

# PICTURING the BIBLE

THE EARLIEST CHRISTIAN ART



# Download Picturing The Bible: The Earliest Christian Art

Right here, we have countless book **Picturing the Bible: The Earliest Christian Art** and collections to check out. We additionally pay for variant types and plus type of the books to browse. The pleasing book, fiction, history, novel, scientific research, as capably as various additional sorts of books are readily genial here.

As this Picturing the Bible: The Earliest Christian Art, it ends up instinctive one of the favored book Picturing the Bible: The Earliest Christian Art collections that we have. This is why you remain in the best website to look the unbelievable book to have.

**Picturing the Bible**-Jeffrey Spier 2007-01-01  
Published on the occasion of the exhibition organized by the Kimbell Art Museum and shown there November 18, 2007 - March 30, 2008.

**The Oxford Handbook of Early Christian Biblical Interpretation**-Paul M. Blowers  
2019-05-21 The Bible was the essence of virtually every aspect of the life of the early churches. The Oxford Handbook of Early Christian Biblical Interpretation explores a wide array of themes related to the reception, canonization,

interpretation, uses, and legacies of the Bible in early Christianity. Each section contains overviews and cutting-edge scholarship that expands understanding of the field. Part One examines the material text transmitted, translated, and invested with authority, and the very conceptualization of sacred Scripture as God's word for the church. Part Two looks at the culture and disciplines or science of interpretation in representative exegetical traditions. Part Three addresses the diverse literary and non-literary modes of interpretation, while Part Four canvasses the communal background and foreground of early Christian interpretation, where the Bible was paramount in shaping normative Christian identity. Part Five assesses the determinative role of the Bible in major developments and theological controversies in the life of the churches. Part Six returns to interpretation proper and samples how certain abiding motifs from within scriptural revelation were treated by major Christian expositors. The overall history of biblical interpretation has itself now become the subject

of a growing scholarship and the final part skilfully examines how early Christian exegesis was retrieved and critically evaluated in later periods of church history. Taken together, the chapters provide nuanced paths of introduction for students and scholars from a wide spectrum of academic fields, including classics, biblical studies, the general history of interpretation, the social and cultural history of late ancient and early medieval Christianity, historical theology, and systematic and contextual theology. Readers will be oriented to the major resources for, and issues in, the critical study of early Christian biblical interpretation.

### **Late Antique and Early Christian Gems-**

Jeffrey Spier 2007 "Throughout the Middle Ages, Roman gems and cameos were highly valued as intrinsically precious objects or even as possessing magical properties. During the Renaissance, large collections of gems were formed by aristocratic collectors who sought inspiration from the classical images engraved on

them, and gems have been collected for similar reasons ever since. With the exception of a few dedicated antiquaries, however, collectors and scholars over the last five hundred years or so have generally ignored late antique and early Christian gems. This study presents more than 1000 gems from different collections, more than 300 of them unpublished so far. They are presented according to different genres, themes, material and place or time of production. The catalogue is completed by about 1300 illustrations."--Publisher's description.

**Picturing the Gospel**-Neil Livingstone  
2007-02-14 In our image-based culture, people need to visualize something to understand it. This has never been more true about our communication of the gospel. But sometimes our understanding of the gospel gets stuck in a rut, and all we know is a particular outline or one-size-fits-all formula. While we hold to only one gospel, the New Testament uses a wealth of dynamic, compelling images for explaining the

good news of Jesus, each of which connects with different people at different points of need. Neil Livingstone provides a guided tour of biblical images of the gospel and shows how each offers fresh insight into God's saving work. Walking through Scripture's gallery of pictures of salvation from new life to deliverance, from justification to adoption, Livingstone invites us to deepen our understanding of the gospel. By letting the truth and power of each permeate our lives, we will be better able to articulate the life-changing gospel of Christ to a world that needs to taste--and see--that the Lord is good.

**Understanding Early Christian Art**-Robin Margaret Jensen 2013-04-15 Understanding Early Christian Art is designed for students of both religion and of art history. It makes the critical tools of art historians accessible to students of religion, to help them understand better the visual representations of Christianity. It will also aid art historians in comprehending the complex theology, history and context of

Christian art. This interdisciplinary and boundary-breaking approach will enable students in several fields to further their understanding and knowledge of the art of the early Christian era. Understanding Early Christian Art contains over fifty images with parallel text.

