

WORSHIP KIT

JERUSALEM

AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**



JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Introduction

“You Are There,” a popular program in the early days of television, asked its viewers to stretch their credulity by imagining that they had gone back in time to some historic event in the past which they were now about to see. Even more fantastic, they were asked to imagine what it would have been like if television had been there to record that event. Reporters introduced themselves to the likes of George Washington and Julius Caesar and asked them to “say a few word to the camera,” explaining what was going on. The format was a successful one; viewers accepted the premise and were treated to some very educational viewing.

Later, *Time* magazine used the same sort of approach in its bicentennial edition, which carried historic datelines like “July 4, 1776” and was written the way that a weekly newsmagazine might have been if it were in existence two centuries ago. Apparently, readers found this anachronistic format helpful also, for copies were eagerly snatched up from newsstands.

The dramas in this Lenten series employ a similar format. The title of this series is Jerusalem at Passover, and the early part of each service will take that title quite literally. Each week we will be led by a typical travel agency “tour guide” on an imaginary visit to the Holy City in the year A.D. 30. The “tour guide” will offer historical, cultural and religious commentary on the sights we are seeing, just as such a person might have done almost 2000 years ago, had there been conducted tours then.

As was the case with “You Are There” and the *Time* bicentennial editions, the congregation is asked to “act along” by imagining that they are taking part in an actual “conducted tour” of Jerusalem during a Passover week in the first century. This kind of imagining should not be difficult; the “olden days” of radio demonstrated that imagination (the way people picture in their own mind things they are hearing) can be far more vivid and real than actually seeing them.

You might get into the mood right now by turning to the proposed ITINERARY for this tour, written as it might have been by a travel agency at Passover time, A.D. 30. As you can see, a lot of imagination has already been built into this ITINERARY.

But it should also be obvious to the twenty-first century Christian that this particular guided tour will offer a number of significant items not listed on the ITINERARY or planned by the travel agency. In fact, step by step we shall “accidentally” be confronted with the events of our Lord’s Passion as they occur.

For example, on our temple tour the first week we will overhear Judas plotting with the priest to betray Jesus, and be present when our Lord comes in to cleanse the temple by driving out the money changers. The Passover we observe the second week will “just happen” to be the one at which Jesus institutes the Lord’s Supper. Our nighttime visit to Gethsemane ... well, read the ITINERARY through again and use your imagination! “Skull Hill,” incidentally—our sixth stop—is the literal translation of the Hebrew word “Golgotha.”

Voices from unseen characters will dramatically enact these events as we confront them.

But the important thing is that we will confront them, almost as unexpectedly and as dramatically as actual visitors to the Holy City might have done twenty centuries ago during that fateful week.

But we shall have one advantage. Even though the events will be played out as if we “just happen upon them,” we already know that this was indeed a “fateful week”—and why—that the events we confront were predicted, prepared, and directed by God himself—“for us and for our salvation”—with far more meticulous care and precision than any travel agency could ever achieve.

And for a far more important Journey!

Note: With some slight adaptation—including especially the dates and times of the services—this INTRODUCTION could well serve as a publicity piece for the Lenten services, published in the parish newsletter and /or mailed to each home in the congregation a week or two before the beginning of Lent. Such a mailing should also include a copy of the ITINERARY which follows.

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Itinerary

First Stop

THE TEMPLE in Jerusalem is a magnificent structure, the center of the worship life of the Hebrew people. Here we shall observe the stately services of the Jews, learn something of their theology and religious practices, and—because this is the week of PASSOVER, one of the major festivals of the Israelite religion—we shall see some of the elaborate preparations for this high holy day, including the ritual slaughter of thousands of lambs.

Second Stop

PASSOVER, which will be celebrated during the course of this tour, is essentially a family observance, conducted in the homes of the faithful. We have arranged to be in a location where it will be possible for us to observe this family festival in progress, and thus learn a good deal about the ancient history of these devout folk whose religion is very much tied up with their national history.

Third Stop

THE MOUNT OF OLIVES, a short distance from Jerusalem, offers a spectacular nighttime view of the Holy City, and also gives us an opportunity to discuss the history of King David—one of the great shapers of both Israelite patriotism and worship—who camped on this site almost a thousand years ago. A visit to GETHSEMANE, one of the large olive-growing estates on the slope of the mountain, provides us a close-up look at a major industry in this part of the world.

