

# LOGOSOPHIA

A Pilgrim's Journal  
of Life, Love & Literature



Issue #25  
Spring 2026

*Marriage & Family*

*The Marriage Bed*



# A NOTE TO READERS

*This issue of LogoSophia is in discussion with the topic of the “Marriage Bed” — activity between man and wife after marriage (sex). While our staff has done our due diligence to keep the content from straying into the obscene, explicit, pornographic, or lustful, the content remains in discussion with sex. For those readers who would be uncomfortable reading about such topics, or would find such content unfruitful for their current walk (in light of Rom. 14:13, 1 Cor. 6:18, 1 Cor. 10:23), we recommend readers select another LSM issue or return to this issue at a later date.*

*READER DISCRETION IS ADVISED.*

# *Consummate: verb*

*CON·SUM·MATE*

- a) to make (marital union) complete by sexual intercourse*
  
- b) to make perfect*

*— Merriam Webster Dictionary*



# LOGOSOPHIA

*"Wisdom's Words"*

A community dedicated to creating and cultivating connections, unity and understanding between Christian denominations.

## **G**reetings fellow pilgrims!

Welcome to the 25th issue of LogoSophia Magazine! We have most of the columns as usual: Spring photo contest, Holy Heroes, Controversy Corner, and Author Interview. Foundress Sarah Levesque Losardo brings her Catholic perspective in parts 1 & 2 of "Catholic Teaching on Sexuality," T.K. Wilson offers an opinion piece on purity culture, and I give my own personal thoughts on the phrase 'the miracle of childbirth' for our intrepid readers. We have multiple pieces of poetry in this issue as well.

Enjoy, and happy reading!

Deborah Robertson  
Editor in Chief

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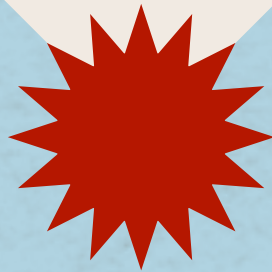
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# LETTERS TO THE EDITOR & OTHERS



*This is where we will be putting anything you send in: letters to the editor, notes to authors, questions, agreements and disagreements...*

*we can't wait to see what you have to say!*

*Just be sure to tell us what article you're responding to!*

*To contact us, email*

*Editors.LogoSophia@gmail*

*OR*

*Fill out the contact form at*

*LogoSophiaMag.com/contact*

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## Photo Contest Winner



*courtesy of Joshua Morgan*

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Hi, my name is Jerry. Can you find me in this issue?

## **WANTED**

- Readers & listeners of any faith to interact respectfully with writers and other readers through book/media suggestions and letters to the editor, as well as comments on [LogoSophiaMag.com](http://LogoSophiaMag.com) and social media
- Writers of the Christian faith to augment the works of our Staff
- Artists to help us beautify our issues and blogs
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# BIBLE VERSE ~

---

**Let** *him kiss me with the kisses of his mouth:  
For thy love is better than wine.*

*(Song of Songs 1:3 KJV)*

## ~ PRAYER

---

*“Blessed are you, O God of our fathers, and blessed be your holy and glorious name forever. Let the heavens and all your creatures bless you. You made Adam and gave him Eve his wife as a helper and support. From them the race of mankind has sprung. You said, ‘It is not good that the man should be alone; let us make a helper for him like himself.’*

*And now, O Lord, I am not taking this spouse of mine because of lust, but with sincerity. Grant that we may find mercy and may grow old together with each other.”*

*— Adapted from the prayer of Tobias (Tobit 8:5-7)*

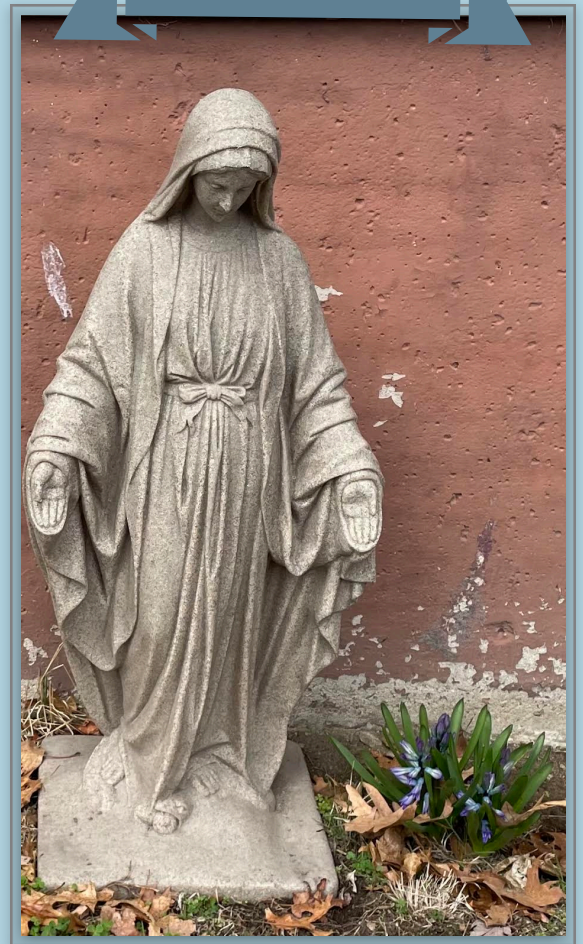
# Photo Contest Entries

WINNER!



Joshua Morgan  
OK

Editor's Pick

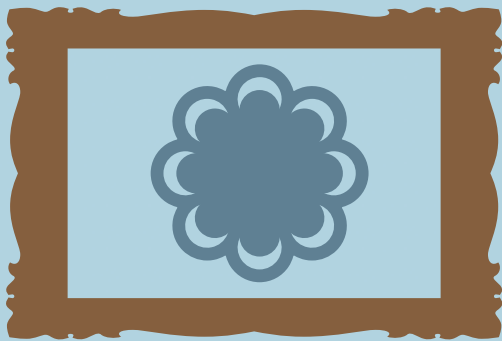


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NH



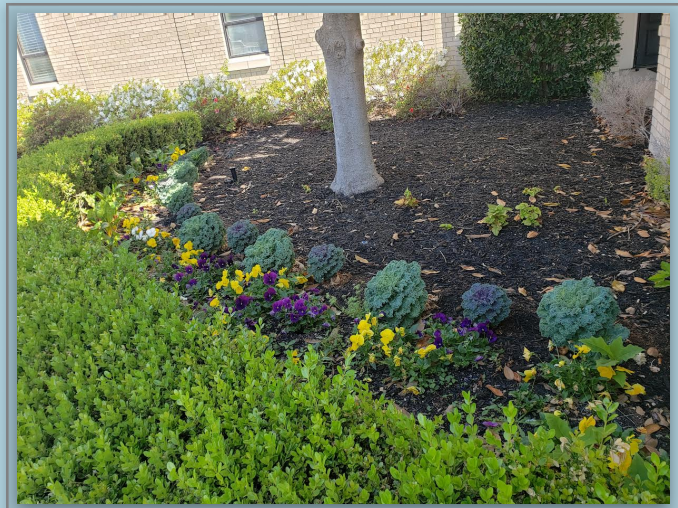


Amanda Pizzolatto  
TX



*Staff Pick*

Alexander Robertson  
OK



Amanda Pizzolatto  
TX



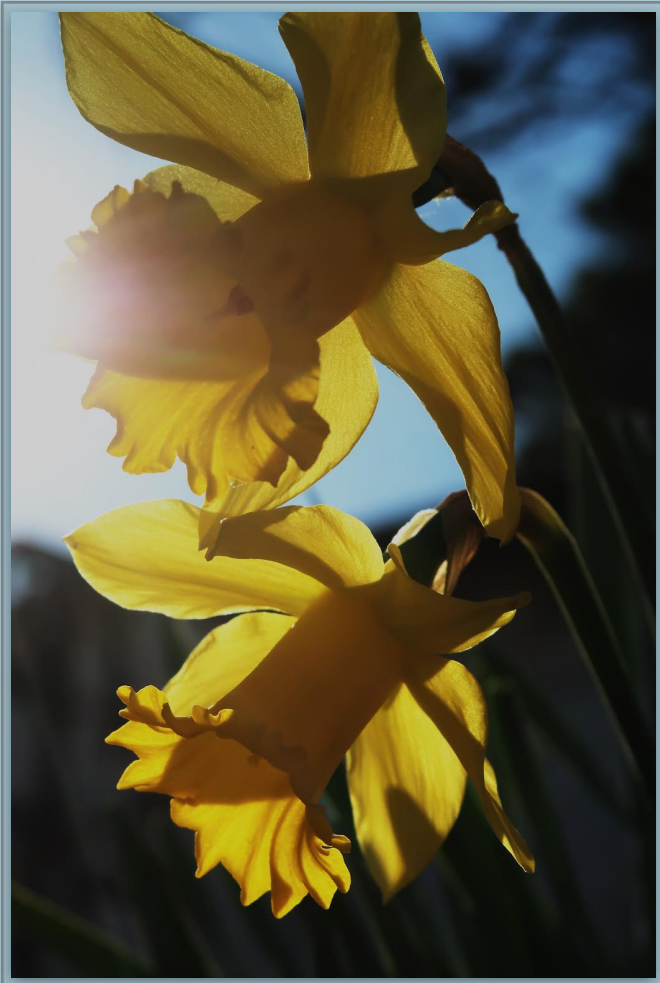
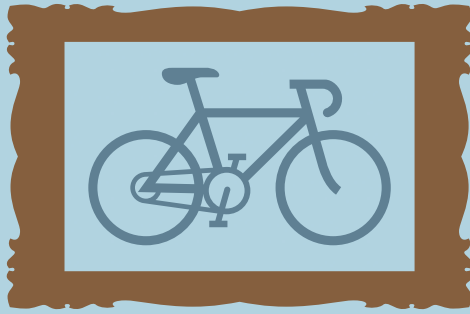
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GA



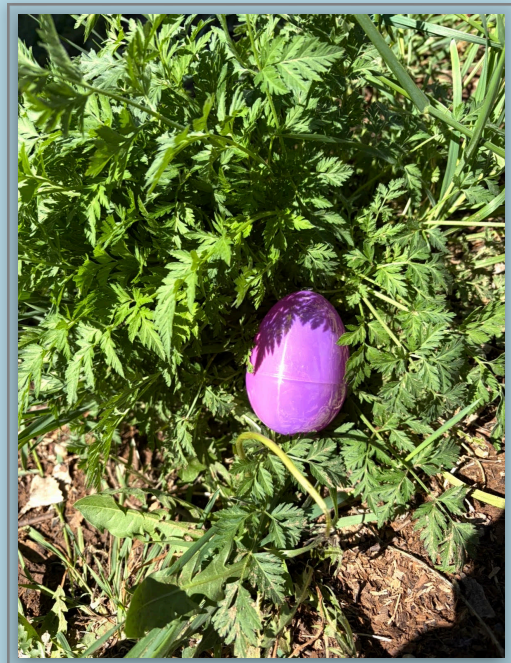
Joshua Morgan  
OK



Deborah Robertson  
OK



Alexander Robertson  
OK



Joanna Morgan  
OK

# Calling all Photographers!

*We are holding a contest for the best picture that encapsulates SUMMER*



The winning entry will be put on the Table of Contents page of our next issue.

*Email your entry to [Editors.LogoSophia@gmail.com](mailto:Editors.LogoSophia@gmail.com) by June 5 — subject line “Summer 2026 Photo Contest”.*

## Wake, Awake, for Night Is Flying

Hymn

PHILIPP NICOLAI, 1556-1608  
 Trans. by CATHERINE WINKWORTH, 1827-1878

WACHET AUF Irregular  
 PHILIPP NICOLAI, 1556-1608

1. Wake, a - wake, for night is fly - ing; The watch - men on  
 Mid - night hears the wel - come voic - es And at the thrill -  
 2. Zi - on hears the watch - men sing - ing, And all her heart  
 For her Lord comes down all - glo - rious, The strong in grace,  
 3. Now let all the heavens a - dore thee, And men and an -  
 Of one pearl each shin - ing por - tal, Where we are with

the heights are cry - ing, A - wake, Je - ru - sa - lem, at last!  
 ing cry re - joic - es; Come forth, ye vir - gins, night is past!  
 with joy is spring - ing; She wakes; she ris - es from her gloom.  
 in truth vic - to - rious; Her Star is risen; her Light is come.  
 gels sing be - fore thee, With harp and cym - bal's clear - est tone;  
 the choir im - mor - tal Of an - gels round thy daz - zling throne;

The Bride - groom comes, a - wake; Your lamps with glad - ness  
 Ah come, thou bless - ed One. God's own be - lov - ed  
 Nor eye hath seen, nor ear Hath yet at - tained to

take; Al - le - lu - ia! And for his mar - riage feast pre -  
 Son, Al - le - lu - ia! We fol - low till the halls we  
 hear What there is ours; But we re - joice, and sing to

pare, For ye must go to meet him there.  
 see Where thou hast bid us sup with thee.  
 thee Our hymn of joy e - ter - nal - ly. A - men.