**Treasures of the Ferrell Collection-**Jeffrey Spier 2010 James Ferrell has collected Greek and Roman antiquities for many years to satisfy his life-long interest in ancient history. His collection is particularly important for its focus on jewelry, engraved gems and cameos, imperial medallions, and silver plate dating from the end of the Roman Empire and the early Byzantine period (3rd-7th centuries AD). It was at this time that the Roman Empire was gradually overrun by barbarian invaders and shifted its capital eastward, to the newly founded city of Constantinople. This volume publishes over 200 works of art belonging to Ferrell. Much of the material derives from imperial workshops and served as official gifts. The catalogue opens with

a small selection of Hellenistic jewelry, including a group composed of a necklace, earrings, and rings most likely of Ptolemaic origin. The second chapter is composed primarily of late Roman jewelry, gems and cameos, and other objects in precious metal, including necklaces, bracelets, rings, fibulae, and belts, most of which date between the third and fifth centuries AD. The third and fourth chapters are devoted to the jewelry and other objects of the sort found in Gothic tombs of the fifth and sixth centuries AD. Chapter Five presents an outstanding selection of Byzantine jewelry of the sixth and seventh century, including pendants, crosses, bracelets, earrings, and rings, many set with precious gems and pearls. The final chapter is devoted to Byzantine ecclesiastical silver of the sixth century AD. This publication will be of considerable interest to a variety of scholars, museums, and collectors. Historians of late antiquity will find many objects with important imperial associations. The rich selection of Byzantine jewelry and silver, including many pieces decorated with unusual iconography, will

be of importance to Byzantinists. The Gothic objects include many pieces of particularly high quality. Jewelry historians and collectors will be delighted with the superb color photography.

**The Routledge Handbook of Early Christian Art**-Robin M. Jensen 2018-05-20 The Routledge Handbook of Early Christian Art surveys a broad spectrum of Christian art produced from the late second to the sixth centuries. The first part of the book opens with a general survey of the subject and then presents fifteen essays that discuss specific media of visual art—catacomb paintings, sculpture, mosaics, gold glass, gems, reliquaries, ceramics, icons, ivories, textiles, silver, and illuminated manuscripts. Each is written by a noted expert in the field. The second part of the book takes up themes relevant to the study of early Christian art. These seven chapters consider the ritual practices in decorated spaces, the emergence of images of Christ's Passion and miracles, the functions of Christian secular portraits, the exemplary mosaics of Ravenna, the

early modern history of Christian art and archaeology studies, and further reflection on this field called "early Christian art." Each of the volume's chapters includes photographs of many of the objects discussed, plus bibliographic notes and recommendations for further reading. The result is an invaluable introduction to and appraisal of the art that developed out of the spread of Christianity through the late antique world. Undergraduate and graduate students of late classical, early Christian, and Byzantine culture, religion, or art will find it an accessible and insightful orientation to the field. Additionally, professional academics, archivists, and curators working in these areas will also find it valuable as a resource for their own research, as well as a textbook or reference work for their students.

**Late Byzantine Rings, 1204-1453**-Jeffrey Spier 2013 Late Byzantine Rings, 1204-1453 is the first study of the rings of the final years of the Byzantine Empire, the period encompassing the

Latin occupation of Constantinople (1204-1261) and the restored empire under the Palaiologan rulers until the fall of Byzantium to the Turks in 1453. The rings from this period are remarkable not only for their fine design but also for the variety of inscriptions they bear, including personal names and monograms, official titles, and epigrams composed by Byzantine poets. The book illustrates and discusses nearly fifty rings from the Palaiologan period, as well as some earlier Byzantine rings, contemporary Byzantine jewelry, and related material from Bulgaria, Serbia, and the West. Many of the rings are published here for the first time. The study begins with a review of the great diversity of rings that existed at the end of the twelfth century, just before the Latin Conquest, and suggests that in view of the occupation of both Constantinople and Thessalonica, the production of rings and jewelry in Byzantine style was disrupted. When the Byzantine workshops in Constantinople resumed after 1261, the rings took new forms, combining tradition Byzantine style with considerable Western influence

apparent in the style of engraving and the occasional use of engraved gems. The material gathered in this study will be of importance to a variety of students of Byzantine and Medieval history, literature, art, and jewelry. The rings preserve a number of previously unrecorded personal names and titles that shed light on relations between the imperial court and the new landowning class that emerged in the late Byzantine period. Find sites and names also demonstrate a great degree of political and economic contact with neighboring Serbia and Bulgaria. Influence from the West (especially Venice) is apparent in the workmanship of the rings and their frequent use of heraldic devices in Western style. Verses engraved on some rings can be identified as works of both traditional and contemporary Byzantine poets. The surviving rings also demonstrate that fine quality jewelry was still being produced in the imperial court in Constantinople in the Palaiologan period.

