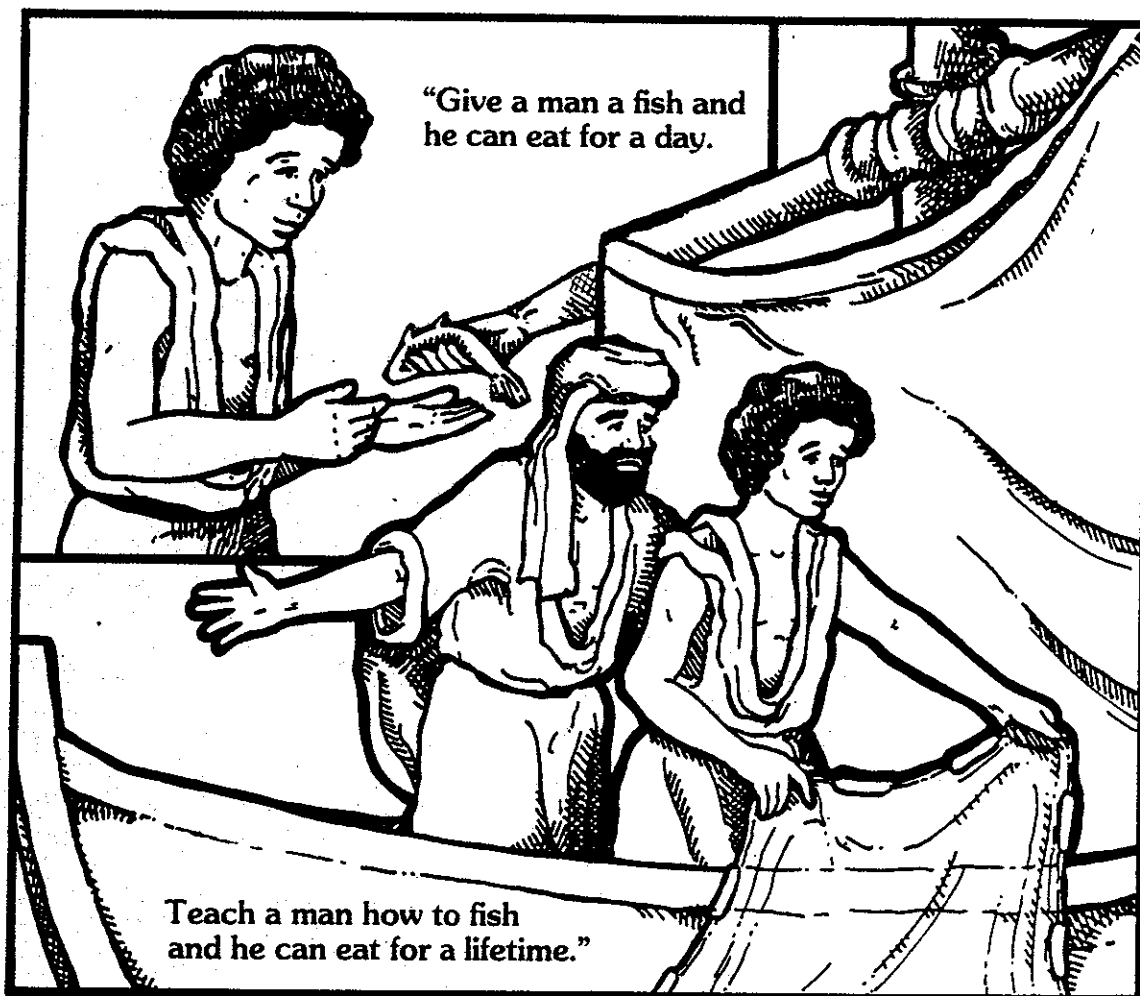


# Inductive Bible Study



**Your presence at this seminar** indicates your interest in learning better how to fish for yourself... how to eat for a lifetime.

*Inductive Bible study* will give you the mindset and skills to feed yourself from Scripture. During the day we will explore the significance of each key word:

**Inductive**

**Bible**

**Study**

## PRE-TEST

Directions: Answer the questions by placing the correct number in the blank. Put a ? next to those you don't know.