# Musical Musings

“Wake, awake! For night is flying,” begins the hymn by Philipp Nicolai, echoing the bridegroom parables of Matthew chapters 24 and 25. The first verse concludes with “With bridal care yourselves prepare / to meet the Bridegroom, who is near.” Here we get a glimpse of ancient Jewish culture, where a betrothal would be celebrated, then the bridegroom would leave to prepare a place for his bride, often by building a house on his father’s land. When the house was ready, her place prepared, he would return in haste, arriving at any hour of the day or night to claim his bride. Similarly, Jesus has gone to prepare a place for us and has promised to come back again (John 14:28), and we should be prepared for Him to return at any moment.

The second verse depicts Zion - that is, a personification of the Church, wakening to the cry

By Sarah Levesque Losardo

of the watchmen announcing the return of her Bridegroom, joyful and ready to meet Him. We, the members of the Church, know well the gloom of waiting, and we know our Lord will come all-glorious, in strength and truth. May we be ready to enter the marriage hall - that is, Heaven - to eat the Supper of the Lamb when He calls.

Once we get there, we will praise and adore God with the saints and angels, as the third verse depicts, reminiscent of Revelation 7 and 19 (among other chapters). Never before will we have seen such great glory, and we will overflow with joy and wonder as we “sing hymns of praise eternally.” Let us begin the praise even now, as we await our Bridegroom’s great Final Coming, and meet Him wherever and whenever we can - in church, in prayer, and in the lives of “the least of these” (Matthew 26).



# The Knights of Adonai

By Joshua David Ling

There is no new chapter of The Knights of Adonai for this issue — making it the perfect opportunity to catch up on any of the other exciting chapters you might have missed!



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leads a fellowship of Christian  
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# Catholic Teaching on Sexuality



By Sarah  
Levesque  
Losardo

The Ends:  
Why The  
Catholic Church  
Is Against  
Contraception



Pg. 17

For most of human history, the connection between sex and children has been obvious to the majority of the population, from the lowest farmhand to the greatest king. Since the advent of chemical contraception and the sexual revolution of the Western world (mid-1900s), the connection between intimacy and children has been repressed, with pleasure becoming the main focus. Sadly, children have become seen by some to be hindrances, mere problems to be eradicated. The Catholic Church recognizes both the goods of children and the end of pleasure, but there's plenty more to it!

The Church has a lot to say about marriage. The Catechism spends sixty-five segments on marriage alone: 1601-1666! Saints, bishops and cardinals have also added to the list, the most prominent being Pope John Paul II's 129-lecture series on *Theology of the Body*, which has been consolidated and abridged in multiple ways



by multiple people, the most famous probably being lay speakers Christopher West and Jason Evert. Another important document is *Humanae Vitae*, a papal encyclical written by Pope Paul VI. It all boils down to this:

**Sex belongs in marriage because men and women are designed for a monogamous, life-long union that is free, total, faithful, and fruitful.**

This fact is reflected in the three questions the officiating priest asks a couple during the wedding ceremony, and in the traditional vows themselves (from which the Church does not deviate). Let's jump through these terms, then wrap up by looking at contraception.

## FREE

This does not mean that the man or the woman is free to do whatever he or she wants with no regard for the other. Rather, it means each *freely* consents to this marriage and all it entails, until death do them part.

## FAITHFUL

Without faithfulness —physically, emotionally, and mentally—one is not freely and totally giving oneself to his or her spouse.

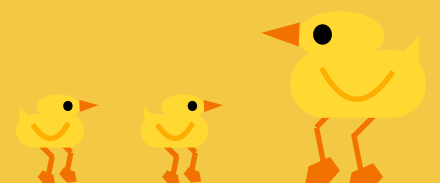
Straying from this totality by consistently putting someone else ahead of one's spouse or by focusing too much on someone else—whether mentally, emotionally, or physically—is a recipe for disaster. The closer someone leans toward a new person, the further they lean from their spouse. The distance gets wider and wider, until their union breaks. Jesus says, "One who is faithful in a very little is also faithful in much, and one who is dishonest in a very little is also dishonest in much" (Luke 16:10). This is true in marriage as well as in every aspect of life; we all must guard our minds and emotions as well as our bodies.

## TOTAL

Each spouse is giving themselves completely to each other. The ideas of "monogamous" and "life-long" are included in the idea of "total," for one cannot give one's entire self totally to another if the relationship is not monogamous, nor if the relationship does not last until the death of one of the spouses. *Total* also entails every aspect of life: physical, mental, emotional, sexual, and familial... Once the two are husband and wife, these are all shared things that ought not to be withheld from one another.

## FRUITFUL

Here's where we get back to the idea of sex and children going hand in hand. The purpose of sex is not only pleasure, though pleasure is certainly part of it. The real purpose of sex is two-fold: the unity of the spouses (pleasure falls under this), and the begetting of children. Neither of these ends should be ignored, nor one put ahead of the other. Every act of intimacy should be enjoyed with an openness to new life. That being said, the Church recognizes that it is not always in the best interest of the family to grow at that time. In these cases, the Church advises abstinence during the time of the month when a woman is fertile, a simple and scientific practice the Church calls Natural Family Planning (often shortened to NFP). When properly adhered to, it is an extremely effective way to avoid pregnancy.



Now, some people are not familiar with the important differences between NFP and contraception. Contraception allows a couple to experience the pleasure of sex without the responsibility of accepting the natural outcome of sex (children) by chemically or hormonally stunting the woman's fertility cycle. This typically puts the burden of not getting pregnant on the woman (a problem in and of itself). In contraceptive sex, the man and woman are not sharing themselves totally. It is as if they are saying, "You can have all of me except my fertility," or "I want all of you except your fertility." That is not total. In addition, some contraceptives are also abortifacients and will kill a newly conceived child without the parents ever knowing the child

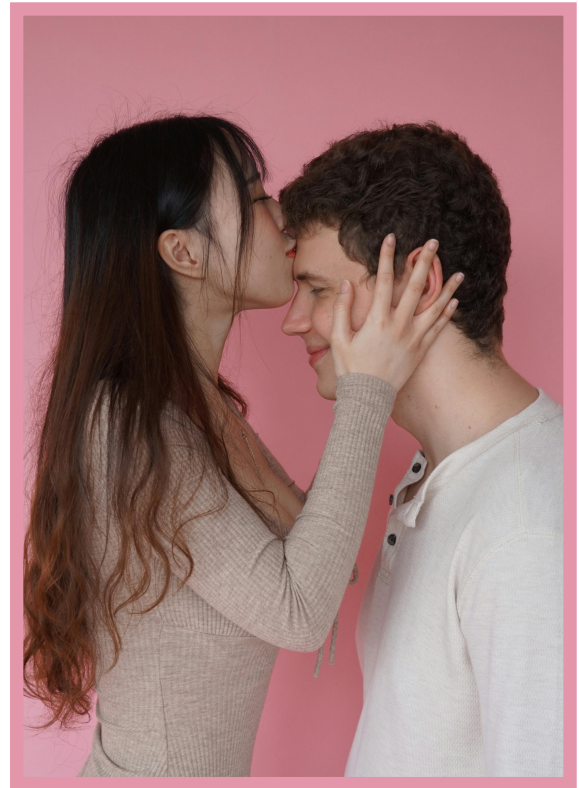


existed. Lastly (and less importantly for the scope of this article), by chemically or hormonally stunting a woman's fertility cycle, contraception can set women up for fertility problems or other health problems.

Natural Family Planning avoids all of that. In fact, the couple avoids sex altogether during the fertile phase of the woman's cycle. NFP is not your grandma's rhythm method that she got pregnant six times following; rather, it is a proven scientific fertility awareness method with a method effectiveness of 99.6% (1). The couple makes a decision—for some, until a specific time, for others, for a single cycle—to abstain from sex while the wife is fertile in order to put off a pregnancy for a better time (the husband is always fertile). This vital communication (whether they decide to abstain or not) helps keep their relationship strong. Abstinence also fosters self-control and can help remind the couple to strengthen their relationship in other areas besides the bedroom.

The couple using NFP knows that if they choose not to follow the method properly, they may become pregnant, and they accept this fact. This allows them to still be considered open to life, or fruitful, as they are not divorcing sex from the natural consequence of children.

I remember being in a conversation about contraception with a secular acquaintance. When I explained to her what NFP was, she gasped, “You can’t have sex with your husband whenever you want to? What kind of marriage is that?” But marriage is about more than sex, and if together a couple chooses to abstain for a time, it only makes their marriage stronger, for they each must practice the virtue of self-control during that time, and find other ways to show their love to one another.



To put it in an easier-to-follow format:

|                            | <b>Contraceptives</b> | <b>Natural Family Planning</b> |
|----------------------------|-----------------------|--------------------------------|
| <b>Free</b>                | Yes                   | Yes                            |
| <b>Total</b>               | No                    | Yes                            |
| <b>Faithful</b>            | Yes                   | Yes                            |
| <b>Fruitful</b>            | No                    | Yes                            |
| <b>Virtue-Building</b>     | No                    | Yes                            |
| <b>Potentially Harmful</b> | Yes                   | No                             |

Perhaps tangentially, one of the things I find fascinating about history is how one thing leads to another. And while there are plenty of other factors



(including no-fault divorce), it seems to me that the medical acceptance of artificial contraception has played a large negative role in our Western culture. The first oral contraceptive pill was accepted by the USDA in 1960, with others following soon after, and within three years, 2.3 million women were using them (2).


The sexual revolution was its child, spanning the '60s, '70s and '80s, shifting the cultural norm from "marriage and family" to "free sex" and "liberation." While I won't pretend that everything was perfect before contraceptive pills made the market, it certainly seems to me that morality (in this case, the idea that sex belongs in marriage) and personal responsibility have been left to those who stick to the "marriage and family" ideal. According to the U.S. Census data, in 2008, 40.6% of all live births throughout the nation were to unmarried women (3). This doesn't count the roughly 700,000 abortions by unmarried women in 2008 (4). Today, it's closer to 31% of babies that are born to unmarried women, with an additional million abortions by unmarried women (5, 6). How many children do not live in a stable mother-and-father home because of the Pill, directly or indirectly? Many studies have proven that children without a stable mother-and-father home have a significantly higher risk of poverty, having behavior problems, dropping out of school, developing substance problems, and becoming single parents themselves (see some wild statistics in footnote 3). I wonder how much of this the leaders of the Church foresaw when they were faced with the necessity of condoning or condemning the new artificial contraceptives. In any case, Pope Paul VI recognized that condoning contraceptives would go against the ideals, teachings, and traditions of the Church, and gave the official condemnation in his encyclical *Humanae Vitae*, promulgated on July 25, 1968.

**A**s always, the goal of the Church is to help people get to Heaven. In addition to the points made above, the Church's teachings against contraception are in line with the Bible, which teaches that sex outside of marriage and interrupting the sexual act are both against God's law (see Exodus 20:17, Exodus 22:16-17, Deuteronomy 5:18; Genesis 38:9-19). This is why the Church will always condemn contraception.