**Byzantium and the West-Enluminures (Firm)**

2012 This full-color catalog explores the interrelationships between the East and West during the first millennium. This was the first time that the Roman Empire was gradually replaced by barbarian invaders, who spread through Europe and created new styles of jewelry; it was also when the capital shifted eastward to the newly founded city of Constantinople.

**Medieval Art**-Veronica Sekules 2001-04-26 This refreshing new look at Medieval art conveys a very real sense of the impact of art on everyday life in Europe from 1000 to 1500. It examines the importance of art in the expression and spread of knowledge and ideas, including notions of the heroism and justice of war, and the dominant view of Christianity. Taking its starting point from issues of contemporary relevance, such as the environment, the identity of the artist, and the position of women, the book also highlights the attitudes and events specific to the sophisticated visual culture of the Middle Ages,

and goes on to link this period to the Renaissance. The fascinating question of whether commercial and social activities between countries encouraged similar artistic taste and patronage, or contributed to the defining of cultural difference in Europe, is fully explored.

**Book List**-Society for Old Testament Study 2008

**The Church, the Afterlife and the Fate of the Soul**-Ecclesiastical History Society. Summer Meeting 2009 "The Christian Church's ideas about the afterlife have always been central to its thought, and may have played the vital role in the spread of the faith itself. One sixth-century pagan was reported by Bede to have likened human life to a sparrow flying swiftly through a well-lit hall from dark to dark: for him at least, the church's promise of light beyond that brief traverse was reason enough to convert. Beyond this basic attraction of the Christian afterlife, notions and disputes about what happened to souls after

death have been inseparably entangled in the Church's history." "As this wide ranging collection shows, they influenced the early formation of doctrine, flavoured debates between Eastern and Western traditions, were crucial to the Reformation, and shaped the spread of the Christian religion beyond Europe. By considering the whole chronological and geographic spread of the church's experience, these essays demonstrate the current excitement of scholarly study of the afterlife: and they frequently question such deeply held assumptions as the late development of purgatory in Christian thought, the divorce between the living and the dead in the western tradition after the sixteenth century, or the importance of post-death salvation in successful modern evangelism."--  
BOOK JACKET.

**Proceedings of the Grand Lodge of the Most Ancient and Honorable Fraternity of Free and Accepted Masons of the Commonwealth of Massachusetts-Freemasons.** Grand Lodge of

the Commonwealth of Massachusetts 1872

**The Woman with the Blood Flow (Mark 5:24-34)**-Barbara Baert 2014 This publication starts from a particular passage in the New Testament that tells the story of a "woman with an issue of blood." The gospel relates how the so-called Haemorrhissa is healed the very moment she touches Christ's garment. This publication forms the first - and so far the only - interdisciplinary study of this particular biblical motif from an exegetical, art-historical and anthropological point of view. Contributing scholars interpret the impact of this biblical miracle on Christian texts, material culture and healing archetypes in the Middle Ages and Early Modernity. The story and its Nachleben in literary commentaries and various iconographies unveil a particular energy in Christendom related to ideas about the female body, the role of textile, and the magical impact of touch. This volumes contributes to all research in the humanities concerned with gender, the sensorium, Judeo-

Christian attitudes towards blood and taboo, and early Christian material culture in the East and West. Its trajectory ultimately reveals the crucial mystery at the heart of image-making as such.

**Judaism and Christian Art**-Herbert L. Kessler  
2012-10-08 Christian cultures across the centuries have invoked Judaism in order to debate, represent, and contain the dangers presented by the sensual nature of art. By engaging Judaism, both real and imagined, they explored and expanded the perils and possibilities for Christian representation of the material world. The thirteen essays in *Judaism and Christian Art* reveal that Christian art has always defined itself through the figures of Judaism that it produces. From its beginnings, Christianity confronted a host of questions about visual representation. Should Christians make art, or does attention to the beautiful works of human hands constitute a misplaced emphasis on the things of this world or, worse, a form of idolatry ("Thou shalt make no graven image")?