--What is the passage's literary style or genre from which this verse comes?  
1-narrative 2-parable 3-apocalyptic 4-discourse 5-poetry 6-wisdom

1. \_\_\_\_\_ "The kingdom of God is like a man scattering seed..." (Mark 4:26).
2. \_\_\_\_\_ "My son, do not despise the Lord's discipline..." (Prov. 3:11).
3. \_\_\_\_\_ "Husbands love your wives as Christ loved the church..." (Eph. 5:23).
4. \_\_\_\_\_ "I saw a beast coming out of the sea. He had ten horns..." (Rev. 13:1).
5. \_\_\_\_\_ "So Abram said to Lot, 'Let's not have any quarreling...'" (Gen. 13:8).
6. \_\_\_\_\_ "What does the worker gain from his toil?" (Eccles. 3:9).
7. \_\_\_\_\_ "I looked and there before me was one like a son of man..." (Dan. 7:13).
8. \_\_\_\_\_ "Hear my prayer, O Lord; let my cry for help come to you" (Ps. 102:1).
9. \_\_\_\_\_ "God made Jesus, whom you crucified, both Lord and Christ" (Acts 2:36).
10. \_\_\_\_\_ "Suppose a woman has ten silver coins and loses one" (Luke 15:8).
11. \_\_\_\_\_ "He is my God, and I will... my father's God, and I will..." (Ex. 15:2).
12. \_\_\_\_\_ "Jesus answered her, 'If you knew the gift of God...'" (John 4:10).

--A. Underline the passage's *connective words* which link statements. How many are there?

--B. After which verse(s) is the passage's *main statement* found?

--C. Is the main statement being: 1-explained, 2-proved, 3-justified?

- 13A. \_\_\_\_\_ 1) Since you have been raised with Christ, 1b) set your hearts on things above, where Christ is seated at the right hand of God.  
B. \_\_\_\_\_ 2) Set your minds on things above, 2b) not on earthly things. 3) For you died, 3b) and your life is now hidden with Christ in God. 4) When  
C. \_\_\_\_\_ Christ, who is your life, appears, then you also will appear with him in glory. Col. 3:1-4

- 14A. \_\_\_\_\_ 1) God is our refuge and strength, an ever present help in trouble.  
B. \_\_\_\_\_ 2) Therefore we will not fear, 2b) though the earth give way and the mountains fall into the heart of the sea, 3) though its waters roar  
C. \_\_\_\_\_ and foam and the mountains quake with their surging. (Ps. 46:1-3)

- 15A. \_\_\_\_\_ 19) I hope in the Lord Jesus to send Timothy to you soon, 19b) that I also may be cheered when I receive news about you. 20) I have no  
B. \_\_\_\_\_ one else like him, 20b) who takes a genuine interest in your welfare. 21) For everyone looks out for his own interests, 21b) not those of  
C. \_\_\_\_\_ Jesus Christ. 22) But you know that Timothy has proved himself, 22b) because as a son with his father he has served with me in the work of the gospel. 23) I hope, therefore, to send him as soon as I see how things go with me. (Phil. 2:19-23)

## STUDYING SCRIPTURE VIA ITS LITERARY GENRE

Studying Scripture begins with understanding how an author puts together words, sentences and paragraphs to communicate a message. This construction we call *literary style or genre*.

Mark communicated through the literary genre of narrative stories; Jesus often taught through parables; the Psalmist fashioned poetry; and John wrote the book of Revelation in the apocalyptic genre of literature. These, along with a number of other literary genres, give the Bible's message great communicative power. The more we are acquainted with these different genres, the more powerful their inherent message will be for us.

### Communicative Forms

Genres of literature may be categorized either as an *indirect story form* or a *direct teaching form*. When an author writes, he begins by choosing the literary genre that most effectively communicates his message.

If he chooses one of the indirect story genres, he will not come out and say "you should believe this" or "you should do that." Instead he will stand in the background and communicate through the response of story characters to each other, events and circumstances. The author is careful to retell an event in a way that draws his reader to the main point. Literary devices, such as contrast, repetition, comparison, progression and climax are employed in the story to impress the reader with a sense of what he should believe or do.

Indirect story genres include *narrative*, *parable* and *apocalyptic* literature. The sequence of events provides the framework upon which these genres are built. The meaning is observed by asking the "W questions": Who? Where? When? What? How? and Why?

