

# H2R P13 -Design Patterns E1

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## Live from Milpitas!

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### Speakers in the audio file:

Jon Collins

Tim Mackie

Members of the audience

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Jon: Welcome to The Bible Project podcast. Last year, Tim and I, were in Milpitas, California for a conference called Regeneration. While we were down there, we did a live recording of this podcast with a couple of hundred leaders from around that area, and today, we're going to release the first part of that live recording. It was a ton of fun being down there with Tim.

If you've never been in a room with Tim while he geeks out about the Bible, well, you're in for a treat. Tim just gets excited. No other topic lights Tim up like the topic we addressed that day. The topic at hand is what we've come to call Design Patterns in the Bible.

If you've been following this project, you know that we like to talk about how the Bible is literary genius. One of the things that makes the literature of the Bible so sophisticated is how every story in the Bible seems to be aware and riffing off of every other story in the Bible. No matter what author, no matter what time period, it all connects together with this amazing awareness of how stories are told, why they're told that way. The patterns that emerge become immensely important for us to understand what the authors were trying to communicate to us.

This might seem really geeky, maybe not that useful, maybe just sounds really strange. Well, hang in there. We're going to break down what it is and we'll follow a few design patterns through Scripture. As we do, I guarantee you're going to see how rich, insightful, and profound the literature in the Bible is. Thanks for joining us. Here we go.

Tim: How are you guys? Hello. Look at these chairs to sit in. I don't know if you can see them.

Jon: We brought in down special from my grandma's house, which makes me feel at home. Thank you for doing that.

Tim: Hello. How are you all?

Jon: It's good to be here.

Tim: Welcome to here. Here we go. We're going to do this. This is a new kind of experiment for us. As we were thinking about what to do with this time, Jon and I also have a to-do list for video production. And so we needed to actually have this conversation that we were going to have. Then Jon pitched the idea of "Let's just have it with a group of people." Because he's always prodding me with questions, and so let's just let a whole group of people contribute.

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This is actually part of our normal process where I put together a bunch of stuff, we talk for hours, then he goes and writes a summary, and that becomes the first draft of the script for the video. So a video will come out of this conversation. There you go. Is that cool deal?

Audience: Yeah.

Tim: Deal. Cheers. Let's see. What's some other maybe introductory stuff?

Jon: Typically, it's just Tim and I in a room talking through his notes or have notes like this, which I've never seen. I feel like a magician now. I've never seen these notes. Then we'll also put them up on the screen so you could follow along?

Tim: Yes, what's in his hand, it'll just be up there. FYI.

Jon: Then, my role is just to be a really persistent, annoying student. What we'll try to do is at certain times, stop, we'll have a couple mics, and if you want to jump in on the annoying persistence, then you can ask a question as well. Tim loves it. He never ever gets frustrated with me.

Tim: No.

Jon: I'm always surprised.

Tim: For Jon and I, I guess we're just taking for granted that everyone knows what The Bible Project is and that we make Bible cartoons for the internet.

Jon: The Bible Project, we make Bible cartoons in it. They're up on YouTube and on our website. We go through themes of the Bible and how those themes are woven through all Scripture from beginning to end and how they have its climax in Jesus.

Then also, there's a whole series of videos that Tim's pretty much solely responsible for the literary structure and design of every book of the Bible, which are really helpful. We've been doing a new series called How to Read the Bible. That series is going to be about 15, 18 videos.

Tim: 22.

Jon: 22 videos?

Tim: Yeah.

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Jon: Perfect. That's going to be 22 videos. And we've been going through biblical narrative. Has anyone seen the biblical narrative videos? A couple of you guys? Cool. There's one out on plots.

Tim: That's the one that's up right now.

Jon: Oh, that's the one that's up?

Tim: Yeah. Then, next comes characters. Then after that is setting.

Jon: Oh, yeah. Those aren't out yet.

Tim: They aren't out yet. They're in production, and written. But they are being made. Then, this one's yet to exist.

Jon: Let's do a quick overview of the biblical narrative, plot, setting, character, and then set this one out.

Tim: Nearly half of the Bible is ancient Jewish narrative. Both in the Hebrew Scriptures and in the New Testament, the Gospels and Acts are ancient Jewish style biblical narrative. They're at the same time some of the most beloved parts of the Bible because narratives are really a universal form of human communication. It's just easy. But every culture has its own unique way of telling narratives.

In the biblical tradition, these authors developed a really brilliant, truly brilliant set of tools for how they tell their stories, and they're really, really, really different than how modern Westerners create, and perceive how stories work.

That was the goal of the video series. You might think, "Four videos?" Just read the narrative. And it's like, "Okay, yeah, that's fine." But there's going to be all kinds of things. I've discovered over the years, all kinds of really amazing layers of meaning to stories in the Bible that I just simply was unaware of, or never saw before until I've actually learned how to read them as Jewish narratives, Jewish literature with a really particular set of conventions and attributes and ways that these stories work. There you go.

Jon: Big picture, biblical narrative, there's plot setting character. Let me try to summarize what the main takeaways for each of those were, really quickly.

Tim: Deal.

Jon: And then you can correct me. Biblical plot - that video is out. I think the biggest takeaway for me is that a biblical plot is like any plot. We're familiar with plots. We watch movies, we read books. So there's character, and there's setting, there's this

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call to adventure, there's all this rising tension that leads up to a conflict, which ultimately has a resolution and then the characters change and comes to a new normal, a new world. Biblical stories have the same plot structures.

In the video, we looked at Gideon and how if you don't see the overall plot and understand a story in that context, you could easily say something the author didn't intend. We looked at Gideon and The Fleece, and we saw how Gideon was asking God for a sign and he put a fleece on the ground, make the fleece dry, and the ground wet. And God does it.

You read that story and you're like, "Oh, my goodness, that's a great story on how to discern God's will." But then you read the story in context of the whole biblical plot and you realize that it's just one part of this whole rising plot tension of Gideon not trusting God.

That's a big takeaway. But I think the bigger takeaway with plot, which the video didn't have a lot of time to explain, but the podcast goes in a lot of detail if you've listened to our episode on plot, is that there's like embedded plots in the Bible.

You have the story of Gideon, which takes place in a whole series of stories that make up the Book of Judges, and that entire set of stories has its own plot structure. You call those what?

Tim: Movements.

Jon: Biblical movements?

Tim: I call them movements. It's like Acts because I thinking about acts of the play. Actually, I thought that was really helpful.

Jon: Then those all fit into a grand biblical plot from creation to new creation. So seeing how these plots are embedded, it's like at any given moment reading the Bible you're like in inception. You're like a plot within a plot within a plot.