Fourth Stop

THE PALACE OF THE HIGH PRIEST gives us another look at the religious life of the Judean people, especially as it relates to the practical matters of their everyday life. Here we will see the chambers where the SANHEDRIN, a Council of 70 religious Elders, meets to discuss and decide matters of practical religious import, using the ancient sacred Scriptures as their guide. Unfortunately, we will probably not get to see the Council in session, since nighttime meetings are highly irregular.

Fifth Stop

THE FORTRESS ANTONIA is the local seat of Roman government. Here we will tour the military barracks of the occupation police force (the army which has brought Roman peace, law, and culture to the whole world!), visit the cell block where notorious criminals are incarcerated, and also observe THE PAVEMENT, the civil court where Roman justice is administered. If possible, this visit will be scheduled at a time when a civil trial is in progress.

Sixth Stop

SKULL HILL, outside Jerusalem, offers a panoramic daytime view of the Holy City from a different perspective. The site of Roman executions (although it is unlikely that we shall be able to view any during the holiday season of good will) is a forceful reminder of the advantages of The Great Roman Peace which seeks to make the Empire a safer place in which to live and allows all people to practice their own religion as they see fit, without government interference or persecution.

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Producing The Dramas

The dramas require one person to serve as narrator plus a minimum of nine readers, seven men and two women.

The narrator may work from a lectern in full view of the congregation. He or she should not be vested or costumed, but dressed the way a modern tour guide might dress, perhaps in a summer-weight suit or slacks and a blazer. Wearing a name tag might help add to the illusion.

The narrator's part for each drama should be memorized—or at least he should be familiar enough with it that he can present his material freely, in a conversational style. He may occasionally gesture, as when pointing out various sights on the tour. Our experience in presenting these dramas was that when the narrator did so, about half the congregation actually looked where he pointed, even though there was nothing there to see.

Please note that, as these dramas are written, the narrator is as surprised as his audience at the unexpected things he confronts on this particular tour. He is apparently not a practicing Jew, for he describes Hebrew culture, history, and religion in a detached, third-person style; but it is obvious that he has “done his homework” in order to provide his group a rich background on the sights and sounds he is showing them.

While the narrator is most effective if seen by the audience, it is important that the other readers not be seen. If the church has a rear balcony, they may read their parts from there. Otherwise, they should be somehow screened from the view of the congregation. This is important for a number of reasons:

1) As is the case with radio dramas, members of the congregation will thus have to imagine what they are supposed to be seeing on the basis of what they hear; and this imagining will be far more vivid and realistic than even a very well-done “costume drama.”

2) The actors, therefore, will not have to memorize their lines; they may (and indeed should) read them. In our experience we found it was most helpful to provide each reader with a script well in advance of the production date, so that he could underline his part (and this is necessary since at times the dialog moves very quickly and parts overlap one another—particularly in the confusion of crowd scenes), and then to work on each individual script with the whole group about a week in advance of production (right after the preceding week’s service was usually a good time). A final “read-through” immediately before the service, then, helped the actors get into the mood of their characters once more, and made sure that they would interact effectively and realistically with one another.

3) In order to use as few readers as possible, on many occasions a single reader will portray more than one character in a given drama. For example, on the First Stop the reader who does the lines of the beggar near the beginning of the script (part number 5) will be the voice of the High Priest Caiaphas later on (also—or still—part number 5). Even the reader who has the role of Jesus (part number 1) will occasionally have a line or two in the crowd scenes as a different character, usually to add more volume and variety to the scene. Talented actors might want to disguise their voices somewhat for the different characters they portray in a single drama.

Because the parts of some characters recur from week to week—like Jesus (1), Judas (2), Caiaphas (5), Peter (6), and an “assistant priest” (3)—an attempt has been made to make the numbering of such parts as consistent as possible from one drama to the next, so that the congregation may begin to associate certain voices with specific characters.

This diagram on the next page indicates which numbered parts occur in each drama, the major character portrayed by each (in capital letters) and some of the other minor characters. If more than nine actors are available, this may help to divide some of the numbered parts among them.

In addition to these general directions, some specific production suggestions are provided with each drama.