If the author chooses to communicate through a *direct teaching genre*, he will teach through primary or main statements. He may state a command: "Do not let the sun go down on your anger" (Eph. 4:26), use the passive approach: "Let us love one another" (I John 4:7) or make an indirect appeal: "Love is patient" (I Cor. 13:4). He may, on the other hand, use declarative statements: "The Lord is my shepherd, I shall not want" (Ps. 23:1) or even questions: "Are we to continue in sin that grace may increase? May it never be!" (Rom. 6:1)

The author's main statements are then supported by secondary statements which include explanation, reasons and justifications. Carefully employing word order and the laws of composition, the author hopes to impress his readers through the persuasion of his argument.

Direct teaching genres include *discourse*, *poetry* and *wisdom* literature. They are built on the framework of logic and employ key connective words such as "therefore," "because," "if/then," "in order that," "since," etc. The reader finds meaning by following the author's argument from one statement to the next.

The basic distinctions between indirect story and the direct teaching genres are highlighted in the following chart.

	INDIRECT STORY GENRES (Narrative, Parable, Apocalyptic)	DIRECT TEACHING GENRES (Discourse, Poetry, Wisdom)
Framework:	Interaction of Characters Sequence of events	Logic and Argumentation Flow of thought
Literary Devices Used:	<i>Sequence elements</i> (climax, contrast, repetition, pro- gression, etc.) which carry the story to a conclusion	<i>Key connective words</i> (there- fore, because, if/then, etc.) which link together main and secondary statements
Means of Communication:	Emotional/Visual impact	Logical/Rational impact (Poetry is an exception to this. It makes an emotional/ visual impact.)
General Study Approach:	Ask: Who? What? Where? When? How? and Why?	Follow the author's argument from one statement to the next

### INDIRECT STORY GENRES

While narrative stories, parables and apocalyptic literature have many common features, each is a distinct literary genre which merits individual attention. What follows is an illustration of each.

#### Narrative

Though interesting, concrete and powerful, the narrative story has a disadvantage not shared by more direct communicative forms. The indirect nature of a story's communication may confuse the reader who ends up missing the point. To overcome the disadvantage of such indirection, the author employs the features of *selectivity* and *arrangement*.

*Selectivity*: Mark relates a vivid story about a paralytic carried by some friends to Jesus (2:1-12). Because of the crowded house, there was only one way to get to Jesus: through the roof. Upon being lowered into the house, Jesus pronounces the man's sins forgiven. At this point a number of things may have actually happened in that crowded Capernaum house. Someone may very well have shuffled in embarrassment, another may have gasped in amazement, and still another furrowed his brow in confusion. But Mark does not record any of these reactions. Why? Apparently these were not germane to the point of the story.

As we observe the "Who" and "What" of Mark 2:1-12, we notice the reaction Mark considers important to record:

Now some of the scribes were sitting there, questioning in their hearts, "Why does this man speak thus? It is blasphemy! Who can forgive sins but God alone?" (vs. 6-7)

Who reacted? It was the scribes, the ones who copied and taught the religious laws of Jesus' day. And what was their reaction? They questioned the authority of Jesus to pronounce forgiveness. Jesus' words constituted blasphemy according to their understanding of the Old Testament.

How do we know it was the scribes' reaction in that Capernaum house that was important? Simply because Mark selects to mention it. And so not to miss its importance, Mark repeats the reaction twice more through the perception and words of Jesus:

And immediately Jesus, perceiving in his spirit that they thus questioned within themselves, said to them, "Why do you question thus in your hearts?" (vs. 8)

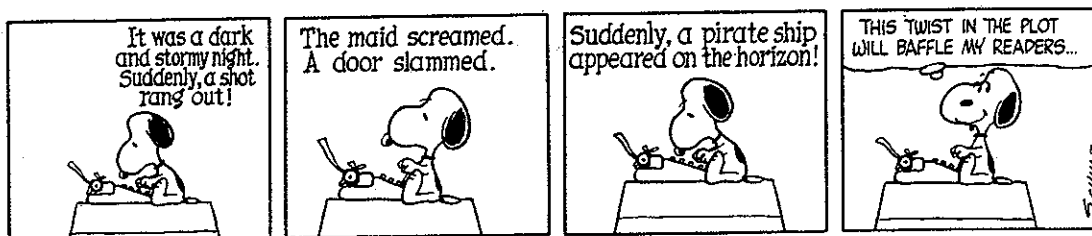
*Arrangement:* Observing "How" an author arranges what he selects is another crucial clue to a story's meaning. Mark organizes the paralytic story in such a way that it will have its intended impact on the minds of his readers. The story moves from pronouncing forgiveness to the scribes' questioning and on to Jesus setting up a test:

