

Sample Monologue/Storyboard

Appendix F

Sample Monologue: *The Holy Family in the Carpenter Shop*, Gerrit van Honthorst (BJU M&G) (Joseph's viewpoint)



It strikes me as odd that my workshop should be immortalized in art—this place of hard surfaces, scattered tools, and sawdust floors. And yet as I view this scene, I'm reminded once again how prone I was to miss the obvious. Indeed, I wonder how much Gerrit van Honthorst, the Dutchman who did the work, really understood. Oh, without doubt this noted Baroque master beautifully captured the simple toil of our daily life. And the way he bathed the shop in light stirs my

heart to remember the warmth and wonder of those intimate moments. He created something universal here, something that is profoundly familiar to any father, mother, child. But there is more—much more than I (at that time) understood about this divine child whom God ordained I care for and protect. Things I would not comprehend until He had grown well into manhood.

For instance, I never really understood why He so loved light—candlelight, fire light, starlight, even the faint glow of a fading moon. As a child darkness always seemed to agitate Him. Of course, I assumed this was an outgrowth of His childish fears. It was no such thing. And as I look upon Him here with His tiny hand stretched out, so eager to illuminate my darkness, I remember old Simeon's words about the boy when he was but a babe in arms. We had taken Him up to the temple to present Him to the Lord and to offer sacrifice according to our Jewish custom. The old prophet stopped us at the temple door, and taking the Child up in his arms declared Him to be the "light" of the Gentiles and the glory of Israel. At the time we marveled at such words, but as the years passed we began (albeit slowly) to understand. It was never fear that compelled Him to dispel the darkness; it was His very nature. How clear it all seems now. His intent through this simple, eager gesture was not merely to illuminate my workshop; His desire was to help me see that He was destined to become the Light of the world.

Sample Storyboard based on paintings of the Samaritan woman's encounter with Christ, John 4



BJU M&G, Gallery 17

In this first one, the French artist Francois de Troy focuses on the initial phase of the encounter. Best known as a portrait painter, de Troy's masterful figures bring a life-like spontaneity to his composition. The woman appears to have just arrived at the well, her relaxed posture and casual stance indicating that she has no knowledge of the One who addresses her. In addition, the slight tilt of her head and her somewhat quizzical expression foreshadow the tone of her initial response. Conversely, Christ's body, hand positions, and expression are open and warmly compelling, as if despite fatigue, He seeks to engage the woman and open her mind and heart to truth.



BJU M&G, Gallery 14

This work by Bernardo Strozzi moves us forward in the conversation. Strozzi's painterly style has been described as "highly distinctive, with an air of refinement and tenderness that recalls van Dyck." Such qualities are clearly evident in this scene. The warm, Venetian coloration and the intimate composition serve to heighten the emotion as the exchange intensifies. Christ carefully unfolds truth as the woman leans forward, poised on the brink of understanding.



BJU M&G, Gallery 23

The climax of the narrative is visualized in Abraham Bloemaert's dramatic rendering. Unlike de Troy and Strozzi who used the popular horizontal composition for this scene, Bloemaert chose a vertical presentation. In his rendering three key themes of the drama coalesce. The woman's mind has been awakened to her spiritual need, and the willingness of Christ to meet the need has been expressed; now His power to redeem is set forth. Bloemaert's elegant figures, framed in the beauty of a natural world, eloquently picture this most significant moment—that moment when Christ unequivocally declares Himself Messiah and the woman recognizes that the One who speaks to her is God incarnate.



BJU M&G, Gallery 27

In Jan van Scorel's work we move from the intimacy of a private conversation to the formality of a public proclamation. The same reverent demeanor, introduced in Bloemaert's figure of the woman, is pictured in Scorel's work as well. Yet here the figure and pose are more stylized, illustrating a mannerist quality that complements this more formal aspect of the scene. The woman, having carried Christ's message into the city, now returns to the well with other Samaritans. *And many more believed because of his own word; And said unto the woman, Now we believe, not because of thy saying: for we have heard him ourselves, and know that this is indeed the Christ, the Savior of the world.*