Tim: That's good. I don't think you've brought that up before. That's a good analogy. Actually, each subplot you're in, it's easy to forget the governing plot. Like why are they in this little sub-world? Because of something a plot conflict caused up here that force them to go down and do this other one. It's actually really good. That's good.

Jon: Good analogy?

Tim: Yeah.

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Jon: That's plot. the video is not out yet. It's almost out. Actually, I don't know if it's almost out.

Tim: Sorry. For plot, to conceive of the Bible it's an epic narrative, which means it's a sprawling narrative - all huge cast of characters. It's like many epic narratives that are out there in the world.

For modern Westerners, the most familiar ones now are Tolkien's. J. R. R. Tolkien's world - "The Lord of the Rings." Epic narratives. Because even they're separate story worlds. There's the Ring trilogy but then there's "The Hobbit" which is its own totally own plot, but it is related. It's like the pre-plot that makes sense with the others. And that's totally how the Bible works.

So it's all it's difficult when you're in the thick of the Book of Kings, and you're looking at Jehoahaz and his wife Athaliah and you're like, "What does this have to do with anything? Why do I care about this?" So you always have to rise above and be like, "Family of Abraham, God's blessing to all of the nations through these people."

Another illustration I've used is of the Russian nesting doll of dolls within dolls, within dolls within dolls. The whole point is to see them as a set. It's not just that you have one of them, and then just sit them on whatever, your dresser. It's to display them as a set because that's how they make sense is as a collection.

So learning how to keep track of the layer's plot, each layer will give a new context and new layers of meaning to events happening down here at the ground level. If you begin to see how these authors have designed little mini-episodes within their larger arcs, you begin to see bigger patterns, which is what we're going to talk about today. But learning to track plots and subplots it's like one of the bread and butter things about learning to read biblical narrative well.

Jon: Nice. Another basic element of narrative is characters. A character is the person experiencing the plot - going through the plot. Biblical narrative is full of characters. How would you summarize the big pic with characters?

Tim: At least in the history of Christian reading, especially of the Hebrew Scriptures, we've had a hard time knowing what to do with these Bible characters. Some of them are very relatable, and we sympathize with their struggles, like an Abraham or David or Joseph or Ruth. But then other characters in the way they figure into God's plans are really problematic for us, like a Samson or a Jacob.

I think somehow, especially in the Western Christian tradition, we tend to view the Bible as some kind of moral instruction book. The characters in the Bible are obviously there to be examples for us. The problem is that they're all mostly really

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immoral people, really screwed up people. And that's thrown Western readers for such a loop that look at our children's literature about the Bible. It's often hard to recognize the actual biblical story in the children's versions that our kids are raised on.

I have a version of the story of Jonah in a children's book at home. I don't read it to my kids, but I just remind my mind of an example of what so screwed up about how we read the Bible. It doesn't even have the last chapter of the book of Jonah, where he's doing outside the city bomb that his enemies didn't get roasted by fire from heaven.

Because if you end the story with Jonah obeying and going to Nineveh and then Nineveh is repenting, that's a great story. It teaches you to obey God. It's a very clear story. But the whole thing is about that last chapter, which turns the entire story upside down. And all of a sudden, everything means the opposite of what you thought it meant. It's absolutely brilliant.

Apparently, that's too sophisticated for children? In a way, it is because this is not children's literature. This is extremely sophisticated literature.

So what tends to happen is that biblical characters are presented to people who grew up in the church in these rewritten versions of biblical stories so that when they actually come to read the Bible itself, the way these characters actually behave in the real story is a scandalous to us. We don't understand it. Why does God bless people who lie and murder and why does the Holy Spirit come on Samson when he's a violent sex addict? Is he an example? Am I supposed to be like him? Well, I guess not. I'm not going to kill people with [inaudible 00:15:20]. You guys are with me?

So what are these people here for in the stories? We're going to make a whole video about that. Because we are supposed to relate to them, but they are not put there as moral examples for us. They're more put there as mirrors for us to see ourselves and to see our own flaws, and failures, and successes. And how these characters relate to God begin to give me a clue of what it means to relate to God in complex ways. There you go.

Jon: Great, perfect. The final element is biblical settings or settings in general. Every story has to take place somewhere and that "where" is the setting. Settings are easy to gloss over in any story, and not appreciate how effective of a literary device it actually is.

If I'm telling you a story, and it takes place in a spooky house, just an old rundown house, that's the setting. You as a listener are going to remember other stories that

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happened to take place in an old run down house. And what are you going to think? You're going to think, "I know what's going to happen. I've been here before."

The author can set your expectation really quick about what a story is going to be about simply by the setting that the author puts it in. In the video, we're going to talk about the setting of Egypt as a case study, and how that setting becomes very important. But they're all over, and I was super surprised.

When we got into this, I realized we could do a whole series of videos on settings and how they're used. From the wilderness being a setting, Jerusalem, Mt Zion, Bethlehem, on and on and on, they become these very important places where certain things happen and author wants you to remember those stories. They're building on that. I don't know if we have to really get into more of it.

Tim: Yeah, it's awesome. It's awesome. Again, for modern readers, because when we read the stories were like, "Oh, this is the history part of the Bible," this is just what happened and that just is where that event happened. That event happened in Moab. That event happened in Gilead, Gibeah, or whatever. And so we don't think to come to these narratives with the expectation that the last story that happened in whatever, Gilead, that may be like four books ago, but the author knows. The author totally knows.

What you'll find is that key places keep getting repeated throughout the biblical narrative and places acquire a symbolism based off of the events that happened there. You have to start from page 1, and they began to build significance as you go through the story. It's absolutely brilliant.

Jon: Do you like to do wilderness? That's a good example.

Tim: Yeah, yeah. A great example is...maybe a shorter one, I think...I don't remember doing the video. I don't remember. To the east?

Jon: Yeah, we did.

Tim: Especially, in the book of Genesis, there's this real echoing motif where after the garden rebellion of Adam and Eve, they're banished. Little detail. They're banished to the east. Then after Cain and his murdering his brother, he's also banished in the very next story to the east.

Then the culmination of all the rebellion stories in the book of Genesis is in the story of Babylon, where all the people had one speech and they moved to the east. What happens in the east? The east is where you go when you've been estranged from God. The East is where you go as a consequence of your stupid decisions.



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Then with Babylon, where you end up is going to the east, where all humanity exalts itself up to the place of God. Then you just track with it.