### Sources

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2. <https://pmc.ncbi.nlm.nih.gov/articles/PMC10615352/>
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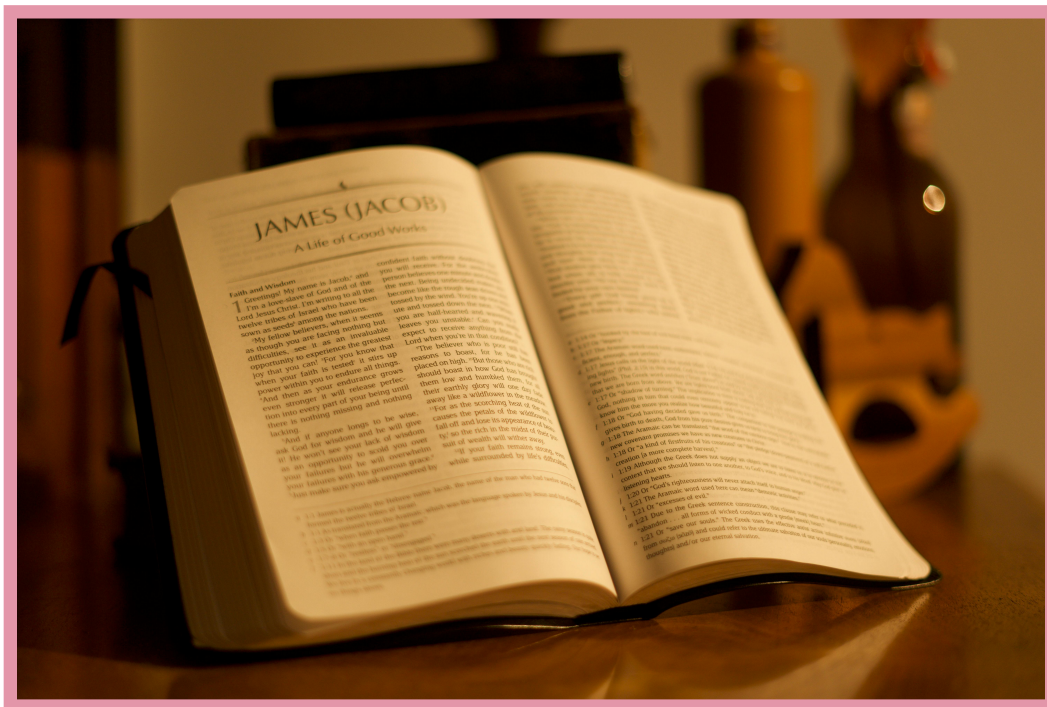


Catholic  
Teaching  
on  
Sexuality  
Pt. 2

By Sarah Levesque  
Losardo

Priestly  
Celibacy  
in the  
Catholic  
Church

There is documentation as early as 305 declaring that single men who became priests were unable to then marry (1). Please note that this is just before Constantine raised Christianity to a recognized religion, a time period in which much documentation was lost, and it is unlikely that the idea was suddenly conceived and put into effect in 305, but much more likely that this was already a tradition. Jumping ahead in history to a time when we have much more documentation, in a 406 letter to the priest Vigilantius, St. Jerome mentions that Egypt and the Apostolic See “never accept clerics unless they are virgins or continent men, or if they had had a wife, (accept them only) if they give up matrimonial life” (2). Similarly, a letter from Pope Leo the Great dated to 458 or 459 says that even married priests were to live as virgins for the sake of the kingdom, even if they were married: “...in order for the union (of bishops, priests, deacons) to change from carnal to spiritual, they must, without sending away their wives, live with them as if they did not have them, so that conjugal love be safeguarded and nuptial activity cease” (1).



This tradition seems to have stemmed from Jewish priestly tradition - "if the Levites practised temporary continence when in the sanctuary, so much more should Christian priests, always ready to serve, practise continence" (1).

In the West, this evolved into the idea that priests should not marry—and as a married person, I can see the point. It would be incredibly difficult to be married and live as a virgin (and it's difficult to be total and fruitful that way). By 1181, married priests were prohibited from receiving benefices (lands or stipends). It was not until 1322, under Pope John XXII, that priestly celibacy was officially codified across the whole Western church (1). So it has been from that time on, with many instances of the Church rejecting any motion to overturn it; rather, in 1920, Pope Benedict XV declared that the Church considered celibacy to be of such importance that it could never abolish it (1).

In his 1967 encyclical "Sacerdotalis Caelibatus," Pope Paul VI commented that celibacy is an identification with Christ, who Himself was celibate; an act of sacrificial love whereby a priest gives of himself totally to the service of God and His Church; and a sign of the coming Kingdom of God, where Our Lord said, "In the resurrection, they neither marry nor are given in marriage, but are like angels in heaven" (Mt. 22:30) (2).

Many priests see themselves as married to the Church or their Diocese, being Jesus' hands and feet to His people in a way that is total, free, faithful, and fruitful. This is slightly different from the matrimonial understandings:

## FREE

Like a husband or wife, a priest gives himself freely to service to his diocese and parish; he must be under no obligation or coercion.

## TOTAL

The priest gives his whole self to God and his parish, knowing he may be called upon at any time, by anyone, to bestow the sacraments on those in need. He also knows that the Bishop can move him to a new parish at any time.

## FAITHFUL

The priest must be faithful to his vow of obedience to the bishop, and not shirk from his duties to his parishioners.

## FRUITFUL

God uses the ministry of the priests to bear great fruit, not least of which are the great graces that are poured out in the sacraments. Some are healers, some great preachers, some exorcists, but none of these gifts or their fruits is equal to the gift of the priest offering himself *in persona Christi*—in the person of Christ—to give absolution and the Eucharist.

FREE  
FAITHFUL  
TOTAL  
FRUITFUL

Pope Paul VI's encyclical "Sacerdotalis Caelibatus," is a solid, many-page work all about priestly celibacy. Paul VI sets out the arguments for abolishing the practice of priestly celibacy, and then provides many rebuttals and explanations in a veritable quote-goldmine. He reminds his audience — primarily bishops and priests — that the "present law of priestly celibacy" is "ancient, sacred and providential." He covers many angles, pointing out that "The consecrated celibacy of the sacred ministers actually manifests the virginal love of Christ for the Church, and the virginal and supernatural fecundity of this marriage, by which the children of God are born, 'not of blood, nor of the will of the flesh.'" (2). He also writes, "The consecration to Christ under an additional and lofty title like celibacy evidently gives to the priest, even in the practical field, the maximum efficiency and the best disposition of mind, mentally and emotionally, for the continuous exercise of a perfect charity. This charity will permit him to spend himself wholly for the welfare of all, in a fuller and more concrete way. It also obviously guarantees him a greater freedom and flexibility in the pastoral ministry, in his active and living presence in the world, to which Christ has sent him so that he may pay fully to all the children of God the debt due to them," (2). I invite the curious reader to read the whole encyclical, as I ought not spend my whole article quoting it.





In conclusion, priestly celibacy is historical, traditional in the West, backed up by multiple councils and papal encyclicals, and not about to go anywhere. Priests are given the grace to live out the celibate life, which mirrors the life of Christ, and fits them to do their work well. The law of priestly celibacy, “should support the minister in his exclusive, definitive and total choice of the unique and supreme love of Christ; it should uphold him in the entire dedication of himself to the public worship of God and to the service of the Church; it should distinguish his state of life both among the faithful and in the world at large” (2). In short, priestly celibacy is here to stay.

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# HOLY HEROES

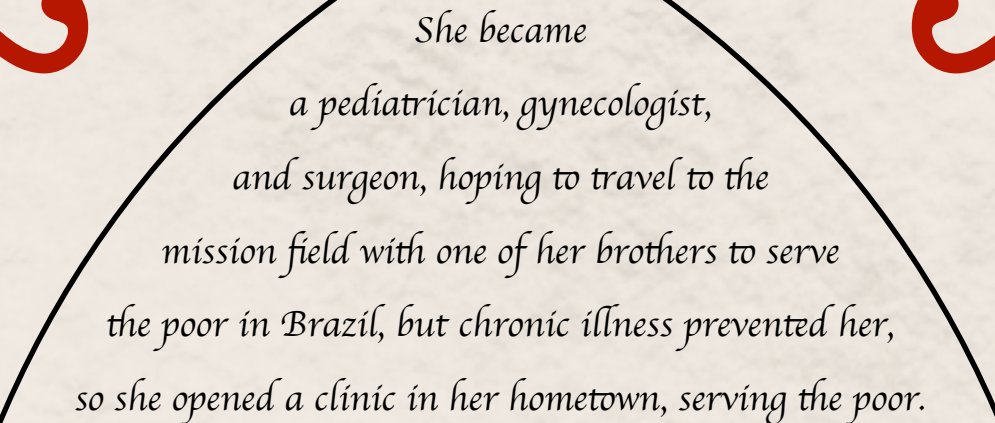
St. Gianna Baretta Molla and  
her Husband Peitro

By T.K. Wilson

*Often we forget that the saints were ordinary people, living ordinary lives, doing ordinary things with great love. It is this life that gave us St. Gianna Molla. She was no nun, spending her life in contemplation, nor a heroic virgin, but a pediatrician and mother!*

*St. Gianna was born in the town of Magenta, the tenth child of her parents' thirteen. She was an active child, who liked to ski and mountain climb, and early on found her vocation as a doctor. At the age of thirteen, she dedicated her life to whatever the Lord had for her. She was also active in charity, serving in Catholic Action and the Society of St.*

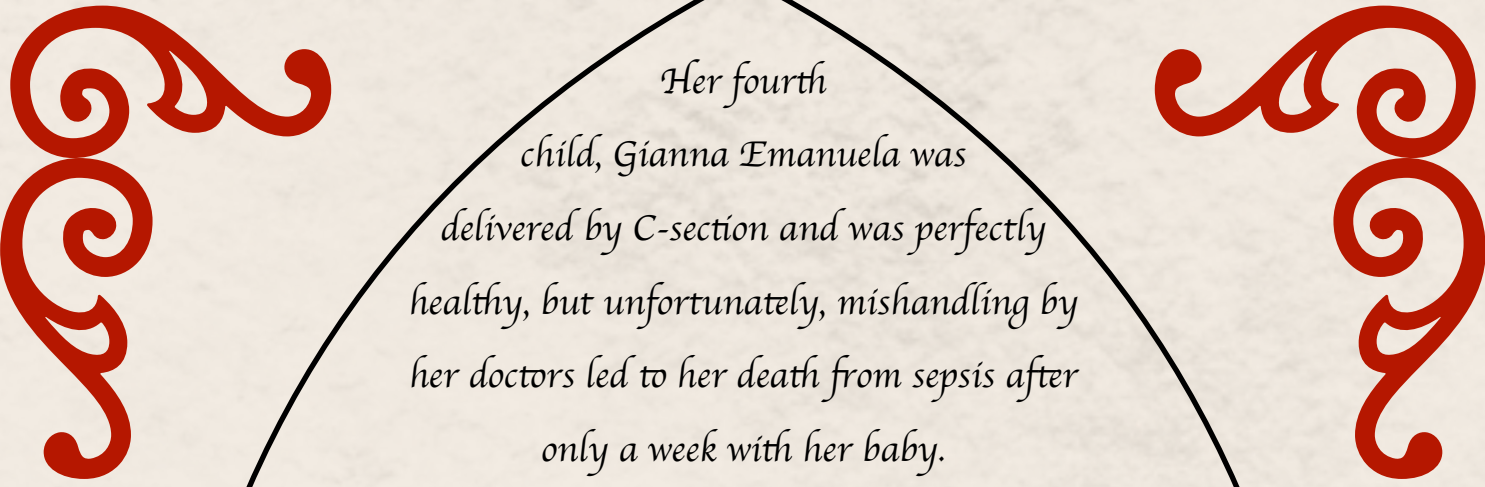
*Vincent de Paul.*



*She became  
a pediatrician, gynecologist,  
and surgeon, hoping to travel to the  
mission field with one of her brothers to serve  
the poor in Brazil, but chronic illness prevented her,  
so she opened a clinic in her hometown, serving the poor.  
It was there she met Peitro, an engineer in her office, and after a  
quick courtship, they were married.*

*From all accounts, Gianna and Peitro were very much in  
love, and loved their children. They had one son and two  
daughters, followed by two miscarriages. Despite all the hardship  
they endured, they were a beautiful testimony of love to the  
community. Peitro writes in his diaries and letters about how  
beautiful he found Gianna and how crazy he was about her. In  
all of this, however both Gianna and Peitro thanked God he had  
set them together.*

*As Gianna reached age 39, she found herself pregnant  
again, but this time was different. She also had a benign tumor  
growing in her uterus. After careful consideration of all the  
options available to her, Gianna took a hard, dangerous road and  
underwent surgery to remove only the tumor, choosing neither  
abortion nor a hysterectomy.*



*Her fourth child, Gianna Emanuela was delivered by C-section and was perfectly healthy, but unfortunately, mishandling by her doctors led to her death from sepsis after only a week with her baby.*

*Here we must be careful not to connect Gianna's heroic sacrifice with her baby. She was already heroic; she had practiced the road of suffering and hardship and was ready to make that sacrifice IF she had to. She didn't have a death wish, only a mother's love that made her choose her baby over herself. Pietro also understood that sacrifice, and was blessed to see his wife both beatified and canonized.*

*The Mollas were an ordinary couple. An ordinary couple with an ordinary love story and marriage, with an ordinary family. But it was the way they lived that made them saintly, it was how their love manifested that granted them heroic virtue.*

*May all Christian couples, of every denomination, come to understand this life.*

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# Keeping Short Accounts



Originally written by Jim Wilson  
Submitted posthumously on his behalf by  
Community Christian Ministries

**T**here is one thing that, above all else, will help to solve every kind of problem you can have in marriage. It's called *keeping short accounts*. This is keeping all of your sins confessed to God right away, including little annoyances.