And if art is allowed, upon what styles, motifs, and symbols should it draw? Christian artists, theologians, and philosophers answered these questions and many others by thinking about and representing the relationship of Christianity to Judaism. This volume is the first dedicated to the long history, from the catacombs to colonialism but with special emphasis on the Middle Ages and the Renaissance, of the ways in which Christian art deployed cohorts of "Jews"—more figurative than real—in order to conquer, defend, and explore its own territory.

### **A History of German Jewish Bible**

**Translation**-Abigail Gillman 2018-04-27

Between 1780 and 1937, Jews in Germany produced numerous new translations of the Hebrew Bible into German. Intended for Jews who were trilingual, reading Yiddish, Hebrew, and German, they were meant less for religious use than to promote educational and cultural goals. Not only did translations give Jews vernacular access to their scripture without

Christian intervention, but they also helped showcase the Hebrew Bible as a work of literature and the foundational text of modern Jewish identity. This book is the first in English to offer a close analysis of German Jewish translations as part of a larger cultural project. Looking at four distinct waves of translations, Abigail Gillman juxtaposes translations within each that sought to achieve similar goals through differing means. As she details the history of successive translations, we gain new insight into the opportunities and problems the Bible posed for different generations and gain a new perspective on modern German Jewish history.

**Picturing Paul in Empire**-Harry O. Maier  
2013-10-24 Pauline Christianity sprang to life in a world of imperial imagery. In the streets and at the thoroughfares, in the market places and on its public buildings and monuments, and especially on its coins the Roman Empire's imperial iconographers displayed imagery that aimed to persuade the Empire's diverse and

mostly illiterate inhabitants that Rome had a divinely appointed right to rule the world and to be honoured and celebrated for its dominion. Harry O. Maier places the later, often contested, letters and theology associated with Paul in the social and political context of the Roman Empire's visual culture of politics and persuasion to show how followers of the apostle visualized the reign of Christ in ways consistent with central themes of imperial iconography. They drew on the Empire's picture language to celebrate the dominion and victory of the divine Son, Jesus, to persuade their audiences to honour his dominion with praise and thanksgiving. Key to this imperial embrace were Colossians, Ephesians, and the Pastoral Epistles. Yet these letters remain neglected territory in consideration of engagement with and reflection of imperial political ideals and goals amongst Paul and his followers. This book fills a gap in scholarly work on Paul and Empire by taking up each contested letter in turn to investigate how several of its main themes reflect motifs found in imperial images.

**Bible Review-** 2000

**Picturing God-**William Norman Pittenger 1982

**Picturing Kingship**-Harvey Stahl 2008  
Picturing Kingship presents the first comprehensive art-historical study of the personal prayerbook of King Louis IX. The book approaches the St. Louis Psalter through a rich range of perspectives and methodologies and positions it within the contexts of its production and use. Not only is the manuscript's production and structure given detailed study, but the king's ways of handling his prayerbook--his habits of reading, looking, and praying--are also set forth in a compelling narrative of his view of his sacred responsibilities as king. In the first half of the book, Stahl investigates the Psalter's physical construction and development within the context of manuscript production in thirteenth-century

Paris. The second half looks at the Psalter's thematic and iconographic workings and the role of the king's adviser--Vincent of Beauvais--in the Psalter's shaping. Most important, though, the author delves into the meanings the Psalter might have held for the king, who was a crusader and so devout a Christian that he was canonized by Boniface VIII. Stahl makes it clear that the Psalter, already recognized as one of the true masterworks of thirteenth-century French culture, should also be recognized as a significant force in Louis IX's life and reign.