As you go through the biblical narrative, biblical authors now that they've established the drumbeat of East, they'll just throw it in there now and then. It's like a little seasoning - a little Easter season in the story or something. And so they'll just throw in.

Like the rebellion of Absalom comes in the story of David. And where does David flee from his own palace? He flees to the east. When all Israel rebels and has to go into exile, where do they go? They go to the east to Babylon. They replay the Genesis 3 to 11 thing.

Jon: So that's not a detail because the author is like, "I should just put in where you happen to [inaudible 00:20:07]."

Tim: It's not like an archival note. It's actually a really important part of the theological message of these stories is where things take place.

Jon: Michael W. Smith song is making a lot more sense. "Go West Young Man." Suddenly, it's clicking. I get it now. I do these Christian references; Tim never gets it because he didn't grow up in Christian culture.

Tim: I know about Michael W. Smith. I don't know that song. But also periods of time are a form of setting that work exactly the same way. We'll talk about that in the video.

Jon: So it's not just geographic location, it's also a situation like to the east, but then it's also time, like 40 days?

Tim: Yeah.

Jon: The 40 as a time period becomes an important setting.

Tim: We're certain people get tested, and usually fail.

Jon: Except for Jesus.

Tim: Yeah, except for Jesus.

Jon: Yeah, he overcame. All of these elements of the plot are actually going to set us up nicely for this conversation because we want to talk about is patterns of comparison in biblical narrative - which sounds really boring. Tim has actually for the last six months, just every day, he's like, "I can't wait to talk about this. I can't wait to talk about this." Your mind's been exploding with things.

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So it's a highly anticipated conversation for us. Hopefully, it will be really valuable for you guys. But basically, from what I understand is that all these things: the plot, the settings, the characters, they all become elements in which the biblical authors use to build on each other, create patterns.

And you use the word a lot "hyperlink." That the author will hyperlink back to other stories and ideas and just expect you the reader to see what's going on. He's not going to tell you, "Hey, just like Moses did this, sometimes, I guess Paul would say that." But oftentimes it will be just a very small hyperlink back to the story. So this is what we're talking about, hyperlinks and patterns.

Tim: We still don't know the word we're going to use in the video. We're going to have to work that out. You guys, I feel like this has just blown my mind over the last year or so. I have a group of friends that we went through grad school. They're all Hebrew Bible nerd professors all around the world. But we have been coordinating our research efforts and reading around the set of topics.

So there are four other friends and it's like we've never read the Bible before. It feels so fresh to me right now. There are two analogies. There are actually two analogies. One is one that starts the notes, but the other one is...I've used it before already actually with you. It's Yoda.

Jon: Yeah.

Tim: Yoda. It's the scene Dagobah in the "Empire Strikes Back" where Luke comes looking for Master Yoda, but what he finds as a silly green creature. Of course, that is the master. But the master is so wise that he won't impose his reputation on Luke. What he's going to do is let Luke come to realize that he's in the presence of the master.

So truly it becomes a story about reality is for Luke what he expects to see. And what he expects to see it is a silly green creature. Of course, this isn't the master, so he never sees the master until he has this breakthrough moment and he realizes as all along he's been in the presence. You're with me? It's a classic. That's how I feel about the Bible.

I think it's essentially the way our relationships to these scriptural texts grows over time, is realizing that we're in the presence of such brilliant minds, empowered by God's Spirit to write and compose this literature in ways that I just never even imagined was possible. But once you expect to see certain things, all of a sudden, narratives that you thought you understood, you had no clue. That is happening to me every day now.

Jon: When you say no clue, you do this like...

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Tim: I'm being...

[crosstalk 00:25:00]

Jon: Well, it goes deeper.

Tim: It goes deeper. That's right.

Jon: It's like, "Oh, I got it, but now I get it so much more."

Tim: I wasn't level one, but now I realize there's actually four other levels.

Jon: It's not like, "Oh, I was teaching this wrong completely"?

Tim: No, that's true. That's a good point. That's a good point. You're right. Section.

Jon: Or maybe not.

Tim: I think I've used cave spelunking - actually, it's a bad metaphor of you thought you had reached the deepest chamber, and then you realize there's a crack and then, "Oh, my gosh, it keeps going." And there's more depth here than you first realized.

This particular skill set, there's actually not a lot written on it. This is not something that you can find in any guidebooks on how to read the Bible. Where you do find it is scholars who are familiar with the history of Jewish interpretation of the Bible.

Of course, that makes sense. These were crafted by ancient Israelite minds steeped in this tradition and way of writing these texts. So it makes perfect sense that the Jewish they've been reading the Bible 1000 years longer than Christians have, and for one reason or another, the Christian tradition has lost touch with this dynamic going on in biblical narrative. There you go. That's why we're excited to make a video of it. We're hyping it up now. I think we should just dive in.

Jon: Let's jump in.

Tim: Notes appear on the screen. Are you guys ready for action?

Audience: Yeah.

Tim: Jon: Deal. All right. Let's start with a Jewish scholar named Robert Alter who wrote one of the most helpful really profound introductions to Biblical narrative. It's called "The Art of Biblical Narrative." He has a chapter where he lays out what we're going to talk about, but it's like tip of the iceberg.

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He begins it with this really great introduction and then there's analogy. He says, "A coherent reading of any work of art, whatever the medium, requires some detailed awareness of the grid of conventions upon which and against which this particular work operates. Usually, these are elaborate sets of tacit agreements between the artist and the audience that create the enabling context in which complex communication of art occurs." He likes to write long sentences.

"Though through our awareness of convention, we can recognize significant or simply pleasing patterns of repetition, symmetry, or contrast, we can detect subtle clues and cues as to the meaning of the work. We can spot what is innovative, and what is traditional at each part of the artistic creation. One of the chief difficulties modern readers have in perceiving the artistry in biblical narrative is precisely that we have lost most of the keys to the conventions out of which these texts were shaped."

That's a dense, nerdy way of putting it. Then, he has a great illustration that makes it crystal clear. If you don't get his point, how would you put into normal words?

Jon: I think where this hits home for me the most is in telling jokes. Everyone kind of understands that there is a structure to a joke, except for my mom. She doesn't really get that. But you have a setup and then you have the punch line.

Oftentimes, especially in very simple jokes, the setup is one beat, second beat, and then something unexpected. Hahaha. Is that similar to like, it's creating...It's like we know as the audience, "Okay, I'm being set up for joke. I know what's coming," and then the punchline lands.