In addition to the horizontal relationship you and your spouse have with each other, you each have a vertical relationship with God. "If we walk in the light as He is in the light, we have fellowship with one another, and the blood of Jesus, his Son, purifies us from all sin" (1 John 1:7). 1 John 1:5 says, "God is light; in Him is no darkness at all." If I am walking in the light as God is in the light, and my wife is walking in the light as He is in the light, we have automatic fellowship—regardless of what our differences are. People who are otherwise very different can be very close to each other if they are both walking in the joy of the Lord.

But to walk in the light, we have to keep our sins confessed. Married couples don't often do it that way. There will be a tiff or an argument, and the couple knows they've got to live in the same house, so they kiss and make up. They make a *horizontal* apology. That is important, but it is not effective on its own. Apologizing to each other is only a superficial solution if you have not confessed to God. *God* makes me clean on the inside. Then when I apologize to my spouse, I am doing it from a clean position. If we are not forgiven by God, the apology is just painting over the crack in the plaster. When we have another collision, it's, "You always do this!" or "You never do that!" Somebody's keeping score, and sooner or later that cracked ceiling is going to come down.

The book *Revolutionary Love* is the personal story of an African schoolteacher who later became a pastor. It tells how he became a Christian and learned to walk in the light with his wife and with others. For him, that mostly meant not being *proud*. Men in particular have difficulty with this. A man does not like to admit he is wrong. He knows he's wrong; God knows he's wrong; his wife knows he's wrong; the kids know he's wrong—but he won't admit it, because he has been deceived. He thinks, "If I admit I was wrong, my kids won't respect me." This is not true. The way to truly earn and keep the respect of your wife and your children is to be willing to be humble before God and before them. Confess your sin to God, and make it right with your family.

This means you need to confess the little sins as well as the big ones. Any *annoyance you have is sin*, regardless of whether what provoked it was sin on the other person's part. If you react with annoyance, the other person is a temptation, and you are the sinner.

One time, a couple whose marriage was in trouble came to see me. I knew it was going to be a "he said this, she said that" conversation. I thought I would prevent that. I told each of them, "You tell me what *you* did. You may not say anything about what the other person did." I said, "You first," to the husband, and he followed it diligently. He was only confessing his sins—no "buts," no obfuscations, nothing, just going through his problems with humility. In the middle of this recitation, I saw the wife stiffen up. When he had finished, I turned to her and asked what had made her stiffen. She said, "I just heard him say that he never did anything wrong." I explained to her everything he had said, and she heard it right.

She couldn't hear it the first time; she heard exactly the opposite when *he* said it. People hear things wrong because they have already attributed evil motives to the one who is speaking. However, even if I judge the motive correctly, *if I am offended, I am in sin*. The other person might be in sin, too, but there is no way I can correct someone else properly if I am bent out of shape.



Again, it is not good enough to confess to each other horizontally. If I confess to Bessie and she forgives me, that only helps Bessie. Bessie forgiving me cleanses *her* inside; it doesn't cleanse mine. The only person who can take care of mine is God. When David committed adultery and murder and was confronted by Nathan the prophet, he confessed, "Against You, You only have I sinned" (Psalm 51:4). Why was it against God only? It was *God* who said, "You shall not commit adultery" (Ex. 20:14). It was *God* who said, "You shall not murder" (Ex. 20:13). Sin is a violation of the holiness of God. When you sin, you sin against Him. So I confess my sin to God and get forgiven by Him. *Then* I confess to Bessie. If she doesn't forgive me, that hurts her. It doesn't hurt me, because I have been forgiven by the real Forgiver, the One I really sinned against.

I learned this truth about confession in March 1951. Bessie and I got married in April 1952. Although she was a missionary, Bessie *hadn't* learned to keep short accounts. Being a young, dumb husband, I could come home and find out I was in a cold house, because Bessie had taken offense at something. I was dumb, but I wasn't stupid, so I would find out what I had done or said, and I would confess it to God and get forgiven. I would confess it to Bessie, and she would forgive me. I would be back in the joy of the Lord.

Then Bessie would say, "Wait a minute! How could this guy do such an awful thing and be rejoicing right afterwards? He must not really be sorry. He ought to crawl for two weeks! He ought to do penance for this." She couldn't understand why I would be back in the joy of the Lord right away.

It was because forgiveness is *real*. "Godly sorrow brings repentance that leads to salvation and leaves no regret, but worldly sorrow brings death" (2 Cor. 7:10). Real repentance gets so much forgiveness that the sorrow *ends*. But if I have worldly sorrow, I live in remorse the rest of my life.

Keeping short accounts when you disobey is one of the most important aspects of the Christian life. It is especially important to do with people you are close to. Bessie and I were married for fifty-eight years before she went to be with the Lord. Do you think we had any collisions? *Of course* we did. But we dealt with them by confessing our sin to God and confessing to each other. That is the only way. But God comes first. Sin is not social. Sin is a violation of the holiness of God. It does not have to be a big sin for you to keep short accounts. Do it with the tiny sins. Tiny sins accumulate, and tiny sins left unconfessed lead to big sins—faster than you might think. Take care of every tiny sin.

Most Christians know they are supposed to confess sin. The fact is they don't *do* it. If you want your marriage to be good, don't wait to confess your sin. Come to the Father and get your heart cleansed.

For more on this topic, read *How to Maintain Joy* by Jim Wilson, available at [ccmbooks.org](http://ccmbooks.org).

Community Christian Ministries (CCM) is an evangelical ministry and publishing house that provides practical biblical outreach, free counseling services, and teaching materials from their locations in Idaho, Utah, and Colorado.

# THE STRAY POSSUM CAFE



**OPEN**

By Lawrence "Mack In Texas" Hall

## MENU

**"The only comparisons in Western literature might be with the  
Romantics or the Beat Generation, but the Russian Silver Age  
poets outdazzled them in glamour and intrigue."**

**-Darran Anderson**

**We lay our scene not in Saint Petersburg  
Where Anna Akhmatova flirted and rhymed  
With Gumilyov, Mandelstam, and Tsvetaeva  
Among champagne, cigarettes, tears, and pearls**

**In the old and storied Stray Dog Cafe  
But in a field on a December night  
Where two opossums meet in quest of love  
And wrangle in the leaves of intimacy**

**Poor strays making ... art ... without any fear  
Of execution by the Kremlin Mountaineer**



By Deborah Robertson

# *The Miracle of childbirth:*

*Mess, Miracle, and Another Secret*

*Third Thing*

There's a phrase that floats around a pregnant woman like cartoon birds: *the miracle of childbirth*. Now, having recently given birth myself, the phrase struck me as odd and, upon further rumination, wrong. In my mind, conception was the obvious choice if we're labeling miracles.

To begin with, what is even meant by "miracle" here? The term "miracle" gets thrown around haphazardly in our society and has therefore lost the profoundness it previously carried. A sports team winning a game at the last second is a miracle, your chronically-late friend showing up on time is a miracle, and so on and so forth. But none of those examples capture what the phrase "the miracle of childbirth" is getting at. According to Merriam-Webster, a miracle is "an extraordinary event manifesting divine intervention in human affairs." Walking on water, healing the sick, and turning water into wine are more akin to the category of miracles being spoken about. Coming from a Biblical framework, GotQuestions.com offers this definition: "an event that involves the direct and powerful action of God, transcending the ordinary laws of nature and defying common expectations of behavior."

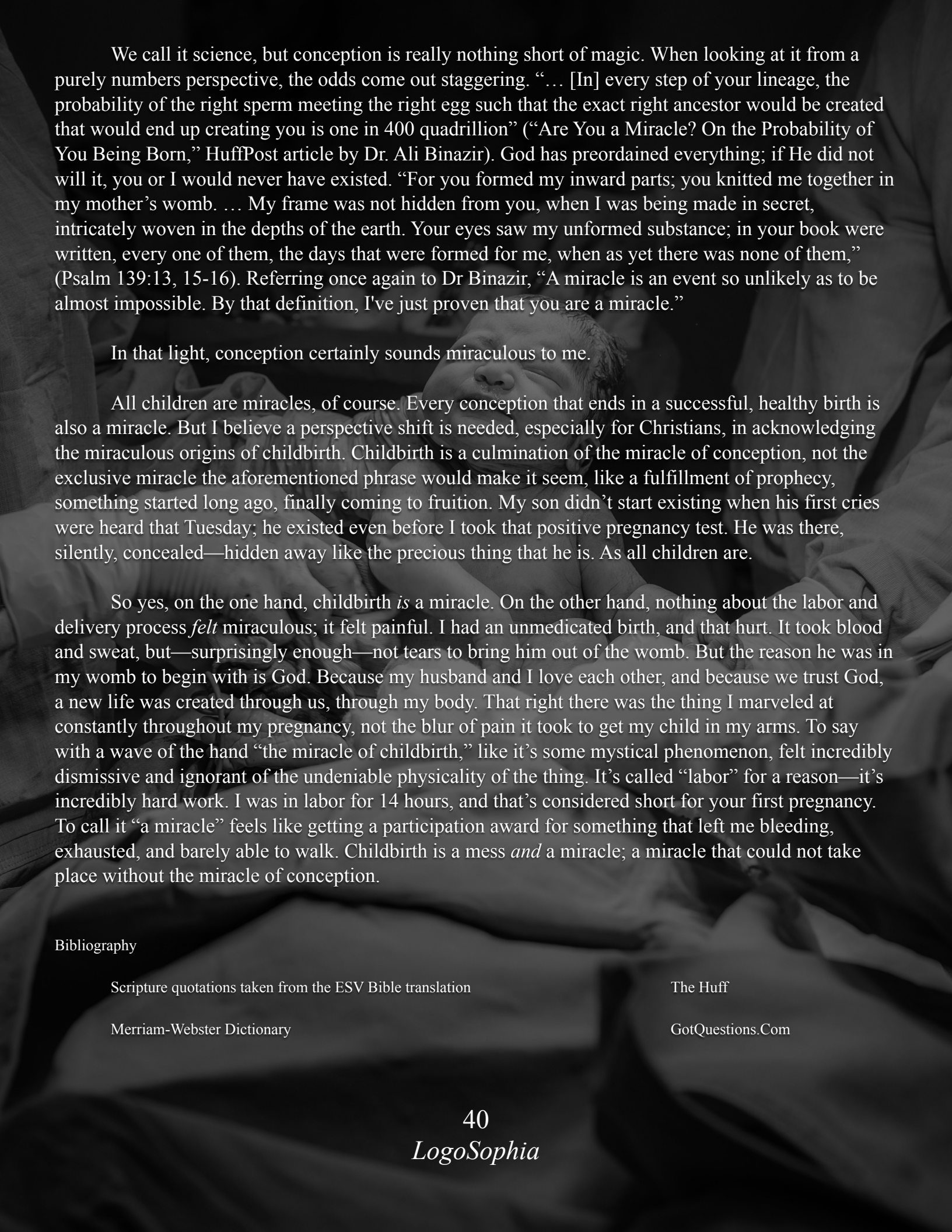
You may point to these definitions and find a seeming flaw in my argument for the miracle of conception: "divine intervention," and "an event that involves the direct and powerful action of God, transcending the ordinary laws of nature." You may claim that conception is just humans doing what humans are going to do, and have done since the beginning of time—it's completely natural, there's no divine intervention in that. WRONG. God gave humanity the command to be fruitful and multiply, and God is the one who opens and closes the womb, as evidenced by Scripture.

"And God blessed them. And God said to them, 'Be fruitful and multiply and fill the earth and subdue it,'" (Genesis 1:28).

"When the Lord saw that Leah was hated, he opened her womb, but Rachel was barren," (Genesis 29:31).

"But to Hannah he gave a double portion, because he loved her, though the Lord had closed her womb," (1 Samuel 1:5).

"'Shall I bring to the point of birth and not cause to bring forth?' says the Lord; 'shall I, who cause to bring forth, shut the womb?' says your God," (Isaiah 66:9).



We call it science, but conception is really nothing short of magic. When looking at it from a purely numbers perspective, the odds come out staggering. "... [In] every step of your lineage, the probability of the right sperm meeting the right egg such that the exact right ancestor would be created that would end up creating you is one in 400 quadrillion" ("Are You a Miracle? On the Probability of You Being Born," HuffPost article by Dr. Ali Binazir). God has preordained everything; if He did not will it, you or I would never have existed. "For you formed my inward parts; you knitted me together in my mother's womb. ... My frame was not hidden from you, when I was being made in secret, intricately woven in the depths of the earth. Your eyes saw my unformed substance; in your book were written, every one of them, the days that were formed for me, when as yet there was none of them," (Psalm 139:13, 15-16). Referring once again to Dr Binazir, "A miracle is an event so unlikely as to be almost impossible. By that definition, I've just proven that you are a miracle."

In that light, conception certainly sounds miraculous to me.