Which is easier, to say to the paralytic, "Your sins are forgiven," or to say "Rise, take up your pallet and walk?" (vs. 9)

Jesus then takes up the harder of the two options in terms of visible validation, healing, to prove he can do the "easier" of the two, forgiving: "Rise, take up your pallet and go home" (vs. 11). The climax of the story comes as the man gets up to leave. The crowd, the scribes and the readers are then left to ponder Jesus' authority in the area of forgiveness. Mark has thus retold a historical event with an evangelistic impact: Jesus has divine authority to forgive sins.

The author of Mark 2:1-12 is obviously more than a biographer. Like his fellow gospel writers, and to a great extent like all narrative writers in Scripture, Mark writes with an evangelistic and/or disciple-making impact in mind. Under the Holy Spirit's inspiration, the historical accounts of eyewitnesses have been pieced together into stories which communicate a theological meaning behind the actual historical events.

To understand Mark or any narrative writer, we must follow the story by focusing on *what he selects* to tell about it and *how he arranges* to tell it. Then we will discover what is important to the story's meaning and be able to identify its central point.



## Parables

Parables, like narrative stories, are full of life. Jesus answers a lawyer's question of "Who is my neighbor?" not with a doctrinal statement but with the Parable of the Good Samaritan. A person is robbed, beaten and left for dead. Two people walk by while a third stops to help. What is the identity of the two that passed by? Why didn't they stop to help? And who is the third individual? How does he respond? How does this whole encounter answer the original question? And what does it all mean? These questions beg for the readers' involvement.

Parables are illustrations, usually fictional in nature. Since most parables contain only one central point or truth, we cannot support R.C. Trench's detailed interpretation of the Good Samaritan. He follows early church fathers and identifies the traveler as personified human nature who leaves the heavenly city (Jerusalem) to travel toward the city under a curse (Jericho, cf. Josh. 6:26). The traveler is beaten and "stripped" of his original righteousness by Satan and left "half-dead": that is, fallen but with the potential of redemption. The priest and Levite, who represent the law and the sacrifices, are powerless to help. Only Jesus, the Good Samaritan, can minister the "wine" of his blood and the "oil" of the Holy Spirit's anointing. In his absence, Jesus now leaves the traveler in the care of the innkeeper who represents his disciples.

An approach to the parables such as the one above offers the reader no objective criteria for agreement or disagreement. It tells us more about the interpreter's imagination than the parable's interpretation. The details of a parable cannot thus be assigned a particular meaning unless, as in the parables of *The Sower* (Matt. 8:18-23) and *The Wicked Husbandman* (Mk. 12:1-12), Jesus gives a detailed interpretation. Otherwise we should assume that parables, like narrative stories, teach one basic point or truth. In the case of *The Good Samaritan* the question, "Who is my neighbor?" has been answered by an illustration of neighborliness. Your neighbor is not necessarily someone you know or live next door to, but someone who is in need.

## Apocalyptic Literature

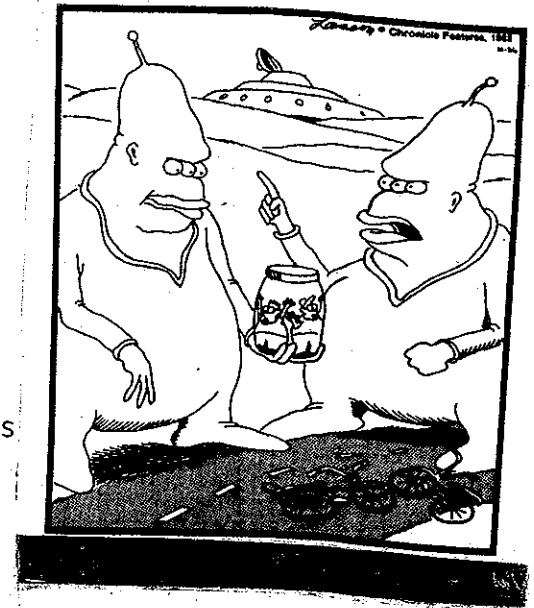
Have you ever wondered what Jesus looks like? There is only one physical description of him in the New Testament. It happens to be an apocalyptic one:

. . . someone "like a son of man," dressed in a robe reaching down to his feet and with a golden sash around his chest. His head and hair were white like wool, as white as snow, and his eyes were like blazing fire. His feet were like bronze glowing in a furnace, and his voice was like the sound of rushing waters. In his right hand he held seven stars, and out of his mouth came a sharp double-edged sword. His face was like the sun shining in all its brilliance. (Rev. 1:13-16)

The author of apocalyptic literature employs symbolism, numerology, and a host of rather interesting characters, often grotesque in appearance. Such literature by its very nature has a strong visual impact on its readers. Jesus, in John's vision, is the living Lord and Judge of history.

The purpose behind apocalyptic visions, dreams and heavenly journeys involves more than the end of time. The message is meant to enlarge the reader's view of God's sovereignty and dramatic victory over evil. Future events (and the end of time) are foretold to encourage God's people to be faithful in the present.

We misuse apocalyptic passages when we too readily apply them to current world events. Such an approach, similar to assigning meaning to the details of a parable, opens the door to subjective interpretation based more on current events than on Scripture.



### DIRECT TEACHING GENRES

Unlike indirect story genres the direct teaching style deals in the abstract realm of ideas. With the exception of poetry, this form lacks the emotional/visual impact of a story format. But when detailed teaching needs to be communicated, direct teaching genres, such as discourse, poetry and wisdom, are the author's best choice. What follows are illustrations from each of these three genres.

#### Discourse

Through letters and sermons, discourse authors employ the framework of logic to construct a convincing argument for their readers and listeners. Paul's presentation of how God's righteousness has been made known in Romans 3 is one such example. He begins by stating his main theme and then develops that theme through secondary statements:

Now a righteousness from God . . . has been made known . . .	RIGHTEOUSNESS FROM GOD
This righteousness from God comes through faith in Jesus Christ to all who believe.	ITS ORIGIN ITS HUMAN AGENCY ITS UNIVERSALITY
There is no difference [between Jews and Gentiles] for all have sinned and fall short of the glory of God and are justified freely by his grace through the redemption that came by Christ Jesus. (Romans 3:21-24)	ITS RELEVANCE TO OUR NEED  ITS DIVINE AGENCY

Discourse writers often write *ad hoc*; that is, as necessary to a given issue or problem (e.g. eating meat sacrificed to idols in I Cor. 8). Understanding the author and the readers and their situation (the historical and cultural context) will help determine how the teaching should be applied in our twentieth century context.

Section II of the *Discourse Study Supplement*, entitled *How to Study Discourse Literature*, will present a step-by-step approach for following the author's argument in discourse passages of Scripture.

## Poetry

Hebrew poetry such as that found in the Psalms has an emotional and visual impact similar to indirect story literature. It is written, however, in a logical, direct teaching format. In Psalm 1, for example, the Psalmist begins by describing the characteristics of a righteous man:

Blessed is the man  
 who does not walk in the counsel of the wicked  
 or stand in the way of sinners  
 or sit in the seat of mockers.

A question that may naturally arise from this verse would be: Is "walk... stand... sit..." three separate actions or three ways to describe the same action? If Psalm 1 was discourse, we might be inclined to choose the former option. But the Psalms are not written in the same logical format as discourse passages. Instead they are Hebrew poetry and employ a repetitious literary style called *parallelism*.

Parallelism features a rhythm of thought (rather than sound). The first line of a couplet forms the seed of thought from which a larger idea forms. In *synonymous parallelism*, the two lines say approximately the same thing.

He does not treat us as our sins deserve  
 or repay us according to our iniquities. (Ps. 103:10)

Occasionally the thought is repeated in triplet form as we have seen in Psalm 1:1. Thus we would not be inclined to press each description: "walk... stand... sit..." into separate actions. Instead they should be taken as parallel ways of saying basically the same thing: A blessed man does not engage in the lifestyle of people who do not follow God.

As you study poetic passages, interpret them in the light of their parallel form. Other forms of parallelism include the following three.

*Synthetic parallelism* is characterized by a second line that advances the thought of the first.

Pleasant words are a honeycomb  
 sweet to the soul and healing to the bones. (Prov. 16:34)

*Antithetic parallelism* poses a contrast of thoughts.