Tim: I think of our kids; trying to teach our kids humor. It's so hard to teach a four-year-old how to tell a joke. I realize you'd have learned the conventions. There are unspoken rules to a joke. My four-year-old just tells these jokes that aren't funny but because he tells them by the 1, 2, 3 pattern he thinks that's what makes it funny.

Jon: Right. But, he's learning the pattern.

Tim: Yeah. So he'll be like, "A [net 00:29:42] crossed the street and then a book fell down, and the Jell-O fell out of the bowl." And he'll laugh or something because he thinks that what makes it funny.

Jon: And you're like, "Well, good try."

Tim: That's a good analogy, though on a smaller level.

Jon: But he's got to give example of Western film?

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Tim: Yeah.

Jon: Let's do it.

Tim: Let's do it. Let's pretend it's 1,200 years into the future and post-apocalyptic scene and archaeologists discover in the ruins of Hollywood this old film vault and they find all these cans of old Western films. Then they're given to some future university professor of film history. Then he spends all summer watching them all.

I go to Robert Alter's quote here. He says, "Our future film critic notices that in 11 of the 12 films, the sheriff hero has the same anomalous neurological trait of hyper reflexivity. No matter what the situation in which his adversaries confront him, he's always able to pull his gun out of its holster and fire before they can, even if they're already poised with their own weapon." All right?

Jon: Yeah, impressive.

Tim: Again, just think. If you don't have any context for that, pretend you're an alien, and you keep seeing this pattern in these human film. Would you make sense of that? You'd be like, "Oh, this was a superior race among the humans..."

Jon: ...and they're just really quick with their hand."

Tim: Yeah. But then in the 12th film, let's say there's a sheriff with an injured arm and so instead of a pistol, he uses a rifle that he carries slung over his back. If you had only seen the 12th film, that's the only one you ever saw and you were whatever, this future film critic, you'd be like, "Oh, he has a rifle or he's different than the other...I don't know. Whatever."

But if you've watched all 11, then you've been prepared. You know that all of a sudden this 12 there's an innovation, it's a variation on the theme...

Jon: And it seems important.

Tim: And it's important. It becomes a contrastive spin on the motif. This is his conclusion. He says, "Contemporary viewers of westerns recognize the convention without even having to name it as such. Much of our pleasure in watching westerns derives from our awareness that the hero, however sinister the danger is looming ahead, leads a charmed life that will always, in the end, prove himself more successful than his enemies. For us, the repetitive pattern across all these cinematic works it's not an enigma to be explained." "Why does he have a rival over your shoulder? That's weird. Just you get it?"

Jon: Let's go with it.

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Tim: Why does this guy always drive faster than that guy in these different movies? In other words, we don't even think about it. It's so subconscious because we're familiar with this particular convention.

That what he says here. With our easy knowledge of the patterns, we naturally see the point of the 12th sheriff.

Jon: What's the point of the 12th sheriff?

Tim: Well, it would be like, he's the underdog. He's going to win anyway, but he doesn't have the advantage that the normal sheriff has. He has a disadvantage, but he leads such a charmed life he's going to overcome in the end.

So it becomes an underdog version of the story. But you already know he's going to win, he's just going to win even despite this disadvantage. Within just a few subtle moves, here in this 12th sheriff, it's actually the absence of the pattern that clues you into the pattern.

Jon: Which then shows you the level of sophistication that the author intends for you to have, which they could just leave out something that they know you would expect and that is now bringing more meaning to the story.

Tim: That's right.

Jon: And that happens in the Bible?

Tim: It do to like the nth degree. I mean, I'm just going to show you. We're just going to go through tons of example. But it's insane. What it means is that these narratives are actually designed to do what Psalm 1 tells you to do. With the Bible is just to constantly reread the thing, and to read it quietly aloud to yourself, to meditate, because there will be things that you'll never notice until like the 85th time.

Something going on with Abraham story connecting with some weird thing in the David story connecting to some weird hyper-reflexivity thing in Jeremiah. Then you sit back and you realize, Oh, these are...Oh." And you see that they're all talking to each other.

Jon: It's like a perpetual murder mystery night with your friends trying to figure it out.

Tim: What I'm saying is that these are intentionally repeated motifs that have been woven into the fabric of the narrative by these authors. Many people actually noticed patterns in the Bible. Maybe you've noticed them before - and we'll talk about a bunch - but you've never thought to make anything of them.

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But 9 times out of 10, they do fit into something the author is intentionally laid a trail of breadcrumbs for you to go down, which is just like you're supposed to track with every 11th sheriff with the Quick Draw, so that you understand the punch line of the 12th sheriff. There you go.

That's the basic point to be made. Repetition begins to build expectation, and then variation can give you the punch line.

Jon: Is the rest of this just examples?

Tim: Yes.

Jon: Okay. So we're going to read a lot of the Bible?

Tim: We're just going to look at a bunch of biblical stories. Because you can talk about it in theory, the brilliance...You can talk about the Mona Lisa. But talking about the Mona Lisa will never replace just actually staring at the Mona Lisa. It's like that.

Jon: Cool, great. Let's stop for a second, and see if anyone wants to jump in with a question. There's a mic here, mic there. If you want to jump in at this point before we start reading scripture, go ahead and raise your hand, we'll grab you. I'll ask a question just to warm us up.

It seems like you could see this as a very elite way of reading the Bible. I think everyone in this room is like a leader or a teacher in some capacity. It seems like enough work just to get the basics across. And from the pulpit especially, to be able to have someone track.

Now you're saying, well, let's go deeper and deeper and deeper. Are we just going to confuse everybody? What would you say to someone who's a leader how this should affect the way that they're thinking about not just them reading the Bible, but then how they help other people read the Bible?

Tim: I'm trying to think of a good way to...It's kind of like really any form of music. Just take some of the classic forums, classical music, or like a symphony. Almost anybody, you don't even have to know anything about classical music to appreciate Beethoven or Bach. But that doesn't mean that the uninitiated listener actually is understanding and tracking with a full capacity of this particular symphony of everything that's going on there.

That's why these narratives are so brilliant because even on their first reading, or first few readings, you get the basic ideas of what's going on. And this is how art works. Art is like this condensation of meaning, this density of meaning.

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Jon: I like the image.

Tim: And that's how art communicates. It does—

Jon: Is that your image, condensation of meaning?

Tim: I don't know. I just wasn't doing this and it was the word that came to mind.

Jon: Is the word that came to mind?

Tim: The condensation.

Jon: That's cool. Condensation of meaning.

Tim: Or think of the most dense...This is a phrase a friend of mine uses. The dense German bread. They're like, you cut into, it looks like a normal loaf of bread, like a croissant. French croissant," and then you realize, "Oh, there's nothing in here. It's just there."