All children are miracles, of course. Every conception that ends in a successful, healthy birth is also a miracle. But I believe a perspective shift is needed, especially for Christians, in acknowledging the miraculous origins of childbirth. Childbirth is a culmination of the miracle of conception, not the exclusive miracle the aforementioned phrase would make it seem, like a fulfillment of prophecy, something started long ago, finally coming to fruition. My son didn't start existing when his first cries were heard that Tuesday; he existed even before I took that positive pregnancy test. He was there, silently, concealed—hidden away like the precious thing that he is. As all children are.

So yes, on the one hand, childbirth *is* a miracle. On the other hand, nothing about the labor and delivery process *felt* miraculous; it felt painful. I had an unmedicated birth, and that hurt. It took blood and sweat, but—surprisingly enough—not tears to bring him out of the womb. But the reason he was in my womb to begin with is God. Because my husband and I love each other, and because we trust God, a new life was created through us, through my body. That right there was the thing I marveled at constantly throughout my pregnancy, not the blur of pain it took to get my child in my arms. To say with a wave of the hand "the miracle of childbirth," like it's some mystical phenomenon, felt incredibly dismissive and ignorant of the undeniable physicality of the thing. It's called "labor" for a reason—it's incredibly hard work. I was in labor for 14 hours, and that's considered short for your first pregnancy. To call it "a miracle" feels like getting a participation award for something that left me bleeding, exhausted, and barely able to walk. Childbirth is a mess *and* a miracle; a miracle that could not take place without the miracle of conception.

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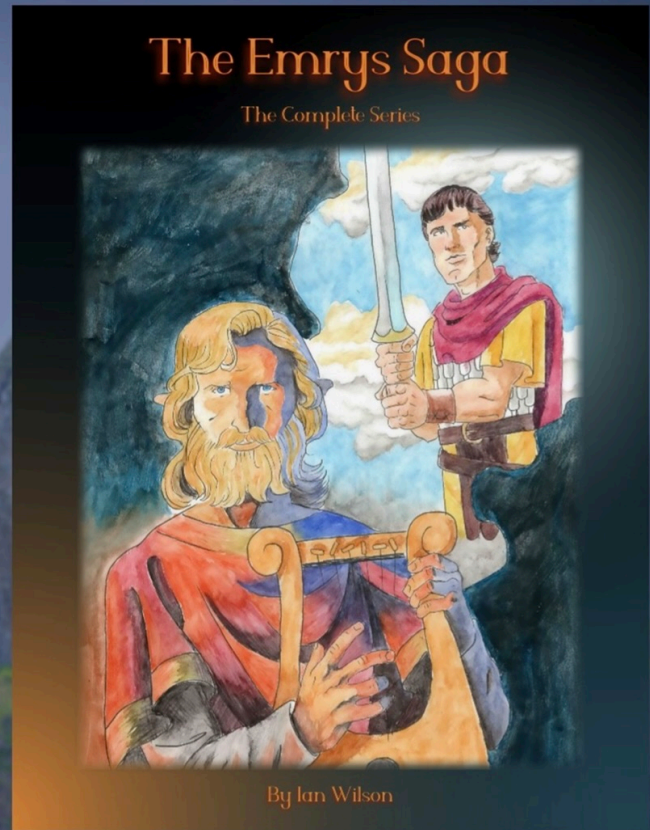
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A photograph of a bride in a white wedding dress, holding a bouquet of white daisies. The background is a soft-focus outdoor setting with green grass and a path. The text is overlaid on the image.

# Purity CULTure

or,

How I  
Learned to  
Stop  
Worrying  
and Just  
Be Calm

An Opinion Piece  
By T.K. Wilson

**When I was in youth group as a teen, there was one hot topic:  
SEX!**

We had multiple talks about it - sex, dating, what your responsibilities were as a girl, and on and on. Now, as one of the only homeschooling kids, I was deeply uncomfortable. I was like, “I KNOW, save yourself for marriage, now can we talk about THE BIBLE?”

**I know the public school kids needed the guidance, but did they think that maybe teaching THE BIBLE might help?**

I simply was not interested in dating as a teenager. In Christian circles, every girl knows that dating is to find a husband, and you can't marry until you're at least eighteen anyway, so why bother? Why the rush and the fuss? And why weren't the boys getting the same lectures we were? Honestly, I should've said that, but I was an agreeable teenager, masking auditory processing disorder and autism, and probably would never have had the guts to say to my youth leader, “Why aren't the boys getting all this?”



**This, of course, didn't start in the mid-00s when I was a teen. This started in my Mom's generation and a man called Bill Gothard. People have written endlessly about him, so I will spare you the details, but let's just say he was more interested in controlling people than teaching them. And one of the ways he asserted control was over teaching teens about abstinence. My mom told me about how weird he was about girls in particular. Another respected elder once told my brother about how he and his wife were basically kicked out of a church for questioning Gothard's teaching.**

**“Purity Culture” reached a fever pitch in the 90s, with movements like True Love Waits, that tried to coerce teens into making vows of purity and other downright strange practices. Like having Daddy/Daughter dances where eight-year-olds entrusted their purity to their fathers as “princesses.” Now, I didn't even know what “purity” was as an eight-year-old; I didn't know what *puberty* was—as it should be, mind you! And doesn't that strike you as a little weird? It's like saying that your dad owns you, until you find a husband and then HE owns you. Isn't that weird, or is it just me?**

**This kind of enshrining of female purity isn't a new thing either; it goes back to the Middle Ages, but Purity Culture took it to new heights. It became an almost Gnostic hatred of the human body.**

**Cover up, don't draw attention. Don't wear things that make you feel confident and pretty. Wear makeup, but not too much. Style your hair, but not too much. Wear jewelry, but not too much.**

**And don't even THINK about thinking about boys!**

**That last one might've been just me and my literal brain...**

There were all these rules, but we were told that it was up to us to decide where the line was, and if you stepped across the line, there would be consequences. Mainly public humiliation by men having *carte blanche* to come up to you and say, “You’re dressed too sexy, you’re tempting me,” and you were just supposed to take it!



I never witnessed that personally, but I’ve heard of it. The very *idea* that men have the freedom to just say to women—and *teenage girls*—that they were tempting them was way too far. That’s a *you* problem, brother, not a *me* problem, and certainly not the responsibility of a *minor*. If something comes out of your mouth that sounds like a line from “Hellfire” from Disney’s *Hunchback of Notre Dame* or anywhere in the neighborhood of “It was the woman you gave me,” that’s definitely your problem, buster.

Another weird thing, looking back, was the emphasis on dating and marriage in the youth group. Of course, that is going to be the default for most girls, but the assumption that you *absolutely must* and *will* marry is now troubling to me. One of our youth leaders at one point was a former State Police woman detective who was celibate! My brother told me later that she had gone on one single date with a guy and decided, “Yeah, not for me.” I wasn’t really aware that *not* marrying was an option.

*Even though the Apostle Paul literally says so in 1 Corinthians 7.*

**I absorbed all of this because I wanted to fit in. I wanted to be accepted, and eventually it became a habit, then something to have panic attacks over.**

**Think an actor is handsome? You're a cheater!  
Wear a shirt that wasn't extra large? You're a temptation!**

**Again, some of this might have been my literal mind taking things too seriously. In fact, I know it is. My family has said to me that I need to calm down a bit. "Don't make a sin out of every fart," as Martin Luther once said. But I am not alone in my anxieties, and no teaching by some old dude with no kids should lead to this much anxiety and fear in generations of teenagers.**

**Am I saying that we throw out all biblical teaching on sexuality? No, a thousand times no! I'm saying that some manmade rules about it need to get pitched. And rules meant to coerce and control *definitely* need to go. Honestly, perhaps if Protestants looked to Mary, the Mother of Our Lord, as an example of purity and modesty as the Catholics do, there might be a needed shift in thinking.**



# Marriage Covenant

By Lisa J. Roberts

Odysseus carved the marriage bed with one  
firm post a tree alive and fixed  
in fertile ground, fashioning the upright  
home around, among, between, and twixt  
this sacred symbol, donned with bedding, homespun,  
the coupling, male and female talents mixed  
to form a fitting place for family birthright.





## *Raphael and the Marriage Night*

By Amanda Pizzolatto

*In* the story of Tobias, a God-fearing man named Tobias, or Tobit in many versions, loses his eyesight and his wealth; in a way, similar to the story of Job – a righteous man is allowed to suffer. Unlike Job, Tobias kept both his wife and child. In fact, a good portion of the story is about this child, also named Tobias. A man in another city owes his father money and he is sent to retrieve it, but a man is hired to go with him to make sure he is safe.

*This man, called Azarias, is immediately shown to the reader to be the angel Raphael and proves time and again to be invaluable with his wisdom and the aid he provides. He saves young Tobias from a giant fish and tells him to set aside certain parts, for they will be needed – one part for his father and the other for someone who he will soon be introduced to. This someone is Sara, the daughter of Raquel, whose previous attempts at marriage had ended with a demon killing each of her husbands.*

*It is never quite stated in the book how the demon came to be there or what the purpose was for his being there, just that, he was there and making problems for Sara. Namely, killing every single one of her husbands on their wedding night. Raphael does state that he was there to prevent Sara from marrying any other man but Tobias, as per God's wish, but no other details are offered. So then, how did each man die? It is not quite clear on that part, but it is assumed by others, naturally, that she was the one who killed each man. A maid acts as the voice of these people as she is the only one shown to accuse Sara of killing each of her husbands. Sara prays for deliverance from these accusations during the same time that Tobias's father prays for deliverance from his poverty. And yet, when Raphael tells Tobias that he is to wed Sara, he admits that he has heard of the deaths of the previous men and that it is a demon doing the dirty work, thus noting that there were some who knew the truth, that Sara did not kill those men.*

*This, then, is why she is still a part of the community, there must have been proof that it had to have been a demon, and it was judged by her father and other important men that this was the case. That, of course, does not stop the rumor that she did it and many no doubt did shun her because they still believe that despite the judgement to the contrary.*

*Raphael told Tobias to put the liver of the fish on hot coals to banish the demon and pray for three days before consummating the marriage. That being said, Raphael still went to battle with the demon and sent him packing. More like binding him in the desert of Northern Egypt, but still, he took him out. As such, Raphael is now considered the guardian angel of marriage. He is also the patron of travelers and doctors, but due to him bringing Tobias and Sara together, he is mostly asked for aid in finding spouses and protecting marriages. As for that demon, well, that looks like something we will never know the particulars of, besides his name, which is mentioned briefly. But Tobias and Sara are not tormented by him ever again and they live long and happy lives.*

**THE END**

# *Daily Choosing*

By Shay McNelly

You are mine, and I am wholly yours.  
God set our steps together, made us one.  
We choose each other daily as light pours  
across the waking world to mark day begun.  
I want your voice to greet me with these days,  
I want your hand to clasp mine through the nights.  
Your patient love reveals the Savior's way,  
and mercy turns our failings into right.

Desire draws me into your embrace;  
where flesh and spirit collide, both passionate and kind.  
We speak forgiveness, give our prayers their place,  
and find Christ living in the vows we bind.

I am at rest, kept safely in your care;  
you are my joy, my heart's unceasing prayer.

# The Ginger & Peach Story: A Christian Lingerie Brand

Written by Deborah Robertson



# NOTE:

As this article is covering a lingerie brand, use your discretion about whether reading about this company would be fruitful in your current walk. This article's perspective is coming from a business analysis standpoint, not product usage. It is NOT explicit or lewd in any capacity, but the subject matter of the business has the ability to lend towards lust if that is a struggle for you. In an effort to try and prevent any of my Brothers or Sisters from stumbling, for those readers who are unmarried, I would advise against reading this article at this time. (But once again, use your own discretion.)

Thank you.

## ANOTHER NOTE:

LogoSophia is in no way sponsored by or professionally affiliated with Ginger & Peach, our LSM staff has individually chosen to write about this company of their own free will.

**W**elcome to sexy without the secular — this is Ginger & Peach Lingerie. For those unfamiliar with Ginger & Peach, they are a lingerie brand run by Christians who proudly market themselves as model free. In their own words from social media\*, “We are a Christian husband and wife owned brand on a mission to bring classy, model-free lingerie to the market, in a way that points to God as our good designer, upholds and honors marriage, and encourages you that you are wonderfully made!”

Rebekah Olson, Founder and Owner of Ginger & Peach, is a Christian, wife, and mother; and she brings that same dedication to honor Christ as a mother and spouse, as she does to running her business.

## *The Beginning*

The company officially launched in 2021. Ginger & Peach got its modest (pun intended) start out of Olson’s apartment, when she was a newlywed. It was there, she began by sewing every lingerie piece herself.

\*all direct quotations are taken from either the Ginger & Peach website or social media page.

