

## Study

Read the text twice

Look at the painting

Read the Painting Caption

## Questions

What jumps off the page at you?

FGP

List the things the text says about Jesus.

3s /FB

What does this text teach us about Jesus?

3s/ FB

The painting caption says, “In a city centre context, death is usually hidden in hospital...However, we do regularly see signs of death in the city centre...flowers... football shirts...candles”. How does our culture view death, and how does this text challenge that view?

FGP/ GPS

What difference does believing in resurrection make to how we live, and how does this hope transform how we interact with others?

FGP/GPS

What things are happening in your context that would cause people to exclaim, “God has come to help his people” (v16)?

3s/ FB

## Study Key

3s / FB - Groups of 3 with feedback to whole group

FGP - Full Group

GPS - Larger groups of 6 (if desired)



## The Project

The Gospel Sketchbook is a three-year project based in St George's Tron, Church, Glasgow, in which Artist in Residence Iain Campbell is painting 24 canvases from Luke's Gospel, one for each chapter.

Key to each painting is reflecting on the Biblical text and how it might apply to contemporary Glasgow.

## The Study

The following Bible Study considers both the Biblical text and the painting on which it is based, encouraging participants to think about how to apply the Biblical text to their context. The study is designed to be used with *The Portrait Gospel*, a special edition of Luke's Gospel that features Our Last Supper on the cover, the first canvas painted as part of this project.

## Conversations Bible Study

Each of the individual studies uses the Conversations style. Conversations is a method of Bible study developed by the Scottish Bible Society and the Contextual

Bible Study Group. Conversations seeks to encourage people to actively engage with the Bible and apply it to life.

The questions are designed to stimulate conversation within groups where people may have varying backgrounds and knowledge of the Bible. You will notice a similar pattern of questions used throughout the studies. All of the questions are 'open' questions which don't presume an answer but instead invite people to reflect personally on the text. The first question is always, “What jumps off the page at you?” – an opportunity for people to begin to share their thoughts on a passage. Then there are 'listing' questions that encourage a closer reading of the text, 'theological' questions that seek to understand the meaning, and finally 'contextual' questions that begin to apply the text to life.

We hope you find this a refreshing and stimulating way to study the Bible.

More Bible study resources that utilise the Conversations method can be found at: [scottishbiblesociety.org/equip](http://scottishbiblesociety.org/equip)

## Jesus Raises a Widow's Son

### Study 7 • Luke 7:11-16



**Text: Luke 7:11-16** Page 35-36 of The Portrait Gospel

<sup>11</sup> Soon afterwards, Jesus went to a town called Nain, and his disciples and a large crowd went along with him. <sup>12</sup> As he approached the town gate, a dead person was being carried out – the only son of his mother, and she was a widow. And a large crowd from the town was with her. <sup>13</sup> When the Lord saw her, his heart went out to her and he said, ‘Don’t cry.’

<sup>14</sup> Then he went up and touched the bier they were carrying him on, and the bearers stood still. He said, ‘Young man, I say to you, get up!’ <sup>15</sup> The dead man sat up and began to talk, and Jesus gave him back to his mother.

<sup>16</sup> They were all filled with awe and praised God. ‘A great prophet has appeared among us,’ they said. ‘God has come to help his people.’ <sup>17</sup> This news about Jesus spread throughout Judea and the surrounding country.

### Painting Caption

This was the very first image of the series that Iain painted. The obvious image to portray from this scene would be a dramatic picture of Jesus raising this man from the dead, but in our culture, particularly in a city centre context, death is usually hidden in hospital.

However, we do regularly see signs of death in the city centre – flowers are often attached to railings where a sudden death has occurred, football shirts are hung up, candles are lit and a temporary shrine is created. In this image is the suggestion of death and resurrection: the flowers have wilted – all but one, which is alive.