The wicked borrow and do not repay  
 but the righteous give generously. (Ps. 37:21)

And *comparative parallelism*, a type found most often in Proverbs, is characteristically introduced by the word "Better . . ."

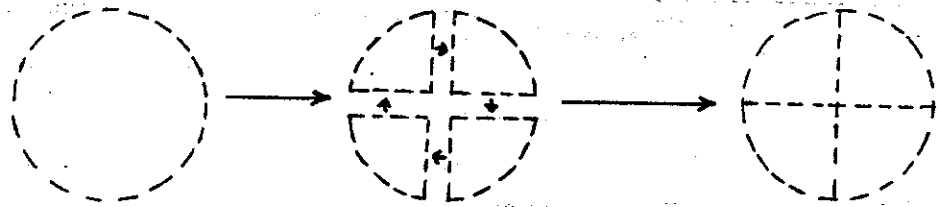
Better to meet a bear robbed of her cubs  
 than a fool in his folly. (Prov. 17:12)

Two other features of poetry include the use of *figurative expressions* and *hyperbolic* (exaggerated) *language*. These features are not used to misrepresent the facts but to emphasize a point. At times even harsh language is used such as David's declaration: "Those who hated me I destroyed" (Ps. 18:40). This kind of strong emotion is often meant to express a deep concern for God's honor, truth, holiness and purposes. The unique intensity of Scriptural poetry draws us to God in honest repentance and heartfelt praise.



## HOW TO STUDY DISCOURSE PASSAGES OF SCRIPTURE

Of the three basic direct teaching genres of Scripture, discourse is the most extensively used. What follows is a framework in which to study it. Observing and interpreting discourse involves identifying A) the *thought unit*, B) the *relationship between statements*, and C) the *structure* of the passage.



Identify:    A) the *thought unit* ("the passage")    B) the *relationship between statements*    C) the *structure* of the passage

### STEP A: Identify the *thought unit*

After reading a book or letter and delineating the major divisions and sub-divisions, each thought unit should be identified. These divisions of thought will provide our basic working units ("the passages") for further study.

A thought unit is a section of Scripture which develops one main point or has a main theme consisting of several points. It may be as short as a paragraph or as long as a chapter depending on how closely related the paragraphs are to each other. A typical thought unit will be approximately one-half of a chapter long, although many are shorter and many longer. Look for the natural break of ideas in order to identify the units of thought.

### STEP B: Identify the *relationship between statements*

After isolating the passage, the next step is to analyze the passage's flow of thought. One means of making such an analysis is to *respace the statements*. The respacing process may seem complicated at first but can be readily mastered after a little practice. The process includes the following steps:

- 1) Determine statements and paraphrase them one by one.
- 2) Underline connective words and supply connective links in parentheses.
- 3) Determine how each statement is linked together.
- 4) Place main statement at the left hand margin and indent secondary statements appropriately.

In actual practice the above steps would not be necessarily applied in chronological order. This order, however, gives us a starting place for further discussion.

## 1) Determine statements and paraphrase them one by one.

Statements are the text's basic building blocks. While words are the smallest element of textual meaning, they only convey meaning when seen as parts of a statement. Statements make an assertion about something. The "assertion" is the predicate, and the "something" is the subject.

The shortest verse in the Bible, "Jesus wept" (John 11:35), is a statement. It consists of a subject, Jesus, and a predicate, wept. But most statements consist of more than two words. The subject will often have words and phrases that modify it and likewise the predicate will usually have direct and indirect objects as well as their modifiers.

When respacing the statements, open-ended questions should be turned into declarative statements. The question: "If God is for us, who can be against us?" (Rom. 8:31) becomes two statements: "If God is for us, (then) no one can be against us."

Also note that literary phrases which lack either a subject or verb can at times convey the sense of a statement. In the following examples the italicized phrase is followed by a bracketed statement which conveys the sense of the phrase.

"Who, *being in very nature God* [although he was in nature God], did not consider equality with God something to be grasped" (Phil. 2:6).

"God gave them over to a depraved mind *to do what ought not to be done* [so that they would do what ought not to be done] (Rom. 1:28).

"The Gentiles... are darkened in their understanding... *because of the ignorance* that is in them [because they are ignorant] (Eph. 4:17-18).