## *From There*

Since their apartment days, the company has brought on four new seamstresses. These new additions are also stay-at-home mamas like Olson — but she remains the heart, cooperating with both the seamstresses and an ethical manufacturer in Nepal. Working with this manufacturer allows them to, “[Bring] empowering jobs and hope to marginalized people groups in Nepal.” The business has boomed over the last 5 years, one mark of growth being over 47k followers on their Instagram account.

## *Designs*

Rebekah Olson brings her skills and knowledge from her degree in fashion and design to Ginger & Peach, but the passion is all her own. “It is my joy to design lingerie that points to your natural beauty, and puts a frame on the wonderful woman that God made you to be! I design items that I would love to wear as a wife, and hope they are pieces you will treasure for a long time!”. Ginger & Peach cycles through collections at a regular, but thoughtful pace. Their most recent collection is cafe inspired and entitled ‘Love You a Latte.’

\*\* white lilies are the author’s favorite flower and that is a contributing factor to the attention given to the Lily collection

## *Lily of the Field Design Collection\*\**

Going back to being Christian lingerie brand, one of their newest bridal collections is their 'Lily of the Field' collection — it's that's been in the works for over two years! Lily of the Field is "intricately designed" and inspired by the Bible verses Matthew 6:30 / Luke 12:27-28.

## *Model-Free Commitment*

"We market all of our lingerie model-free as a way to encourage you to ditch the comparison game, and embrace your true worth as wonderfully made and highly loved!"

Ginger & Peach is committed to a "different way to shop lingerie." While other model-free lingerie companies, like Mentionables, do exist, Ginger & Peach is a specifically Christian company. They want to protect your dignity as an Image Bearer of God, offering "what [they] see is missing for elegant feminine women," and to give you the glory of "not seeing lingerie on a model before you see it on yourself." Their focus is on uplifting marriages and married people, in a way that is beautiful and safe — and there is a myriad of ways being model-free helps offer that. They "want [you] to be able to say 'these eyes are only for YOU[r spouse]!'"

“We believe in encouraging and uplifting marketing. We want to break the cycle of the sexualization of women in our corner of the industry.” In an Instagram Reel, Olson talks about the choice to be model-free coming from such place of honor of the body not of shame. Purity culture has no place on her page. In another Instagram caption she says, “I’ll encourage you to live out your life and marriage seeing your body as made in the image of God! Truth over fluffy body positivity marketing! Let’s start seeing our bodies as ‘made in the image’ instead of just focusing on the image we see in the mirror.”

## *Conclusion*

Ginger & Peach is a wonderfully Christian company that takes their faith all the way out to the edges of their business. Everything about the way they operate, from manufacturing to model-free to mamas on staff is carefully thought out to best align with the Olsons’ Christian values. Things over here are just peachy, Ginger & Peachy.

For our married readers you can find Ginger & Peach online at  
[gingerandpeachlingerie.com](http://gingerandpeachlingerie.com)

Or connect to their Instagram @gingerandpeach\_lingerie



# Controversy Corner

How does your denomination celebrate Holy Week?

## What is Controversy Corner?

Controversy Corner is the section of *LogoSophia Magazine* where people of different faith traditions discuss controversial topics in a succinct manner.

If you would like to submit a topic for discussion, please let us know!

Don't see your denomination represented? Help us fix that! We're always looking for new writers.

Disagree with the representative of your denomination? Write in and tell us why in a respectful manner, and we'll publish it...

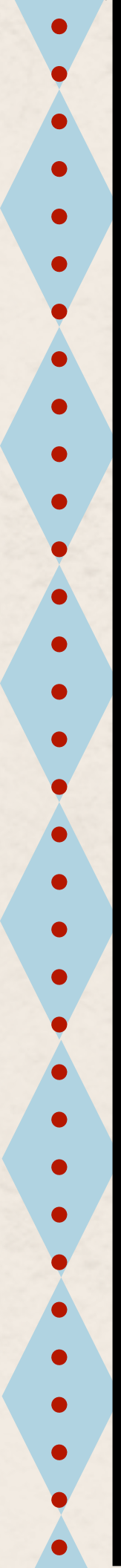
in our next magazine under “Letters to the Editor & Comments”!

For these and any other questions, email us at [Editors.LogoSophia@gmail.com](mailto:Editors.LogoSophia@gmail.com).

## Confessional Lutheran

represented by Shay McNally

For us, Maundy Thursday centers on the night that Christ instituted the Lord’s Supper. The Gospel readings recount the Last Supper, and the service includes confession and absolution, hymns focused on Christ’s sacrifice, and Holy Communion. In Confessional Lutheran congregations, foot washing is rare, though some will include it. At the end of the service, the altar is stripped – paraments and



*decorations removed in silence – to symbolize Christ’s humiliation and abandonment. The heart of the service is the reminder that Christ gave His body and blood “for you,” for the forgiveness of our sins.*

*Good Friday turns our attention to the Passion of Christ. Some churches hold a Tenebrae service, otherwise known as a service of shadows. In my congregations, this part of the service begins with the sound of hammering nails, evoking the crucifixion itself. As a dramatic reading which focuses on Christ’s seven words from the cross unfolds, candles and lights are gradually extinguished, darkening the church as we move toward Christ’s death. The altar remains bare, and we leave in hushed silence.*

*Holy Saturday is the ‘in-between.’ Some churches hold a vigil after sundown, but many don’t have a formal service at all. We let the day exist as a pause, to reflect on what has happened.*

*Then comes Easter Sunday – a day of unrestrained joy. White paraments and flowers adorn the altar. In my*

*Confessional Lutheran, continued... congregations, my husband [the pastor] will be wearing his white chasuble, dressed in his full regalia for such a special occasion. Sunrise services, multiple morning services, and fellowship breakfasts are common. The liturgy is filled with celebratory hymns, and culminates with Holy Communion. Our central proclamation is: Christ is risen! He is risen indeed! Alleluia! The mourning of the past few days gives way to the triumph of Christ's glorious Resurrection.*

## **Pentecostal**

**represented by Nizhoni Jones**

**H**oly Thursday/Good Friday: While Pentecostals don't generally observe the liturgical calendar, some might hold a service on Good Friday or the whole Easter weekend.

*For Apostolic Pentecostal churches...*

*Pentecostal, continued...*

*Easter is an important Sunday with an emphasis on rejoicing in the resurrection of Jesus, who made a way for our salvation. Easter Sunday often has a very evangelical focus, as many people are more likely to come to church on Easter than on any other Sunday.*

*Worship: A Pentecostal Easter service typically opens with vibrant worship, with songs about the Lord's victory over death and sin. Pentecostal worship is often lively and exuberant, with raised hands, clapping, dancing, and shouting—an authentic celebration filled with gratitude, praise, and testimony of what Christ did at Calvary.*

*Preaching: Sermons preached on Easter are typically about new life, becoming a new creature in Christ Jesus, overcoming sin through the blood of the Lamb, and the word of our testimony. The core of any message is the Gospel message: the death, burial, and resurrection of Jesus Christ, and how it is our salvation when applied to our lives.*

*Altar call: At the end of preaching, Pentecostals invite*

*Pentecostal, continued...*

*everyone to respond to the preached Word through corporate prayer, which is called “altar call,” a call to build a personal altar, or relationship, of prayer and worship unto God. Apostolic Pentecostals particularly emphasize the personal application of the Gospel message as preached by Peter in Acts 2:38: Repentance, water baptism in Jesus’ name, and the receiving of the Holy Spirit with evidence of speaking in other tongues (one of my close friends received the Holy Ghost on Easter Sunday <3). Additionally, altar calls can involve praying for those who need physical, mental, emotional, or spiritual healing. The gifts of the Spirit and God’s supernatural power can often be witnessed and experienced in altar calls.*

*Other observances: Some churches depict the Passion story through dramatic stage plays or musical productions, depicting the cross and the empty grave. Some hold “sunrise services” early in the morning, in remembrance of the empty grave that was found on Easter morning. Many churches have activities for kids after the service, such as egg hunts or candy rains.*

## Roman Catholic

represented by Sarah Losardo

**H**oly Thursday: Mass begins as usual, but after the Homily (sermon), the priest will often wash the feet of some parishioners, just as Jesus did. Afterward, the Consecration and communion precede as usual until the end - typically, after communion, the priest will repose the remaining Eucharist in the tabernacle. On Holy Thursday, the remaining Eucharist is brought outside of the main church to a safe place (often the tabernacle of a side chapel). The priest does not announce "The Mass is ended, go in peace," but rather processes out in silence, for the one Mass will not end until the end of the Easter Vigil on Saturday night. In many parishes, adorers will follow the Eucharist to "watch and pray" with Jesus, as He had bidden His closest friends.

Good Friday: The liturgy tends to begin either at 3:00 - the hour of Jesus' death - or in the evening, to allow those who work the ability to attend. No earlier liturgy is permitted. The priest processes in silence, and after a prayer, the congregation sits for the readings. We hear from the Old Testament and New Testament, as in Sunday Masses, but

*Roman Catholic, continued...*

*rather than the priest reading the Gospel, on Good Friday, we read the Passion according to John in parts, with the congregation participating as the Crowd, the priest as Jesus, and one or two others as the other people in the story. We kneel in silence for a short period when we read the death of Our Lord. After the Gospel is read, there may be a short homily, then the priest or deacon will process down the aisle and retrieve a large cross (some have a depiction of Christ, others are plain, depending on the parish). Reverently holding it aloft, he brings it to the front of the church, proclaiming, "This is the wood of the cross, on which hung the Savior of the world", to which the congregation responds, "Come, let us worship." Then, the priest, deacon, altar servers and congregation, in turn, come up to reverence the cross by touching it or kissing it. Then the priest or deacon retrieves the Eucharist from its safe place and serves communion. There is no Consecration of the Eucharist on Good Friday. After communion, there is a prayer, then the priest again processes out in silence, and the congregation is asked to leave the grounds in solemn silence.*

*Roman Catholic, continued...*

*Holy Saturday: Easter Vigil - there is no liturgy permitted until sunset. Then, Easter Vigil often begins outside, with the blessing of a fire created by burning blessed palms from Palm Sunday. This fire is used to light the Pascal Candle, a tall candle that will be used to light baptismal candles throughout the year. Once the candle is blessed, the priest and his attendants will process to a joyful song proclaiming "Alleluia!" This is the longest Liturgy of the Word all year, consisting of up to seven readings from the Old Testament outlining salvation history, a psalm sung for each, a New Testament reading, the Gospel, and a homily. While most Masses have the Liturgy of the Eucharist (Consecration and communion) immediately after the Liturgy of the Word, the Easter Vigil has the two separated by the rites of baptism and confirmation for those coming into the Church. Once we have welcomed these new members with applause, we joyously proceed to the Liturgy of the Eucharist, and Mass proceeds and concludes as usual, typically at a fairly late hour. Some parishes have a party after, celebrating those who joined the church.*

*Roman Catholic, continued...*

*Easter Sunday is celebrated with Masses that are fairly typical, with a sprinkling rite added in where the priest or deacon will sprinkle the congregation with Holy Water in remembrance of their baptisms. There is also great joy, and there tends to be a much greater turnout than most Sundays. Easter baskets for the children may also be blessed on Easter Sunday.*

## **CREC Presbyterian**

**represented by Deborah Robertson**

***A**s a congregation we have no formal observance of Holy Thursday. Nor as a family have we currently instituted an observance, although we may institute something in the future.*

*Our church specifically sets the Good Friday service in the evening so that it is dark outside when the service ends; I greatly appreciate this liturgical touch.*

*Personally, I try to wear dark colors, primarily black, because of the somberness of the day. The death of our*

*CREC Presbyterian, continued...*

*Savior warrants funeral attire. In addition, in years past my husband and I have also attended the Good Friday service of my family's church because the times don't overlap.*

*Easter is celebrated in part by a brass band for the worship during service. Eastertide hymns are sung. Lilies are set out in the sanctuary. In contrast to what is worn on Good Friday, I typically wear florals and/or pastels.*

*For cultural celebration, my side of the family has an Easter Egg Hunt in the backyard the Saturday before and then Easter baskets with assorted small goodies, Cadbury Crème Eggs being a staple.*

*He is Risen!*

# Author Interview With...

## Alyssa Hollingsworth



*LSM: Alyssa, can you tell us a little about yourself?*

**M**y name is Alyssa Hollingsworth. I am the published author of two middle grade contemporary books, but I also have a book coming out in August, which is a retelling of a Scottish fairy tale. That one is a young adult fantasy called *All the Queen's Curses*.

A. H.

I'm from the States, but currently living in Wales in the UK. Let's see, what else? I like dogs a lot and cozy video games.

