37-41; 51 (Apocrypha, pp. 80-156). Also read Harris, 299-302, and 308-37; and *S&R*, 87-88. Before coming to class: Write out your answers to the questions on *S&R*, 87-88. What continuities do you see in the personification and definition of Wisdom? What do you see that is new to the tradition? How, especially in light of your readings in Harris, do you account for the development?

17 Vanity of Vanities: The Preacher. Read Ecclesiastes (entire book). Also read Harris, 256-60 and *S&R*, 89-97. Before coming to class: Based on Ecclesiastes and on the additional reading, write out as full and varied a definition of *vanity* as you possibly can, giving examples from the text of each type. How do these forms of vanity connect to the account of the Fall in Genesis 3? How do you account for analogues from traditions (such as Buddhism) that have no Fall story? Third analysis and response paper due (on a text between Tobit and Ecclesiastes).

19 Introduction to New Testament Literature: The Infancy Narratives and the Magnificat. Read: John 1.1-5, 1.9-14, 1.16-18; Colossians 1.15-20; Philippians 2.5-11; Matthew 1.1-2.23; Luke 1.1-2.52. Also read Harris, 339-59; 382-85; and 400-401. (Harris' full commentary on the three synoptic gospels, 360-408, optional but highly recommended). Before coming to class: Take good notes on each of the biblical passages, analyzing what seems to be the central message of each. Notice, too, the literary devices used by each writer, such as the beautiful hymns included in the narrative of Luke.

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24 The Incarnation in Art and Literature. Read *S&R*, 98-112. Before coming to class: Attempt (and take notes on) a three-part meditation on each poem. First, take note of the central visual image the poem represents. Second, take note of the meaning(s) the poet has derived from that image. Third, take note of the response the poet makes in light of his discovery (or, literally, his *epiphany*) at the imagined scene. In class: The Incarnation in Renaissance Art and English Poetry.

26 New Testament Wisdom: the "Sermon on the Mount." Read Exodus 20.1-21; Matthew 5-7; Luke 6.17-49 (end of the chapter). Also read Harris, 334-35; 343-46; 352-56, and *S&R*, 113-116. Before coming to class: Using the *S&R* materials as a guide, carefully work through Matthew and Luke's version of the sermon. Then answer in your notebook the questions posed on p. 115, as well as the following question: what does Hopkins' "The Windhover" have to do with the Sermon on the Mount and with Jesus' life and ministry in general? What, for Hopkins--as for Matthew and Luke--is its central paradox?

**May**

1 The Kingdom of God: Teachings and Parables of Jesus. Read: Matthew 13; 20.1-16; 21.18-22.14; Luke 10.25-37; 11.1-13; 12.13-34; 13.6-9; 13.18-30; 14.7-16.31 (end of the chapter); 18.1-34. Also read Harris, 385-87; 401-403. Before coming to class: Using the material in *S&R*, 113-15, make a list of the parables in Matthew and Luke, with a brief exposition of what you see to be the meaning (sometimes multiple) of each. How are the parables related by Luke similar to those related by Matthew? How are they different? (You certainly may use Harris as you think about these distinctions, but be sure to read inductively and think for yourself as well.)

3 Word Become Flesh: The Gospel of John (1). Read: John 1.1-11.54. Also read Harris, 408-25; and *S&R*, 117-19. Before coming to class: Use the *S&R* material as a guide to write brief summaries of each chapter, paying special attention to the metaphors embodied in each of Jesus' first six signs. Also consider, and write a brief tentative answer, to the following questions: (1) What does John seem to mean when he refers to "the Jews"? (and how do you suppose he might have been widely and tragically misinterpreted?) (2) How (apart from this tragic anomaly) is John's gospel different--in content, in style, and purpose--from the synoptic gospels? (Again, feel free to turn to Harris for help on this question, but also be sure to think it through for yourself.)

8 The Gospel of John (cont.). Read: John 11.55-21.25. Before coming to class: Continue using *S&R*, 117-19 as a guide to finish the summary and analysis in your notebook. Then reconsider questions 1 and 2 above, also considering the following: why do you think the writer of John has devoted a full one half of his gospel to the Passion and Resurrection?

birth

10 New Testament History and Epistle: Paul and the Apostles. Read Acts 1-2 (on the birth of the church); Paul's letter to the Colossians 1.15-20 and 3.1-4; Philippians 2.5-11; Romans 5-8; I Corinthians 12-13; II Corinthians 2.14-3.18; and Ephesians 1-3.

Also read Hebrews 1 and review Hebrews 11-12.2. Harris, 448-516, highly recommended. At least skim and examine the marvelous photographs. Before coming to class: Using *S&R*, 120-24 as a guide, carefully work your way through the assigned passages, taking notes on the major themes and images (especially typology and metaphor) in each. Who is the audience for each passage, and what do you see as the writer's purpose in each?

- 15 Last day of classes: New Testament Apocalypse: A New Heaven and a New Earth. Read: Matthew 22.1-14 and Matthew 24-25; I Thessalonians 4.13-5.11; I Corinthians 15; and the Revelation to John (entire). Also read Harris, 516-24 and *S&R*, 125-130. Before coming to class: Think about the word *apocalypse* as the literary designation for these texts. What is their common context and their common purpose? Why do suppose poets such as John Donne and Gerard Manley Hopkins have found so much appeal in the "four last things"--Death, Judgment, Heaven and Hell--as subjects for poetry? How has the word *apocalyptic* come to be used in modern European and American discourse? What connections can you make between that everyday use and the special meaning the word has in the context of these apocalyptic works?
- 16 (Wednesday): Reading Day. Optional review of course. Fourth response paper due (on any New Testament text we've read in class).

**May** 19 (Friday) 1:00-3:00, Final Exam (comprehensive).