	First Stop	Second Stop	Third Stop	Fourth Stop	Fifth Stop	Sixth Stop
1	JESUS	JESUS	JESUS	JESUS		
2	JUDAS merchant		JUDAS	JUDAS witness	SOLDIER mob voice	SOLDIER extra
3	PRIEST merchant	extra	PRIEST	PRIEST	extra	PRIEST
4	LEVITE	JOHN	extra	WITNESS	JAILER mob voice	CENTURION extra
5	CAIAPHAS beggar			CAIAPHAS bystander	CAIAPHAS soldier	CAIAPHAS
6	extra	PETER	PETER	PETER priest	SOLDIER mob voice	SOLDIER
7					PILATE	extra
8	woman		woman	maidservant		
9	woman			maidservant		woman

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

How This Kit Is Organized

This “Jerusalem At Passover” kit has been designed with your congregation in mind. Okay, what does that mean? That means **options, options, options**. Many options exist as you plan to use this Service Series in your worship. And we should add this—nothing here is carved in stone. Feel free to adapt the materials provided herein to your specific needs.

However, a major drawback to options is the confusion that they can cause. This is one full Service Series, and it’s easy to get lost in its pages. So, here are some pointers to help you get started.

The spiral-bound kit includes orders of service for all six services, scripts for the dramas (which include multiple readers), homilies, hymns, prayers and Scripture readings.

Become acquainted with the materials. That doesn’t mean you should read everything right now (although, if you have the time it’s not a bad idea). But look through the materials, noticing that there are dramas and homilies (they are different, and both are used in each service). There are prayers and music guides. There are notes for worship leaders. Going through the kit will introduce you to the materials in the packet, and will make you aware of some of the major, dramatic options that this Service Series provides.

Of course, purchase of this kit provides full copyright release for the orders of service and the text of the promotional flier. Feel free to copy or adapt any of the material herein.

CD-ROM

Create a personalized worship folder with the included CD-ROM, complete with files in RTF format. The CD-ROM also includes a PDF file for easy printing of scripts, homilies, readings and orders of worship.

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Ash Wednesday • First Stop • The Temple

Order of Service	15-18
Complete Script For Worship Leaders	19-39
Drama	40-54
Homily	55-56
Prayers	57-58
Music	59-65

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Ash Wednesday • First Stop • The Temple
Order Of Service

Opening Hymn..... Just As I Am

Just as I am, without one plea,
But that thy blood was shed for me
And that thou bidd'st me come to thee,
O Lamb of God, I come, I come.

Just as I am and waiting not
To rid my soul of one dark blot,
To thee, whose blood can cleanse each spot,
O Lamb of God, I come, I come.

Just as I am, though tossed about
With many a conflict, many a doubt,
Fightings and fears within, without,
O Lamb of God, I come, I come.

Opening Dialog read responsively

P Grace and peace to you in the name of our Triune God, Father, Son and Spirit.

C Praise be to our God, who is gracious and merciful.

P Seek the Lord while he may be found.

- C** Call on him in the day of trouble, and he will answer you.
- P** Let the wicked be thwarted.
- C** Let the unrighteous turn from their ways.
- P** Let them turn, O Lord, to you.
- C** For you are gracious and forgiving.
- P** Come, everyone who thirsts, come to the waters.
- C** And he who has no money, come, buy and eat.
- P** Come, buy wine and milk without money and without price.
- C** Praise be to our generous and compassionate God.

Psalm ResponsoryPsalm 48

- P** Great is the Lord and greatly to be praised in the city of our God!
- C** His holy mountain, beautiful in elevation, is the joy of all the earth, Mount Zion, in the far north, the city of the great King.
- P** Within her citadels God has made himself known as a fortress. For behold, the kings assembled; they came on together.
- C** As soon as they saw it, they were astounded; they were in panic; they took to flight.
- P** Trembling took hold of them there, anguish as of a woman in labor. By the east wind you shattered the ships of Tarshish.
- C** As we have heard, so have we seen in the city of the Lord of hosts, in the city of our God, which God will establish forever.
- P** We have thought on your steadfast love, O God, in the midst of your temple.
- C** As your name, O God, so your praise reaches to the ends of the earth. Your right hand is filled with righteousness.
- P** Let Mount Zion be glad! Let the daughters of Judah rejoice because of your judgments!
- C** Walk about Zion, go around her, number her towers, consider well her ramparts, go through her citadels, that you may tell the next generation that this is God, our God forever and ever. He will guide us forever.