But then there's the German bread, not the French bread, the German bread and then it's like, "Oh, my gosh, this is hard to cut. It's so thick." That's what it's like.

I think how this works practically is fine both...if you're a regular teacher of the Scriptures, it's just yourself having this conversion of your imagination to how amazing these narratives are, and how they work and how profound the things that they're communicating are. Then once you yourself are ignited to that, then you'll find ways to invite people in. It's more about just the narratives never stop giving. No matter what level you're at, you're always...

I wouldn't use the word elite. I would just say it's like the ultimate deep cave. You can go on a tour to the first three chambers or you can go to the [80th] chamber. Just like the matrix. The blue pill or the red pill.

Jon: Well, speaking of movies, there is that sense where there's certain movies that they're so well-crafted you watch them over and over and over and you keep getting something from it.

Tim: That's right. That's a good example. Coen Brothers movies are like that, I find.

Jon: And so if someone hadn't seen the movie wouldn't be like, "Okay, well, forget it. You'll never get it." You'd be like, "You haven't seen the movie? Let's watch the movie." But while you're watching it, you're thinking of things that they probably aren't thinking about.



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Tim: That's right.

Jon: Cool.

Tim: Just to close that loop, I think it can come across from one perspective as elitist. I think what I want is we invite people into this paradigm of reading the Bible is actually to see it the opposite way. It's an invitation to discovery, to a lifetime of discovery, that will likely never be exhausted because I'm not sure when human brain contract with everything that's happening here.

Jon: Which means you have to do it in community.

Tim: Correct.

Jon: And so you get to read the Bible with people your whole life.

Tim: There you go. That's at least how it's designed to be read.

Jon: Cool. Anyone who Sheriff to jump in?

Man: You had mentioned the role of setting in a narrative and I'm wondering if this might be a legitimate example or not. In the book of Jonah, the prophet flees from God's command to go to Nineveh leaving the city of Joppa going to Tarsus. Then in the book of Acts, Peter receives his vision of the clean and unclean that launches the mission to the Gentiles from the city of Joppa. Can we take it that it was intentional that Joppa is mentioned and we're supposed to be thinking about Nineveh and Jonah?

Tim: Yeah. That's an excellent example. Actually, the video about setting is really just a whole set of examples of this technique right here. So yeah, it's so random. Like, why does Luke in Acts, why does he bring up Joppa as this really key moment? And why is it that Simon son of Jonah renamed by Jesus's Petrus, Peter? But his Jewish name is Simon Bar-Jonah? There you go.

Simon, son of Jonah goes to Joppa from which the mission to the Gentiles explodes. Come now. You what I'm saying? Do you get it? Here's what's brilliant about that is because we're crossing. That's Luke. That means Luke is tracking with what's going on with Joppa and Jonah, and he's intentionally introduced details into the story to...That's a perfect example. Thank you. That's a great example. And it crosses the testaments. This isn't just the Old Testament narrative. The Gospels and Acts are written right as a continuation of this tradition. That's a great example.

Man: Hi. I know in some of the earlier podcast, you guys talked about kind of all stories as is being representations of the facts that happened. You discussed a little bit about

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how people think of truth or historical accuracy and things, but I'm curious in terms of how do you or other scholars think about in the history of the writing and the editing of the Scriptures, basically, maybe in the Jewish scriptures. To what extent do people think that things are written in this way and then they were added on? Or do some people think that these details we're back at it?

Like, say, for the east example that you mentioned where is it something where post-exilic time then it becomes something that is a detail that's added to tie it forward to where at the time they would have been putting together all the Scripture together? I'm curious about the history and how people tend to see how that would have unfolded.

Tim: Oh, man, that's an extremely complex conversation, mostly because we just have so little hard data about the timing of the final composition of the books of the Bible. In other words, we can date a whole bunch of stuff in terms of the events, but the composition of the books themselves, it gives every evidence of having been a really prolonged process with lots of Spirit-guided prophetic authors that were part of the process.

The best example is the conclusion of the Pentateuch, which the last chapter of the Deuteronomy is about the death of Moses. Then the last sentences of Deuteronomy are "And no one to this day knows where he was buried." Then the last sentence of the Torah is, "You know a prophet like Moses just has never arisen among our people."

So the time perspective, even if the composition of the Torah, is explicitly at a far distance from the events of Moses himself. Which doesn't mean the Moses didn't play a role in writing the materials in. It actually says that quite a lot in multiple parts.

So the best analogy that I've found, at least one I've used the most is that these books are like family quilts where we have quilt pieces or earlier even sections that were already a bunch of quilt pieces combined, and they've been received and passed on, carefully studied and preserved. And at some point in the post-exilic period, the whole quilt of the Hebrew Scriptures gets put together.

A lot of times, that meant just providing stitching around pre-existing works, but other times it involved some rearranging of older works and this kind of thing. And the best example, you can see, this is in the book of Chronicles. The Chronicles is itself a representation of the representation of Samuel and kings. This is what Bible nerd scholars calls it. Author of Chronicles, they call them the chronicler. But you can see exactly where he's doing biblical theology.

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He's representing the story of David in light of the Torah and the prophets. So he's constantly adding in little details or repeated phrases as hyperlinks to link the whole Hebrew Bible together. There's an author, we can actually watch the chronicler at work making the book in comparison with the sources. So anyway, I'm sorry.

[crosstalk 00:46:05]

Jon: I think this gets people a little queasy because then you start asking yourself, well, can any of these stories be trusted? Are these authors just picking and choosing details to make the point or did this actually happen? And that becomes specifically really important when we talk about the life, death, and resurrection of Jesus. I mean, if it didn't happen, what are we doing? Can you speak to that queasiness?

Tim: We've talked about this before. The biblical authors are both concerned to pass down to us their traditions and the memories of things that happened, but they're not just archivists. They also want to make very clear to the readers the meaning and significance of what these events have for God's purposes in history.

These events they both represent events and they present them in a way that shows you how to fit into God's purposes for all of history. And the primary way they do that is through narrative patterning.

One of the biggest ways this happens for sure is in characters' names, like the symbolic names that people have. Whether or not the husbands that Ruth and Orpah married their names in...Mahlon and Chilion. Those Hebrew words mean "done for" and "sicko." [SP] And because they come on to the stage for one sentence only to die, the author brings them on to kill them off to create the tragedy of the whole story.