**History of Christianity**-Paul Johnson  
2012-03-27 First published in 1976, Paul Johnson's exceptional study of Christianity has been loved and widely hailed for its intensive research, writing, and magnitude—"a tour de force, one of the most ambitious surveys of the history of Christianity ever attempted and perhaps the most radical" (New York Review of Books). In a highly readable companion to books on faith and history, the scholar and author

Johnson has illuminated the Christian world and its fascinating history in a way that no other has. Johnson takes off in the year AD 49 with his namesake the apostle Paul. Thus beginning an ambitious quest to paint the centuries since the founding of a little-known 'Jesus Sect', A History of Christianity explores to a great degree the evolution of the Western world. With an unbiased and overall optimistic tone, Johnson traces the fantastic scope of the consequent sects of Christianity and the people who followed them. Information drawn from extensive and varied sources from around the world makes this history as credible as it is reliable. Invaluable understanding of the framework of modern Christianity—and its trials and tribulations throughout history—has never before been contained in such a captivating work.

**The Orbis Pictus of John Amos Comenius-**  
Johann Amos Comenius 1887

**Picturing Apocalypse at Gondär-**Robin  
McEwan 2006

**Spiritual Seeing-**Herbert L. Kessler 2000-09-15  
How and when, Herbert L. Kessler asks, was the Jewish prohibition against graven images transformed into a Christian imperative to picture God's invisibility once God had taken human form in the body of Jesus Christ?

**Likeness and Presence-**Hans Belting 1994  
Before the Renaissance and Reformation, holy images were treated not as "art" but as objects of veneration which possessed the tangible presence of the Holy. the faithful believed that these images served as relics and were able to work miracles, deliver oracles, and bring victory to the battlefield. In this magisterial book, Hans Belting traces the long history of the sacral image and its changing role--from surrogate for the represented image to an original work of art--in European culture. Likeness and Presence

looks at the beliefs, superstitions, hopes, and fears that come into play as people handle and respond to sacred images, and presents a compelling interpretation of the place of the image in Western history. -- Back cover.

### **Communal Reading in the Time of Jesus-**

Brian J. Wright 2017-12-01 Much of the contemporary discussion of the Jesus tradition has focused on aspects of oral performance, storytelling, and social memory, on the premise that the practice of communal reading of written texts was a phenomenon documented no earlier than the second century CE. Brian J. Wright overturns the premise that communal reading of written texts was a phenomenon documented no earlier than the second century CE by examining evidence for its practice in the first century.

### **Orientalism, Assyriology and the Bible-**

Steven Winford Holloway 2006 'Orientalism' refers both to the academic study of the Orient

and to Western scholarship that clings to stock images of the timeless East and oriental despotism. This landmark collection of essays, the first in its field, is written by seasoned art historians, Assyriologists and biblical specialists; it is organized under four rubrics: 1. Intellectual and Disciplinary Histories identifies waymarks in the rise of Assyriology in America, shifting images of ancient Assyria in their cultural context, Smithsonian Institution exhibits of 'biblical antiquities' at the world's fairs of 1893 and 1895, the rise of Egyptology in the nineteenth century, Mari scholarship and its impact on biblical studies, and the ancient Near Eastern text anthology as genre (Foster, Frahm, Holloway Reid, Younger). 2. Visual Perspectives suggests itself as a corrective to the academic habit of conjuring a 'texted Orient'. Here are contributions that describe Assyrianizing engravings in the famous Dalziels' Bible Gallery, the reception of ancient Assyria in nineteenth-century England versus France, and artwork for twentieth-century American histories of Israel (Bohrer, Esposito, Long). 3. Of Harems and

Heroinas explores gender issues in the context of the figure of Semiramis and the idea of the harem in biblical research and Assyriology (Asher-Greve, Solvang). 4. Assyriology and the Bible offers essays that focus on specific figures (Josiah), texts (Genesis 28.10-22, the Uruk Prophecy), or periods (Persian period in biblical historiography) (Grabbe, Handy, Hurowitz, Scurlock). The volume includes a Bibliography of some 1000 items, an important resource.

**A Companion to Byzantine Illustrated Manuscripts**- 2017-06-21 This volume offers an overview of Byzantine manuscript illustration, a central branch of Byzantine art and culture. Just like written texts, illustrations bear witness to Byzantine material culture, imperial ideology and religious beliefs, as well as to the development and spread of Byzantine art.