Theme Hymnto the tune of "Go To Dark Gethsemane"

In the steps our Savior trod
 Let us follow faithfully,
 Where the sinless Son of God
 Went to set us sinners free;
 Mark each footstep in the strife
 Of the Way, the Truth, the Life.

**In God's house, with holy ire,
See the Son of God appear,
Cleansing, like a chast'ning fire,
Ev'ry desecration here.
Let our heart be cleansed from sin
Where he comes to dwell within.**

DRAMA

First Stop • The Temple

THE TEMPLE in Jerusalem is a magnificent structure, the center of the worship life of the Hebrew people. Here we shall observe the stately services of the Jews, learn something of their theology and religious practices, and—because this is the week of PASSOVER, one of the major festivals of the Israelite religion—we shall see some of the elaborate preparations for this high holy day, including the ritual slaughter of thousands of lambs.

HymnGod Himself Is Present

**God himself is present: Let us now adore him
And with awe appear before him.
God is in his temple; all within keep silence;
Humbly kneel in deepest rev'rence.
He alone on this throne is our God and Savior;
Praise his name forever.**

**God himself is present: Hear the harps resounding;
See the hosts the throne surrounding.
"Holy, holy, holy!" Hear the hymn ascending,
Songs of saints and angels blending.
Bow your hear to us here: Hear, O Christ, the praises
That your Church now raises.**

**Fount of ev'ry blessing, purify my spirit,
Trusting only in our merit.
Like the holy angels, worshiping before you,
May I ceaselessly adore you.
Let your will ever still rule your Church terrestrial
As the hosts celestial.**

HOMILY

(If your congregation observes the imposition of ashes, it may occur here.)

OFFERING

PRAYERS

THE LORD'S PRAYER

BENEDICTION

Closing Verseto the tune of "Go To Dark Gethsemane"
(a preview of next week)

**At the Supper of the Lord
Taste and see that God is good:
Body broken, blood outpoured,
Earthly feast of heav'nly food.
Life is ours! Death passes o'er
Where the Lamb's blood marks the door.**

Next week:
Second Stop • Passover

PASSOVER, which will be celebrated during the course of this tour, is essentially a family observance, conducted in the homes of the faithful. We have arranged to be in a location where it will be possible for us to observe this family festival in progress, and thus learn a good deal about the ancient history of these devout folk whose religion is very much tied up with their national history.

JERUSALEM AT PASSOVER

A LENTEN TOUR

**A Series Of Special Services
by Arden W. Mead**

Ash Wednesday • First Stop • The Temple
Complete Script For Worship Leaders

- The Opening Hymn is sung by the congregation to the tune Woodworth LM:

**Just as I am, without one plea,
But that thy blood was shed for me
And that thou bidd'st me come to thee,
O Lamb of God, I come, I come.**

**Just as I am and waiting not
To rid my soul of one dark blot,
To thee, whose blood can cleanse each spot,
O Lamb of God, I come, I come.**

**Just as I am, though tossed about
With many a conflict, many a doubt,
Fightings and fears within, without,
O Lamb of God, I come, I come.**

- The opening dialog is spoken responsively by the pastor and the congregation:

P Grace and peace to you in the name of our Triune God, Father, Son and Spirit.

C **Praise be to our God, who is gracious and merciful.**

P Seek the Lord while he may be found.

C **Call on him in the day of trouble, and he will answer you.**

P Let the wicked be thwarted.

C **Let the unrighteous turn from their ways.**

P Let them turn, O Lord, to you.

C **For you are gracious and forgiving.**

P Come, everyone who thirsts, come to the waters.

C **And he who has no money, come, buy and eat.**

P Come, buy wine and milk without money and without price.

C **Praise be to our generous and compassionate God.**

- The Psalm Responsory on Psalm 48 is spoken responsively by the pastor and the congregation:

P Great is the Lord and greatly to be praised in the city of our God!

C **His holy mountain, beautiful in elevation, is the joy of all the earth, Mount Zion, in the far north, the city of the great King.**

P Within her citadels God has made himself known as a fortress. For behold, the kings assembled; they came on together.

C **As soon as they saw it, they were astounded; they were in panic; they took to flight.**

P Trembling took hold of them there, anguish as of a woman in labor. By the east wind you shattered the ships of Tarshish.

C **As we have heard, so have we seen in the city of the Lord of hosts, in the city of our God, which God will establish forever.**

P We have thought on your steadfast love, O God, in the midst of your temple.