Begin your study of a passage by determining the first statement (the subject and its entire predicate). Then isolate the next statement and so on. You will find it more helpful to paraphrase the statements than to write them out word for word. Also note necessary grammatical details such as whether words are nouns, pronouns, verbs, adjectives, conjunctions, etc., as well as their number, tense, voice and mood. A more literal translation such as the *Revised Standard Version*, *New American Standard Version* or *New International Version* provides the best starting point, but feel free to compare various translations.

## 2) Underline connective words and supply connective links in parentheses.

Connective words include: "and," "then," "but," "for," "because," "since," "if/then," "so that," "though/yet," "in order that," "therefore." These words are not part of the statements themselves. But they should be carefully noted since they link statements together and tell us how the statements are related to each other.



Note, however, that the logical link between many statements is not made explicit by a specific word or phrase. When a connective word or phrase is lacking, the logical link must be determined and supplied. Jesus, for instance, does not supply connectives between all the following (respaced) statements from Matthew 5:25-26. The connective words supplied in parentheses clarify the *connective meaning* Jesus intended.

Settle matters quickly with your adversary who is taking you to court.  
 (That is) while you are still with him on the way.  
 (since) he may hand you over to the judge  
 and the judge may hand you over to the officer  
 and you may be thrown into prison  
 (then) you will not get out  
 until you have paid the last penny.

The above example represents five different conjunctive relationships expressed by the connectives "that is," "since," "and," "then," and "until." Do not be disturbed, however, if you cannot immediately determine all the conjunctive relationships between statements. The important thing is to understand the basic flow of the author's thought.

### 3) Determine how each statement is linked together.

The flow of an author's argument from statement to statement may be linked in four ways. After the author's first statement he will either: 1) *amplify*, 2) *clarify*, 3) *support* or 4) *conclude* his initial statement.

Statements which 1) *amplify* or 2) *clarify* the original statement are on "the same level" as the first statement. This means that they have equal weight in terms of the author's overall message and should be placed directly under each other when respacing the passage.

#### Amplification

Love your enemies  
and pray for those who persecute you.  
 (Matt. 5:44)

#### Clarification

God will judge the world with justice  
by the man he has appointed.  
 (Acts 17:31)

Statements which 3) *support* the initial statement are "lower level" statements and are placed about a half inch to the right of that statement. Those which 4) *conclude* the first statement are "higher level" statements and go to the left of the statement they conclude.

The connective "because" (or "for," "since") almost always indicates a supportive relationship. In contrast the connective "therefore" (or "wherefore," "so then") almost always indicates a conclusive relationship.

#### Support

We love  
because God first loved us.  
 (I John 4:19)

#### Conclusion

Since we have such a hope  
therefore we are very bold.  
 (I Cor. 3:12)

All other such connectives, however, can be used in either a supporting or concluding capacity depending on the context.

To determine how one statement is linked to the next, ask:

Does statement B *amplify, clarify, support* or *conclude* statement A?

Beyond this general designation, *Appendix A* should help you sort out the specific connective relationships between statements.

As you begin respacing a passage, the position of the first statement is purely arbitrary. Some arguments begin with the conclusions (highest level) and are supported from there. Others begin with the supporting statements (lower level) and finish with conclusions. Still others reach their conclusion in the middle of a text and are supported on either side.

In most cases it is clear which statement supports which. In the cases where it is unclear which is the supportive and which is the conclusive statement, we must try it both ways and see which yields the most persuasive and coherent meaning. It is conceivable, for example, that Ephesians 4:11-17 could be respaced in two different ways:

A.	B.
He gifted some as apostles, prophets, evangelists and pastors and teachers	He gifted some as apostles prophets, evangelists and pastors and teachers
<u>to</u> equip God's people <u>(to)</u> do works of ministry <u>and</u> to upbuild Christ's body	<u>to</u> equip God's people <u>(to)</u> do works of ministry <u>and</u> to upbuild Christ's body

The second statement, "to equip God's people", is a *means-end* or *purpose* clause (see *Appendix A*) relating the reason for the first statement. The "A" choice sees the author stressing the giving of gifts by God as more important than their purpose of equipping God's people for ministry. Choice "B" would place the importance on the end of equipping and see the gifts as merely a vehicle for a greater goal. Which makes more sense? Stop here for a moment and ask yourself this question: Why would I pick "A" (or "B") over the other?