**Choice**- 2008

**Mary and Early Christian Women**-Ally Kateusz 2019-01-01 This book reveals exciting early Christian evidence that Mary was remembered as a powerful role model for women leaders - women apostles, baptizers, and presiders at the ritual meal. Early Christian art portrays Mary and other women clergy serving as deacon, presbyter/priest, and bishop. In addition, the two oldest surviving artifacts to depict people at an altar table inside a real church depict women and men in a gender-parallel liturgy inside two of the most important churches in Christendom - Old Saint Peter's Basilica in Rome and the second Hagia Sophia in Constantinople. Dr. Kateusz's research brings to light centuries of censorship, both ancient and modern, and debunks the modern imagination that from the beginning only men were apostles and clergy.

**Wonderful Blood**-Caroline Walker Bynum 2007-11-05 Bynum argues that Christ's blood as both object and symbol was central to late

medieval art, literature, and religious life. As cult object, blood provided a focus of theological debate about the nature of matter, body, and God and an occasion for Jewish persecution; as motif, blood became a central symbol in popular devotion.

**The Bernward Gospels**-Jennifer P. Kingsley  
2014-01-10 Few works of art better illustrate the splendor of eleventh-century painting than the manuscript often referred to as the “precious gospels” of Bishop Bernward of Hildesheim, with its peculiar combination of sophistication and naïveté, its dramatically gesturing figures, and the saturated colors of its densely ornamented surfaces. In *The Bernward Gospels*, Jennifer Kingsley offers the first interpretive study of the pictorial program of this famed manuscript and considers how the gospel book conditioned contemporary and future viewers to remember the bishop. The codex constructs a complex image of a minister caring for his diocese not only through a life of service but also by means of

his exceptional artistic patronage; of a bishop exercising the sacerdotal authority of his office; and of a man fundamentally preoccupied with his own salvation and desire to unite with God through both his sight and touch. *Kingsley* insightfully demonstrates how this prominent member of the early medieval episcopate presented his role to the saints and to the communities called upon to remember him.

**Christianity in Ancient Rome**-Bernard Green  
2010 The reader is taken on a journey from the earliest roots of Christianity to its near acceptance as religion of the Roman Empire.

**All Things in the Bible**-Nancy M. Tischler  
2006-01-01

**The British National Bibliography**-Arthur James Wells  
2009

**Jesus, Interrupted**-Bart D. Ehrman 2009-03-03  
Examines contradictions and discrepancies that come to light when the New Testament is studied from a historical perspective, including varying views of Jesus and salvation and forgeries in the names of the apostles.

**The Art of Visual Exegesis**-Vernon K. Robbins 2017-04-28  
A critical study for those interested in the intersection of art and biblical interpretation With a special focus on biblical texts and images, this book nurtures new developments in biblical studies and art history during the last two or three decades. Analysis and interpretation of specific works of art introduce guidelines for students and teachers who are interested in the relation of verbal presentation to visual production. The essays provide models for research in the humanities that move beyond traditional disciplinary boundaries erected in previous centuries. In particular, the volume merges recent

developments in rhetorical interpretation and cognitive studies with art historical visual exegesis. Readers will master the tools necessary for integrating multiple approaches both to biblical and artistic interpretation. Features Resources for understanding the relation of texts to artistic paintings and images Tools for integrating multiple approaches both to biblical and artistic interpretation Sixty images and fifteen illustrations

**Who Wrote the Bible?**- 1891

**Revelation of the Magi**-Brent Landau 2010-11-02  
Each Christmas, adults and children alike delight at the story of the kings from the East who followed the star to Bethlehem to offer gifts to the newborn Christ. While this familiar tale is recorded in the Gospel of Matthew, another little-known version later emerged that claimed to be the eyewitness account of the wise men. This ancient manuscript has lain hidden for

centuries in the vaults of the Vatican Library, but through the determined persistence of a young scholar, Brent Landau, this astonishing discovery has been translated into English for the very first time as the Revelation of the Magi. Everything we know about the wise men is based on only a few verses from the Bible. With the Revelation of the Magi, we can now read the story from the Magi's perspective. Readers will learn of the Magi's prophecies of God's incarnation from the beginning of time, their startling visitation in the form of a star, the teachings they receive from the baby Jesus, and the wise men's joyous return to their homeland to spread the good news. This ancient version of the Christmas story is guaranteed to astonish and delight. It will also

raise larger questions of the significance and meaning of Christ's birth, and the mission to spread the good news to every corner of the globe. All the drama and intrigue of the brief description of Jesus's birth in the Bible is filled out in greater, more colorful detail, offering for the first time the complete story of these beloved characters.

**Bible Society record- 1903**