*LSM: You said your latest book coming out is in August — the Scottish fairytale retelling? Can you tell us a little bit more about that?*

# Author Interview

## Alyssa Hollingsworth

This book, *All the Queen's Curses* is... Let's see. Let's do the blurb first. The blurb is:

There is a princess named Kit who's been cursed into a body that is not her own, and there's a prince named Idris who's been cursed to dance to death. And in order to break their curses, they need to work together, but there might not be enough magic left in the world to break both of them. It is also a retelling of *Kate Crackernuts*, which is a fairytale from the Orkney Islands. I think an interesting aspect of this book is the creative portion of my PhD; my PhD is in creative writing with an emphasis on or a specialty in writing about trauma and healing for young people.

So a lot of research about trauma and the way it affects your brain and your body, and also the ways you can build resilience and recover from it all went into this in a way that hopefully readers will find interesting without being too boring,



# Author Interview

## Alyssa Hollingsworth

*LSM: How did you come up with the idea of doing the Scottish retelling for this one specifically?*

One of the things I like to do, especially if I'm between stories, is I have a ton of books that are folktales or fairytales, and one of the ones I had was a book called *Tales From Many Lands*, which is just a collection of stories from all around the world. As I'm reading through these, I like to tab things that I'm like, "Ooh, that could be a good retelling," or, "I think there's something there that you could use." I came across Kate Crackernuts in this version first, and immediately tabbed it and was like, "I think this would make a fantastic young adult novel." I've never seen any retellings of it in novel form, or I hadn't at that time, I did find one during my research that's quite old.

A. H.

I had it in the back of my brain, then I started on my PhD, the things I wanna study are trauma, and healing, and recovery, and these sorts of things. The original story kind of implicitly has sort of two types of trauma in it. One of them is that the prince in it who's being danced to death we in the original, we don't know why he is cursed to be danced to death.

# Author Interview

## Alyssa Hollingsworth

It's just a thing that's happening. I asked myself, "Okay there's an opening right there that's great for a retelling. You've got a gap. What can you fill it with?" And so I was like, intergenerational trauma. Why don't we and put in some stuff around his family's background so that I would get to look at intergenerational themes around trauma.

The other thing in the original is that there's two stepsisters. One of them gets their head turned into a sheep's head— I don't know how to do that in a novel, so I'm just going to actually switch their bodies. And then working back from that, I was like, "Why would that need to happen?"

What I came up with was that my protagonist Kit has essentially rheumatoid arthritis. She's chronically ill. Looking at how trauma impacts the body and trauma's relationship with autoimmune disease. If you read the book, you'd get some of it, but it's obviously not being like, "And then this happened to Kit, and then she got sick," necessarily.

# Author Interview

## Alyssa Hollingsworth

One could see that in the story there were interesting gaps and places where you could twist things, and then found that it worked really well next to my topic of research. Then the more I read and reread and found different versions of the story, the more I fell in love with it; and then did a research trip to Orkney to the Orkney Islands, and just absolutely, completely fell in love with the Orkney Islands.

I lost a little bit of my soul to that that area of the world. And yeah. And those were all things that influenced my my pull to it, and then my kind of continued love for this story. Super cool.



*LSM: How was this book different than any of your others?*

# Author Interview

## Alyssa Hollingsworth

**A**S I mentioned, my other two are middle grade contemporary, so you almost couldn't get more different in the realm of writing for young people; which is ironic because the way my publication journey happened was that I met my agent when I was on sub for a young adult fantasy, and she actually signed with me then, working on that manuscript, and then asked me what else I was working on. *A. H.*

Something I had done in my master's was written a synopsis and some sample chapters for a project I would never do, because it would be totally out of my comfort zone. For that project, I had been like, "Okay, the opposite of young adult fantasy and children's literature is probably middle grade contemporary," which I would of course never write because I love fantasy.



So I sent her this sample story synopsis and stuff, and she basically came back to me and was like, "How fast can you write this for me?"

# Author Interview

## Alyssa Hollingsworth

We went incredibly fast with my first book. I think it was in February that she asked me to draft it, and in December we sold it at auction to publishers — which is extremely fast.

When we sold it, we sold a two-book deal, so I'm going to write at least two sort of middle grade contemporaries, which I did; Now I've actually returned to the thing that I'm actually a bit more comfortable writing. Though I will say, writing the middle grade contemporaries was a lot of fun and I think actually a really growing experience.

In terms of age range and setting, those are obvious differences, but actually there is quite a bit in the first two that was me already trying to explore themes around trauma, resilience, community. It's one of the things that was actually nice to have — the space that the PhD gave me was to really dive so headfirst into all kinds of research around those topics.

I think that the first two do a good exploration — especially the first one does a pretty good job of exploring things around PTSD and loss. It was a lot of fun. I don't know if fun is the right word. I was going to say I enjoyed, but I don't know if that's right either.

# Author Interview

## Alyssa Hollingsworth

I found it fascinating to get to really dig into research to bring things out in the YA fantasy, and I think that's research that will go forward into future manuscripts.



*LSM: You've already covered some of my next question in that response. How did you go about publishing your book? Would you do it that way again? Why or why not?*

**S**O I'm traditionally published. I have a literary agent and essentially I write a manuscript and give it to her, and then she might give me some feedback, and we might go back and forth. And eventually, hopefully, she will take it out to publishers, and then hopefully editors are interested, and then hopefully we get offers, et cetera. A. H.

I would say traditional publishing is weird. It's a weird mixture of perseverance and luck, and just happening to land a story that is happening at the right time with the right kinds of people. My experience with it overall has been very positive. But it can be quite fraught.

# Author Interview

## Alyssa Hollingsworth

I definitely plan to continue doing traditional publishing, partially because I'm already established, which makes it easy for me. Not easy — makes it easier to continue in this kind of direction. I know that when you self-publish you can get into bookshops and stuff, but it is quite nice to just walk up to any Barnes & Noble in the nation and be like, "Ah, there's my book." That's a very lovely feeling.

*LSM: Are you planning on writing more?*

**Yes.** I have sold *All the Queen's Curses* in the UK and the US, actually bought a two-book deal, which means that I owe them another book — which is not going to be a sequel. It will be another standalone Young Adult fantasy. And I am currently in the process of frantically drafting that because I need to give it to them in a little over a month so that we can start editing it so it can come out in 2027.

*A. H.*

I'm currently actively working on that, and then I've got a couple of kind of back pocket ideas that my agent has green-lit for me to do as soon as I am able to have the time to, to draft them. So I'm working on a couple of those, and they're all more YA fantasy type of books.

# Author Interview

## Alyssa Hollingsworth

*LSM: What can you tell us about the other middle grade contemporary books you have?*

**M**y first book is *The Eleventh Trade*, which is about an Afghan refugee boy who loses his grandfather's instrument, the last thing that they own from home and has to embark on a series of trades to try to get it back.

It's a really, nice exploration about a lot of contemporary topics. All wrapped up in this fun story that's about trading things. That was a joy to write in a lot of ways. That one's won a couple of awards. It also has seven or eight translations, foreign translations, and it's done really well in Japan oddly.

Japan actually has an interesting relationship with Afghanistan, which I won't go into, but that might be part of the reason why it's done so well. It's worth noting that obviously I am not an Afghan refugee, or a 12-year-old boy — and also he likes soccer, I don't like soccer, things like that.



# Author Interview

## Alyssa Hollingsworth

There were a lot of ways that I felt really unqualified to write the book. And one of the things that was really cool about that one was just how much community came into it. I had over eight Afghan friends who had become refugees in the time since I had met them who read and gave their feedback on the book. I had other people. I had my soccer experts giving me tips about that, and all kinds of things. That was a really cool process. I think it comes across, that it was very carefully read over by a lot of people for a lot of different things. That's *The Eleventh Trade*. And then *The Invisible Boy* is my second book, which is a middle grade book about a girl who wants to be just like Lois Lane, a, an investigative journalist.

She thinks that she has a superhero living on her street, sets out to investigate, and discovers his secret identity is something very different. That one is, once again, a fun story that's lying on top of these humanitarian issues. I can't share which without spoiling it.

But it's the only middle grade book that I'm aware of that deals with this particular human rights issue in a contemporary Western setting. That one was a nightmare to write. I think I rewrote it five times before I got the version that landed, and all under a deadline.

# Author Interview

## Alyssa Hollingsworth

I had the fun conversation with my publisher, actually, where they were suggested, "Maybe we need to do a different project on rewrite four." And I was like, "Can I try one more time, and then, yeah, we can bin it if we need to." Then the fifth one landed. Yay! But the other fun thing about *The Invisible Boy* is that because my main character was obsessed with Superman and Lois Lane, my editor suggested that each chapter opens with a little comic.

A. H.

So I got to write the script for all of the little comics, and then get to have an illustrator illustrate them. Which was a really fun a great idea from my editor, and then a really fun exercise.

*LSM: Why do you write?*

There is something in me that just is a storyteller — and if I didn't write, I might explode. The reason I started writing initially was, when I was little, my sister and I shared a room, and I used to tell her stories every night until she fell asleep. Then when I was about 11, we moved. I got my own room, which was great, but obviously I wasn't telling her stories every night anymore.

A. H.

# Author Interview

## Alyssa Hollingsworth

So I was just telling the stories to myself out loud because I could remember them better if I said it out loud. My sister thought it was really funny to hide in my closet and then jump out and scare me. One time I was telling myself this story in my room, and she just opened the closet door and was like, "Who are you talking to?" I decided I needed to write these down so that I didn't seem completely insane. And so I started actually writing when I was about 11 or 12.

There's just something in me that is really fascinated and inspired by story. I think partially it's a way that I was created and that there is some sort of purpose that calls me to it, and then has pulled me through some of the challenging aspects of it.



*LSM: What helps you to write, music, pets, other writers, a specific pen?*

Different things have helped me in different phases of my writing. Some things are universally helpful, but just hard to come by the most helpful thing I've ever found is having writing friends that you can meet with in person especially at a cafe or a library or something.

*A. H.*

# Author Interview

## Alyssa Hollingsworth

I just have so many amazing memories of meeting up with friends, and you chat for about 20 minutes, and then you're like, "All right, 45 minutes" — type. Then you just go at it. At the end of the 45 minutes, you get a 15-minute break, and you have a little chat, and you get a coffee, and then you do it again. Those were some of my favorite ever writing times. But it is not the easiest thing to orchestrate outside of a university setting, I've found.

I will say right now what really helps me is a program called Four the Words, which is like a video game for writing. Essentially all the monsters that your little character is fighting, you injure them with words. You get a monster that's health bar is 300 words, and you write 300 words in a time, whatever the timeframe is, then when you defeat the monster, you get a couple of things that you can then take on your quests and such.

Back in the day, I used to use different other apps that sort of simulated that where it was essentially just keep your hand on the keyboard and just keep typing — because your first draft is always going to suck, and the first draft is just telling yourself the story, and you just need to get through it.

# Author Interview

## Alyssa Hollingsworth

Sometimes I'll get in my head and just space out if I don't have something that's threatening me. I used to use something called Write or Die, which was if you stopped typing, your screen slowly turned red, and then babies start crying, and horns start blaring, and alarms start going off. So Four the Words is slightly gentler than that but still the same idea. And I find it really helpful for just getting words down, and it also has lots of lovely trackers and things that give you all kinds of little bonuses. Four The Words is my current drafting hack.

One other thing I'm doing right now is, I saw that Marissa Meyer, author of *Cinder* had posted, she has made an advent calendar for herself where every 5,000 words she gets to open a present so that as she's drafting she's opening something every 5,000 words.

I turned to my husband and was like, "Do this for me." So every 5,000 words he has to surprise me with something. And that's been quite fun as a motivator, again, for getting through the first draft.

# Author Interview

## Alyssa Hollingsworth

The other thing that I've always found helpful is just getting out of my normal space, whether that's going on a writing retreat or even just going to a coffee shop for a specific amount of time. I find that actually going to a place with the specific purpose of writing helps me actually write instead of just do chores or something else.



*LSM: What has writing taught you? I know you've covered some of the things that you've been able to go into over earning your Master's and your PhD.*

**A** lot. Writing has taught me to see the world in a different way than I would have without it. To approach things with curiosity even if they're not subjects that I naturally gravitate towards. I remember being in university as an undergraduate and everyone always moaning about general education classes in the US, (which is somewhat valid). But as a writer, literally every class that I could take is relevant, because anything that I learn is something that I can use. That is a really valuable outlook on life. Also writing really encourages wonder, which is a really difficult thing to access — especially the older you get.

*A. H.*

# Author Interview

## Alyssa Hollingsworth

Having the excuse of, "I have to go to Orkney because I'm researching for my book," that's set in fantasy Orkney, and then just getting to run around the cliffs and take a bunch of pictures and pocket a bunch of rocks and go to museums and take notes and all the things.