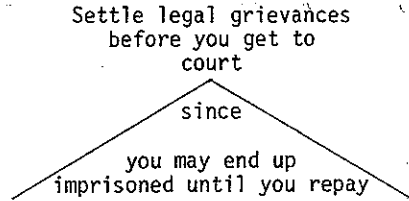
Seeing that God's people are equipped to do the ministry is more important than the way they are equipped. (A classic case of the ends being more important than the means.) Thus we would respace the passage as shown under "B." The greater context of Ephesians 4:11-16 backs up this choice.

GIFTS GIVEN... (vs. 11)	He gifted some as apostles, prophets, evangelists and pastors and teachers
PURPOSE OF GIFTS (vs. 12)	<u>to</u> equip God's people <u>(to)</u> do works of ministry <u>and</u> to upbuild Christ's body
DURATION OF GIFTS (vs. 13)	<u>until</u> we all attain the unity of the faith <u>and</u> the knowledge of the Son of God <u>and</u> to mature manhood <u>(finally)</u> measuring up to the stature of Christ
RESULT OF GIFTS (vs. 14-16)	<u>so that</u> we won't be spiritual infants <u>(that is)</u> those who are doctrinally unstable -- deceived by deceitful men <u>Rather</u> <u>by</u> speaking the truth in love we will grow up in Christ <u>(that is)</u> in the One who makes bodily growth possible through the operation of each individual part

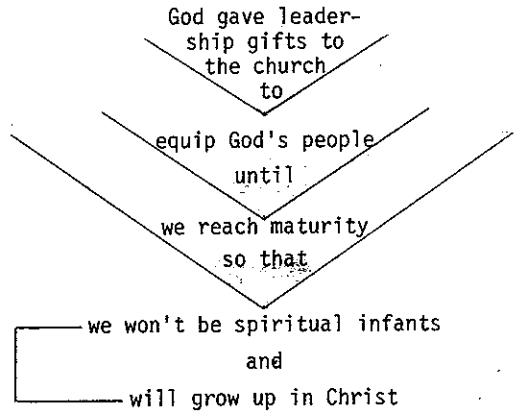
RESPACE STATEMENTS

IDENTIFY STRUCTURE

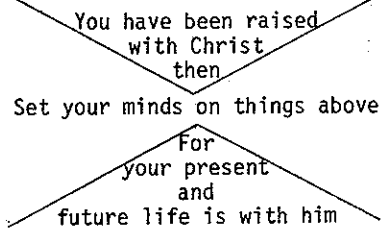
Settle matters quickly with your adversary who is taking you to court  
 (That is) while you are still with him on the way (since) he may hand you over to the judge and the judge may hand you over to the officer and you may be thrown into prison (then) you will not get out until you have paid the last penny (Matt. 5:25-26)



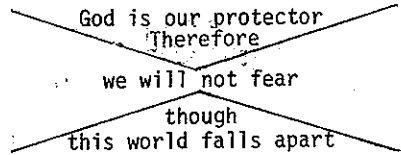
He gave some as apostles, prophets, evangelists, pastors and teachers to equip God's people to do the works of ministry and the upbuilding of Christ's body until we all attain the unity of the faith and the knowledge of the Son of God and to mature manhood (finally) measuring up to the stature of Christ so that we won't be spiritual infants that is those who are doctrinally unstable -- deceived by deceitful men Rather by speaking the truth in love we will grow up in Christ (that is) the One who makes bodily growth possible through the operation of each individual part (Eph. 4:11-16)



Since you have been raised with Christ (then) set your hearts on things above where Christ is seated at God's right hand (again) Set your minds on things above not on earthly things For you died to those things and now your life is with Christ (and) when Christ appears you will live with him in glory (Col. 3:1-4)



God is our protector in the midst of trouble Therefore we will not fear though the earth collapse and the mountains fall into the sea though the waters surge and mountains tremble (Ps. 46:1-3)



I hope in the Lord Jesus to send you Timothy soon that I may be cheered when I receive news about you (my further purpose for sending Timothy) is that I have no one who is better qualified (in that) he takes a genuine interest in your welfare For everyone looks out after himself not after Christ's interests But you are aware of Timothy's selflessness because of his faithful service with me in the work of the gospel Therefore I hope to send him as soon as I see how things go with me (Phil. 2:19-23)