Would you ever name your kid, sicko or done for? So I do think these authors writing literature and they think about history and how to represent that history in a different way than modern people do. We just have this hang up. And it's from a good motive that the events, the core events really represent things that happened. I think they care about that too. Otherwise, they wouldn't be telling us these stories.

But they also want us to understand the meaning of these stories. I don't think these authors were as nervous as we were about airbrushing the portraits. I don't think we need to be embarrassed of that either.

I want to make sure my expectations of these narratives are the ones that lead me to see the master, not the ones that keep me in the presence of the silly green creature.

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Jon: You gave me a really great example on that as on a previous podcast episode, I'm sure of if I asked you how you met your wife, you and Jessica. You've told the story so many times that the story it's got its own shape, and rhythm and movements. And if you're telling it together, you have your own parts.

And if I actually had a video camera, and I saw exactly what happened, and I'm trying to match that to what you guys are saying, I'm going to see some discrepancies. Like you might have made a setting, maybe it wasn't exactly in that setting but that actually really helps this story.

Tim: We will condense what was actually three conversations into one conversation or that kind of thing.

Jon: But for you, the integrity of your relationship with Jessica is actually mostly or is actually better explained in that way you're telling it.

Tim: That's right. It's a faithful representation, but it's not video camera footage.

Jon: And it's hard to feel comfortable with honestly. Even we've talked through that many times, and it's kind of like, "Okay. It's weird." All right. One more question. Let's get into...

Man: As we're talking about leading people through the Bible, through this literary artful approach, how do we help begin to navigate people through their own paradigm, which especially for the younger generation it's increasingly being literal and linear, where literature is not that way? They go to STEM programs where it's all about linear thinking, and the linear approach, but we have this artful approach to literature. How can we help them navigate, just break down some of those walls to help them at least get to the point to begin to view it as literature and not just literal?

Tim: Wow. So interesting. It might just be a difference of culture and where people are from or where they live. Portland is a town that's obsessed with aesthetics, and beauty, and design to the fault of it actually being an idol that ruins people. In my mind, this is perfect.

This is perfect. There's no better way to bring people into the biblical story than to show its high literary aesthetic because that's compelling. But you're right, there's a whole other layer of our American culture that's like, "Why wouldn't you just say it the way it is? Why do you get to use a metaphor? Or why do you have to write poetry?"

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In a local church setting, I think it is about trying to find creative ways to imitate the literary diversity and beauty. Which the medium of the sermon can invite people into that, but it's certainly not the only or most effective way to do that. So whether that's having public readings of Scripture or biblical poetry or interpretation of Scripture through other mediums to help get people using a different part of their brain to process things that are real and true. Because that's what the Bible is doing. It's using such a diverse set of tools to engage the whole human not just our brains. I don't know if I answered your question. But it's a good one.

Jon: Yeah, that's a great question. Something to keep thinking about. Let's do one example and then what we're going to do is we're going to then take a break to use the restroom or whatever, and we'll come back, we'll do a couple more. Let's jump in.

Tim: Actually, we can do more than we one.

Jon: We can do more than we one?

Tim: Yeah, totally.

Jon: All right. Do it.

Tim: Here's the first tool. It's the most simple one to track in the biblical authors' toolset and it's the most basic thing to human communication, which is repetition. Like, if it matters, I'm going to keep saying it. The principle holds in biblical literature, but especially in narrative that if you want the clues to what an author is emphasizing in themes, just look for the repeated word image.

Jon: It is pretty basic. My kids get it.

Tim: It's super intuitive. You don't even need to say it. The way Hebrew works, Hebrew is able to actually repeat words in more creative ways than most languages.

Jon: Why?

Tim: The language structure has three letter. All Hebrew words are built off of three letters. What that means is that verbs, and nouns, and adjectives, you will almost always see those three letters in them no matter what form the word is. So it's very easy to spot repetition because it can be a verb, it can be a noun, it can—

Jon: The same three letters can be a verb, or a noun or...?

Tim: Correct. Like in English, you would say, "I go to the store. I went to the store. I am going to the store." Well, I guess you have "go" and "going." That's an example. "Go"

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and "going." But in Hebrew, it's much more adherent to that pattern. It means they have this tool in their own language to create word plays and repetition in ways that it's hard to do in other languages.

An example. There was a German scholar I was going to quote, but let's just do an example. This will be intuitive to most people. I think it's the word "good," which, in Hebrews the word "tob," right through the very first pages of the Bible. It strikes most readers on page 1 of the Bible because you have that sevenfold repetition.

Jon: Yeah, it's really redundant. Good, it's good, it's good.

Tim: That's right. Each of each of the days, actually, not each of the days, day 2 doesn't have any "goodness." So it's double "good" on the next day. But it gets repeated six times. Then the seventh one, there's payoff if you've been noticing. Because this phrase, "God saw that it was good" and "God saw that it was good." And then the last one, "God saw that it was very good."

Jon: The last one, the sheriff was carrying a rifle over his shoulder.

Tim: Yeah, totally. That's right. And even you don't have to know anything about Hebrew, ancient, anything. You just read page 1 of the Bible, the word good, keeps popping up. Then the last one, "very good." Right? you're with me? There's aesthetic pleasure that comes from tracking with that and it's the culminating point that God loves this world. It's very, very good.

Then you figure like, "Oh, good. That's important. That's an important word. "Tob." You go to page 2 and then you see that God provides all of these trees for humans that are good. And good for what in particular? They're good for eating. That's the first time where "good" appears after the sevenfold good in page 1.

Jon: For food.

Tim: Good for food. Like, "Oh, that's what trees are good for. They're good for food." But then there's one particular tree, it's the tree of knowing good and not good.

Jon: Hold on a second. It doesn't say "not good."

Tim: It says "evil."

Jon: Yeah.

Tim: Well, what it says is "rah." The Hebrew word is "rah."

Jon: Tob and rah.

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Tim: Tob and rah, yeah. What is good and what is not good. I find that using the word evil...evil in English has all this philosophical baggage but metaphysical evil that Hebrew "rah" doesn't quite have. The point is—

Jon: That sounds interesting.

Tim: It is interesting.

Jon: Tell us more.

Tim: The point is, God who up to page 2 who's responsible as the giver and seer and acknowledger of what is good. And it's very clear. Page 1, God. Then what He does is He gives that good now in a very tangible form to the humans. But also in front of the humans is a way of knowing what is good, and what is evil, or not good. That's a bit of a twist. It's like, "Oh, everything's been good, but now there's something that's good and the opposite of good. What's that about?"