It just makes your engagement with the world, I think, more full of curiosity, which leads to more wonder and more just awareness of things. It's really fun. If whoever's reading hasn't done it, I recommend doing a travel trip with fellow writers because it is really interesting how traveling with other writers opens your eyes to things that normal travelers just don't notice, because hopefully everyone on the trip is looking for things that they can use in their story, whatever their story is. You just start picking up all these little details that are amazing. And that's something that writing's taught me.



# Author Interview

## Alyssa Hollingsworth

*LSM: Do you go back and reread your writing after it's been completed?*

Once the book is in book form and on the shelf, kind of levels of done. The thing is never done, because the thing will never be perfect. But once it's at that level, I don't actually go back and read it, which I remember thinking was really weird when I heard that published authors don't just read their books all the time. Honestly once it gets to that point part of the way that you know it's ready to go is because you're just so sick of looking at it. 'Cause you've just been over it and over it and over it. Also from a healthy fear that of course you're going to open it and the first thing you're going to see is a typo. It doesn't matter how many editors have looked at it. There will always be there, and that's gonna haunt your nightmares.

A. H.

I don't tend to read for pleasure. I do really enjoy if I'm doing a school visit or a talk somewhere or I've been invited to do a live reading, I do really enjoy doing those. But I also get to be very specific about which parts I choose, so I can choose my favorite parts that I don't mind going back to.

# Author Interview

## Alyssa Hollingsworth

**M**Y very non-published old manuscripts, sometimes I'll pick them up if I'm like, "Maybe I can recycle this." And then normally either I'll open it and look at it, and then be like, "All right, manuscript, you taught me a lot, and I'm very grateful for what you did and all that I learned from you. Now you can go back over here, and we don't have to think about that."

And someday when I'm super famous, a scholar can look at that, and they can laugh about it. So that's fun sometimes. But in general,

**O**ne of my current spiels, which is a slightly more complicated than just the normal sort of "write the draft fast because the draft is telling yourself the story," which I do, recommend or "show don't tell." But one of the things that came out of my research was that I was doing a lot of reading of young adult fantasy, especially fairytale retellings, with a lens of reading them with sort of the all of the cloud of research that I was doing around trauma and resilience, and one of the things that I noticed is that in a lot of writing workshops or writing advice that I had experienced was if you're not pushing your story as far or as hard as it will go, then you're not raising the stakes enough, and you've gotta really not be afraid to, push your character all the way to the edge.

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If you hold back from that, then you're not doing what you need to do or something. I'd heard that advice a lot. And then when I was reading, with specifically looking for how is trauma represented, and how are the characters dealing with the trauma, and what is a young reader supposed to take away from these depictions and what I found is I think actually that often authors over-traumatize their characters because they know that a story beat needs to happen where something serious needs to happen, and they do that writing advice where they push it all the way to the edge, but then that's not actually the point of the book or even the scene. It's just something dramatic needs to happen here, so you've, dropped this bomb of a trauma thing. But there's not space to unpack, and actually you could have done something different that still would have had the story or plot impact that you need without introducing a whole host of themes that you don't have time for.

My two examples are in one middle grade book I was reading, the climax is happening, and the character's running from place to place doing stuff. And in one of the places that she runs into an adult figure who's been like a neutral figure in the story turns out to be the villain and grabs the child and holds her against the wall and chokes her almost to the point of her passing out.

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And then somebody comes in, and the child gets free, and the child runs on to the next room to the next thing that she needs to do. It's never talked about again, and it's in the last, 20 pages. It's just "That's that's quite a lot. That's quite violent." I understand that the author felt like there needed to be a confrontation between the child and this adult, but did it need to be that violent? That's a whole year of therapy for that child, at least. So that was one of my examples that I like to use.

The other one is in a young adult retelling. The story beat that we need is that the character needs someone that she loves to be impacted by the gangs in the city and to realize how short the arm of justice is in this governing system. Basically that the law does not protect the vulnerable is what she needs to come out of this story beat thinking. And so what happened was that her friend ends up going missing, and then they recover her, and she's been, brutalized I won't say explicitly, and it doesn't say explicitly, but if you're reading it you can figure out it's very dark what has happened to her. Then the main character and another mutual friend just lie by her to keep her warm, and then she ends up dying, and they wake up, and she's dead. It's horrible.

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It's awful and I remember coming out of that and being like, "I understand that you needed this story beat. Like something needed to happen to this character so that we could get this sort of story beat, but did it need to be so brutal? Could you not have had her be mugged? Still bad still, not ideal, still could have lifelong consequences for her and for the other characters. But did she need to die, and did she need to die like that when that's not the point of the book?"

That's my current soapbox that I like to say as my advice to writers, is think about when you're in a situation where, "This is a story beat that needs to happen. Oh, I need to push it all the way because that's what raising the stakes is, and that's what drama is," think about instead, "Are your stakes actually high enough?" and "do you just need to maybe do a better job of proving that to the reader?"

Lin-Manuel said about his first musical that he wrote, his editors wanted him to add a plot.

It's a story about a first generation college student, a minority student. And one of his editors suggested that he add an unplanned pregnancy subplot to it because the stakes weren't high enough.



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He said "No, the stakes are high enough. This is a very high stake situation for this character, and I don't need to throw in pregnancy stuff."

I would encourage authors to stop and think about "Is going the most dramatic actually going to be helpful to the story?", "Do you have enough time to unpack it?" and, "Are you thinking about how young your readers are and whether or not, especially whether or not this is the first time they will have encountered this type of content, and if you are happy with this being their introduction to it?" I believe the other thing is, especially as you get older, when you're an adult you start to lose the freshness of finding out that the world's not a great place. And sometimes it becomes easier to be like, "Oh, yes, I'll just have the murder happen," when maybe this is the first time your reader will actually be introduced to a favorite character being murdered. As a writer, just check yourself. Raising the stakes doesn't mean going more dramatic, it just means showing your reader how much this matters to your character.



*LSM: Anything else overall that you wanted to add?*

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**R**ead books about psychology. You wouldn't write a sword fight without doing, I hope, some research about how sword fights work. You wouldn't write about gun wounds without hopefully at least Googling something about gun wounds. Even though we live in our brains, there's a lot we don't understand about our brains, and reading some psychology books, some books about trauma if you're dealing with trauma topics, should be a very important part of a writer's toolkit — and that was not something that I was taught in any of the classes.

*A. H.*

So that's something that I've learned from reading, too much probably, too much nonfiction.

*LSM: Thank you so much!*

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# Further Reading

## The Marriage Bed

Song of Songs (The Bible)

How We Love by Milan & Kay Yerkovich

No Mere Mortals: Marriage for People  
Who Will Live Forever by Toby Sumpter

The Married Guy's Guide to Great Sex by  
Clifford & Joyce Spencer

Fidelity: How to be a One-Woman Man by  
Douglas Wilson

Red Hot Monogamy by Bill & Pam Farrel

Holy Sex by Gregory Popcak

suggestions by various

# Bible Trivia!

1. **True or False:** Isaac was Abraham's only child.
2. **Jacob (Israel) had one daughter mentioned in the Bible. Her name was...**
  - A) Hannah
  - B) Deborah
  - C) Dinah
  - D) Mary
3. **True or False:** Judah, son of Jacob and ancestor of King David and Jesus, had two children by his daughter-in-law.
4. **What did the Law of Mt Sinai stipulate for those caught in adultery?**
  - A) Whipping
  - B) Exile
  - C) Fine of two talents
  - D) Death
5. **The child conceived out of wedlock by King David and Bathsheba...**
  - A) Was stillborn
  - B) Died soon after birth
  - C) Grew up to revolt against King David
  - D) Grew up to be King Solomon
6. **When the scribes and Pharisees brought a woman caught in adultery to Jesus, He...**
  - A) Told them that whoever was sinless could cast the first stone
  - B) Condemned her to death
  - C) Said she was wronged
  - D) Chastised the scribes and Pharisees for not catching the man with her
7. **When Pharisees came to test Jesus about the indissolubility of marriage, they asked "Why did Moses allow us to give [a wife] a certificate of dismissal and divorce her?" What did Jesus respond?**
  - A) "It was because you were so hard-hearted."
  - B) "It was because Moses made a mistake."
  - C) "It was so that men wouldn't kill their wives."
  - D) "It was so that Moses could avoid being stoned."

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# Bible Trivia Answers

**1. False (Genesis 16, 21, 25)**

Abraham's oldest child, Ishmael, was his son by Hagar, Sarai/Sarah's maid. Isaac was Abraham's first legitimate child and Sarah's only child. After the death of Sarah, Abraham married Keturah and had six more children.

**2. C) Dinah (Genesis 34)**

Dinah, whose name is only known because she was defiled by a man and her brothers murdered that man's whole tribe in revenge (though he offered to marry her, a common solution at the time).

**3. True (Genesis 38)**

Tamar was the widow of Judah's two older sons, and when Judah delayed in following the custom and giving her in marriage to his youngest son, she dressed as a prostitute, welcomed him into her tent, and later proved he was the father of her twin boys by presenting him with his staff and seal, which he had left in security for payment.

**4. D) (Leviticus 20:10)**

Those who were caught in adultery were to be put to death.

**5. B) (2 Samuel 11-12)**

The child conceived out of wedlock by King David and Bathsheba died soon after birth, though King David fasted and prayed that the child would get better. The baby was never named in the Bible.

**6. A) Told them that whoever was sinless could cast the first stone (John 8:1-11)**

When the scribes and Pharisees brought a woman caught in adultery to Jesus, He told them that whoever was sinless could cast the first stone and they all went away.

**7) A) (Matthew 19:3-9)**

Jesus told the Pharisees that Moses had permitted divorce "because you were so hard-hearted." He went on to say, "whoever divorces his wife, except for unchastity, and marries another commits adultery."

# MMD

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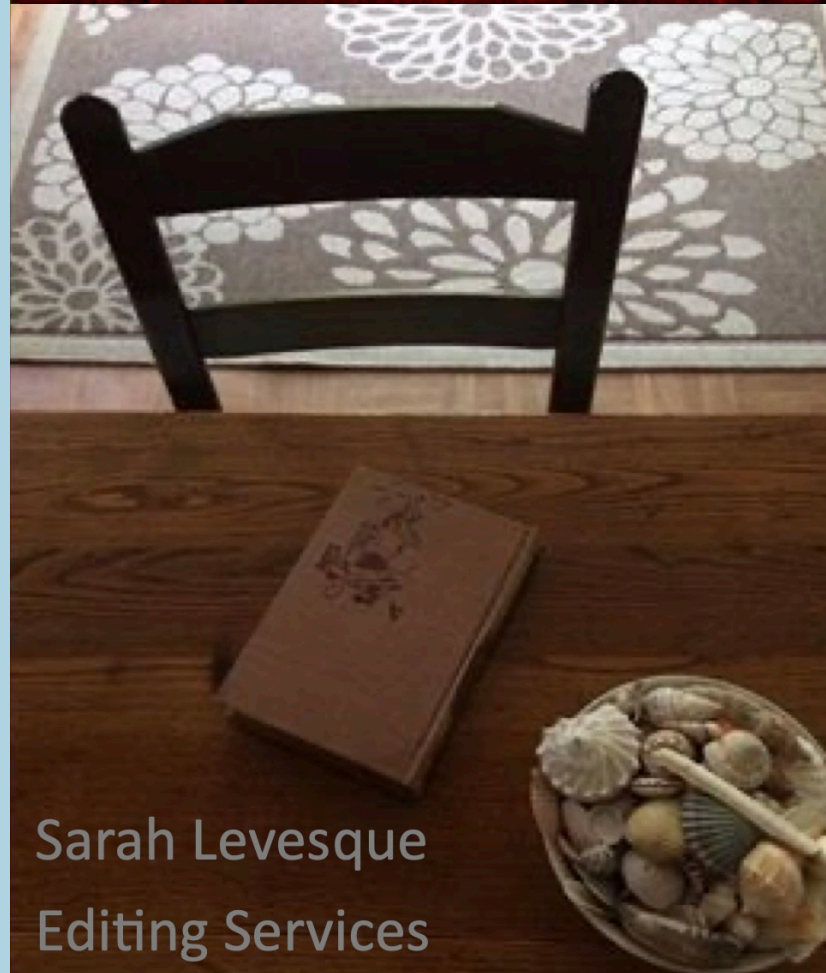
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Deadline for submissions:  
June 5, 2026

Autumn: Raising the Next  
Generation of Christians

Deadline for submissions:  
September 4, 2026

I leave our married readers with a sort of benediction:

“Next time you approach  
the marriage bed, prepare  
your heart to rejoice.”

— Nancy Wilson, *The Fruit of Her Hands*

*Thanks for reading!*

*Until next issue*