And knowing humans can know what is good or not good. Then you have to go have a cup of tea, or you're supposed to go have a cup of tea. Well, if the humans right now what's prohibited to them is knowing what is good and what is not good, then, who does know what is good? Just think through the logic of the narrative. Who knows what is good? It's very obvious. That's intuitive, you follow it through. That's off limits.

God is the provider of good and He's the knower. There's something about humans knowing and discerning good and not good that's going to go really bad if humans do that because the day you eat of it you'll die.

You also get some stuff about the gold of that land. That was good. It's good. So it's not just what you eat, it's aesthetic beauty. Gold, value. The first thing that is not good explicitly, is something that God identifies within His world, and it's of a human alone.

Notice it's a repetition. He said, "It's not good." So God is both a provider of what is good and He's the knower of what is good, and what is not good, because He can discern what's not. So all these go together here. God's the one with knowledge of good and evil, and the male and the female, and so on.

The next time the phrase appears is when the snake comes to the woman and says, "You know about that tree. If you were to be the ones knowing what is good, and what is not good, you would be like God." Which introduces an irony into the narrative, because, of course, they are the image of God. But that's how we dupe them.

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All of a sudden, knowing what is good and what is not good, it becomes into the human's mind like, "Oh, maybe that's something that God's holding out on me." Which creates the irony in the story because all that God's been providing is good. That's what He wants for the humans. But now the humans have this choice in front of them.

The key line comes when the woman saw that the tree was good. Now, just that phrase right there, who's the only other character up to this point who has seen and truly identified "good"?

Jon: God?

Tim: This is very obvious. You have now the human who's putting themselves in the position of God to see what is good. It's a contrast. Using the same phrase, it's the human acting in the role that God has put themselves in. When God sees good, what results? More good. When the humans see something and be like, oh, that's the good thing, what happens? It's the opposite.

That's a good example of it's an identical phrase "God saw that it was good" "the woman saw that it was good," but they're contrasting. They are both in the motive and in the result of what happens. There you go. So let's just pause right there.

Just on pages 1 to 3, you see, all of a sudden, oh, this is really important. This keyword, it's not the only word, there are tons of other things we do, but this is a really easy one to identify.

Jon: Like, the author could have chosen different words, different ways of saying it. Obviously, it was crafted this way.

Tim: Yes. Just "tob," clearly it's keeps getting repeated.

Jon: We're talking about jokes before and it does remind me of a good comedian chooses every single word very carefully and it's super important. The same thing with a good author. Especially for writing poetry, I guess any work, but poetry's like every single word, you're doing it for the exact reason.

Tim: Yeah. Actually, poetry is a good example. Typically, you expect that of poetry, because, you know they're using fewer words to pack in more meaning. But in the Western tradition of say, fiction writing or novel, or even writing biographies, the point is not being concise. It's actually often the opposite.

Here with biblical narrative, it's already very spare, but you begin to realize every word is crafted in the same kind of intentionality.



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- Jon: Because I could say, "I think you're getting a little too crazy in how you're..."
- Tim: Reading too much in?
- Jon: You're reading too much into this. You're trying to make it do too much because you think this is a special text. But you're saying like, "No, everything's intentional."
- Tim: It's a cumulative case. This is just the first example. This is about one keyword that you find linked throughout a whole bunch of stories. Here's an example from Luke where it's a key phrase—
- Jon: You didn't do the last bit of Genesis 4. Does it matter? It doesn't matter?
- Tim: Yeah.
- Jon: We're cruising?
- Tim: Yeah, we're cruising. Here's in Luke 3 and 4. This is where Jesus first comes on to the narrative scene in the Gospel of Luke. The first is the story of his baptism. For the reader, actually, Jesus has been introduced the birth narratives, but as an adult, this is his entry onto the scene. It's the classic baptism scene of the sky opens, the heavenly voice speaks, you are my son, the Spirit, all that.
- So you walk away from that narrative. Who's Jesus? He's the beloved Son of the Father. There it is. He's the son of God. The next literary thing is the genealogy that Luke provides. He builds it in such a way that actually begins with Jesus, and then works backward, all the way back through the Hebrew Scriptures. It's the reversed genealogy all the way back through the Hebrew Scriptures, going back to the first human character who's called the Son of God.
- Jon: Luke calls him that?
- Tim: Luke call Adam the Son of God.
- Jon: Okay.
- Tim: All of a sudden, you're like, "Oh, two stories right next to each other, both culminate in this phrase "the Son of God"" Jesus goes into the wilderness and the first thing that the Satan is testing Jesus with is trying to undermine, and get Jesus to doubt his identity as - it gets repeated - "If you really are God's Son, then do this."
- After that, Jesus goes to the town of Nazareth, and he's giving his sermon, his intro sermon. And the first thing Luke tells us that people ask is, "Whose son is this again? Wait a minute. Isn't this the kid who grew up in town here?" Now it's people

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doubting Jesus. After that is the story where Jesus cast out a demon and the first thing that the evil spirit say is, "You are the Son of God."

Look what he's done here. He's put five episodes right next to each other.

Jon: All on a row?

Tim: Yeah. They all culminate in this moment of Jesus's identity being the son of God. But notice in each of the stories it's a different type of claim being made. In the first, it's the father. In the second, it's Luke appealing to Jesus's son ship as in continuity with the story of the Scriptures. In the third one, it's about Jesus's identity as the son being tested. In the fourth one, it's his identity being doubted. Then in the fifth one, it's his identity being acknowledged but from a really surprising source, namely, spiritual evil.

So you can see it's creative. This is creative way of forcing the reader to look at Jesus identity from all these angles. It's Luke's way of trying to persuade you as to the identity of Jesus, but he does it by showing how the identity of Jesus is complex and contested, and it's something that you have to discover just like all these different characters, and people do. It's brilliant. Because he could just write like the way Mark does at the beginning. "This is the gospel about Jesus Christ, the Son of God."

Jon: "And we're moving forward. We got thing to do."

Tim: "Let's move on." But instead, he does this. And so it kind of goes back to the question of like, why didn't the biblical author just say it like it is? And it's just, well, I don't know. It's a different culture. This is how God chose to reveal Himself is through this literary tradition in Israelite culture that has a much more effective way, I think, of communicating.

Jon: This sticks with you a lot more.

Tim: Totally, yes. The first time I noticed this, this was years ago that I noticed this, and then it never left my memory.

Jon: Yeah, this will preach.

Tim: Yeah, totally. You want to do one more example and then maybe a potty break?

Jon: It looks like a long one.

Tim: This is the longest one, but it's cool.

Jon: All right. It's good.

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Tim: This has to do with how the word site or seeing plays a crucial role in the story of the selection of Saul and then of Saul's failure in the book of 1 Samuel. This is where it begins to branch off into keywords is one crucial piece - repeated words. But also when you see keywords repeating, you're supposed to start noticing all kinds of other things happening in the story that begins to match up as you go through. Themes - repeated ideas.

The first time that people ask for a king, and that's kind of screwed up and that's a whole complex thing. We can't talk about that right now. But the people asked for a king, God allows them to choose a king. And then here comes the story. Were introduced to Saul son of Kish.

The first thing we're told about him is, he was a man choice and good, that there was no man more good than him. From his shoulder up, he was taller than anyone else from among all the people. Now, I'm highlighting that detail because once you finish the story, it makes you want to go back and reread it and you realize, "Oh, I get it." But just ask yourself, why am I being told this information?

Jon: That he was taller?

Tim: Of all the things that you could tell me about a person?

Jon: Yeah, because one thing we did bring up is in the character conversation is you made a point to talk about how in biblical storytelling characters aren't given a lot of detail.

Tim: Physical appearance.

Jon: Also what they're thinking...Oh, yeah, it was a physical appearance. So you get to a character and you have no idea what they look like most of the time, which is totally different than how when we read stories, we expect, like, "Let's fill this out. I want to know what this person looks like. Give me some important attributes." When the Bible does it, it's few and far between and it's always really significant.

Tim: That's right. Usually, it's not just an interesting detail. It's because that detail about their body is going to be crucial for the narrative or it's symbolic of something that's going to happen in the story, which is true in Saul's case.

Jon: Saul's tall.

Tim: Saul's taller. Next bit of the story is his dad loses some donkeys so they goes to search for them. Saul goes off, he can't find them. He ends up in this town where a prophet lives. And that's Samuel. Then all of a sudden, the story gets interrupted,

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because Saul says, "Hey, let's go to the town and find the seer." The one who sees. It's an odd phrase. The one who sees.

Jon: This isn't a typical Hebrew phrase?

Tim: Not for prophet. No. But what he says is "let's go see the seer." Then the narrator interrupts the story and says, "Hey, dear reader, sorry just quick little glossary thing here. Today we use the word prophet, but back then in his day, they used the word seer." Then the story just keeps on going. You're just like, "What was that for?" I guess that was helpful.

But right there is somebody breaking into say, "Why didn't the narrator just use the word prophet?" All sudden, it highlights...

Jon: Then he wouldn't have had to make a comment.

Tim: Exactly. All of sudden, my radars up, oh, the word see is really important in the story. Everything comes forward to the moment in 1 Samuel 9 when Samuel sees Saul for the first time, and the Lord says, "This is the man who will direct my people." Then Samuel after he anoints Saul, he then presents him to all of the people and he says, "Everyone, do you all see the one whom the Lord has chosen? There's no one like him among all the people." Now, what does that mean? What makes him unique among all of the people?

Jon: He's tall.

Tim: He's tall. So the seer, the one who sees, the one whom God chooses to see Israel's King - what Samuel see? He sees that Saul is awesome. He's a giant, which is not insignificant for where the narrative is going in the book of Samuel if you know what I'm saying. Tall people, tall soldiers in the book of Samuel? Come now.

In other words, Samuel's being depicted here as somebody who's impressed by Saul's height. That's where he first noticed, and now that's what he's introducing him to the people. He's supposed to be the one who sees as the Prophet, but we're beginning to wonder, like, he's just impressed with Saul's height.

Saul goes on to then have all these narratives of failure of how he doesn't obey God's word, and so on. Samuel says, "You Saul have rejected the word of the Lord and so the Lord's rejected you as king." The next part of the story is the introduction of David. We hear the Lord say to Samuel, "I've rejected Saul as king over Israel. I will send you Jesse from Bethlehem because, among his sons, God says, 'I have seen for my people a king.'"

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In other words, the narrative has introduced the seer and you're supposed to trust him. He's a prophet. He will see accurately. He's the leader of the God's people. But then the story tells you what it is Samuel saw. Samuel saw that he was tall and powerful. Then what does that tall, powerful guy do? He totally fails.

Now God comes onto the scene and says, "okay, since you didn't see in the right way," God says, "Let me show you who I see." Jesse brings seven out of eight sons before Samuel. Then the narrative is great. It says, "When Samuel Eliab, the firstborn of Jesse, he said, "Oh, surely the LORD's anointed is before me." And the Lord said to Samuel, "Don't focus on his appearance." This is a good example.

In Hebrew, the word "see" is "ra'ah." In Hebrew "sight" is "mar'eh." It's the same three letters at the root of the word. Literally, it's "don't focus on his site or his see ability." So don't focus on what is seen. What is it that Samuel saw? How tall this guy is. Now, he's not talking about Saul. Who's he talking about? Who's he talking about? Who is Samuel seeing?

Jon: Eliab.

Tim: He's seeing. So Eliab becomes like a stand-in for Saul. "So don't look at his height. I've rejected Eliab. For God doesn't see like humans see. Humans see with their eyes, God sees the heart." Dude, that's good. That's good. Now, you probably maybe you knew that line from the David story. But did you know that it's the climate of a whole trail of breadcrumbs that's been going since chapter 9?

Jon: Thanks for listening to this episode of The Bible Project podcast. We have a video on design patterns in Scripture coming out on our YouTube channel. All the videos on our YouTube channel can be found at [Youtube.com/thebibleproject](https://www.youtube.com/thebibleproject). They also can be found on our website, [thebibleproject.com](https://thebibleproject.com).

This particular video will be out soon. It's called "Design Patterns in the Bible." It's part of our how to read the Bible series. This episode was edited and produced by Dan Gummel and it was made possible by the hundreds of people who support this project.

The Bible project is a nonprofit crowdfunded operation, and you can find out everything we're up to at [thebibleproject.com](https://thebibleproject.com). Next week, we'll continue this conversation on design patterns in the Bible. Until then, thanks for being a part of this with us.

Man: We believe the Bible...

Kid: We believe the Bible...

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Man: Is a unified story...

Kid: It's a unified story...

Man: That leads to Jesus...

Kid: That leads to Jesus...

Man: We are a crowdfunded...

Kid: We are a crowdfunded...

Man: Projects...

Kid: project...

Man: By people like me...

Kid: By people like me...

Man: Find free videos...

Kid: Find free videos...

Man: Study notes...

Kid: Study notes...

Man: And more...

Kid: And more...

Man: At thebibleproject.com.

Kid: At thebibleproject.com.

Man: Perfect.