C **As your name, O God, so your praise reaches to the ends of the earth. Your right hand is filled with righteousness.**

P Let Mount Zion be glad! Let the daughters of Judah rejoice because of your judgments!

C **Walk about Zion, go around her, number her towers, consider well her ramparts, go through her citadels, that you may tell the next generation that this is God, our God forever and ever. He will guide you forever.**

- The Theme Hymn is sung by the congregation to the tune Gethsemane 77 77 77:

**In the steps our Savior trod
Let us follow faithfully,
Where the sinless Son of God
Went to set us sinners free;
Mark each footstep in the strife
Of the Way, the Truth, the Life.**

**In God's house, with holy ire,
See the Son of God appear,
Cleansing, like a chast'ning fire,
Ev'ry desecration here.
Let our heart be cleansed from sin
Where he comes to dwell within.**

- The Drama, The First Stop: The Temple, is given by the actors:

Introduction

First Stop..... THE TEMPLE

THE TEMPLE in Jerusalem is a magnificent structure, the center of the worship life of the Hebrew people. Here we shall observe the stately services of the Jews, learn something of their theology and religious practices, and—because this is the week of Passover, one of the major festivals of the Israelite religion—we shall see some of the elaborate preparations for this high holy day, including the ritual slaughter of thousands of lambs.

Actors

(Underline your parts!)

N. Narrator

G. Group

1. Jesus

2. Judas (also one of the “street voices” and a merchant in the temple)

3. A priest (also one of the “street voices” and a temple merchant)

4. A Levite (also a money changer in the temple)

5. Caiaphas (also the temple-gate beggar and one of the “street voices”; this part may be divided if enough readers are available)

6. An extra, with various parts throughout the drama.

8. A woman

9. Another woman

Production Notes

The “street voices” overheard on the way to the temple are overlapping conversations: one begins before another ends. To give the illusion of movement, the readers might “fade in” at the beginning of each dialog and “fade out” toward the end. “Fading out” can be achieved by turning one’s back to the audience. Double-spacing in the text indicates where fade-in and fade-out sections of dialog, mini-conversations or stand-alone statements within the drama begin and end.

For the Processional Psalm (read responsively), the “Group” indicated in the script is made up of all the other readers. If space permits, the illusion of a procession can be heightened by having the readers actually walk from one side of the balcony to the other and then back again, “fading in” at the beginning and “fading out” at the end.

In the “money changers” scene, the object finally is to present mass confusion and rising noise. A number of lines are marked (repeat); rehearsal will determine how many times the reader should repeat his lines until Jesus (part number 1) finally prevails.

When Jesus enters, some audio props would be helpful to give the illusion of tables being overturned. This can be done by dropping a handful of coins on a hard floor, dropping a loose bundle of sticks (like kindling wood), and kicking or pounding on a cardboard packing box. Here and in the later “Judas” scene, readers occasionally “talk over” the lines of the principal speaker—again, to add to the feeling of reality.

A Drama for The First Stop: The Temple

N: Welcome to “Holy City Tours” this Passover season! Our schedule is going to be quite tight, trying to show you everything there is to see in Jerusalem this festival time of the year, but we promise to do our best.

Our first stop is going to be the temple, which I know you have already seen from a distance, because it’s almost impossible to miss up there on Mount Zion. We will head that way right now, and as we do, look around and listen closely to try to catch some of the flavor of the Holy City at holiday time.

8: Have you got your lamb yet?

9: No, we're going up to the temple to get ours now.

8: I get the feeling I'm going to be spending all my time in the kitchen.

9: Me, too, but won't it be worth it?

4: What do you think? Is he going to show up in the city for Passover?

6: I don't think he would dare, what with all the tension—the priests and the Pharisees and all . . .

2: But I tell you, that's what they say; he actually went to the cemetery and brought a dead man back to life!

3: You don't believe that, do you?

2: My sister-in-law lives in Bethany; she was there. I think half the city saw him do it.

6: This kind of thing just can't be allowed to continue! The whole world is going after the man!

8: But what can they do? The people are all crazy about him.

6: Yeah, but if the Romans find out, there could be real trouble in this town.

9: "Son of David!" That's what they were singing: "Son of David!" And waving palm branches and throwing robes in the street and everything.

- 4: Didn't anybody do anything about it?
- 9: What could they do? The whole place was singing. It was like somebody kicked off the holiday a week early.
- 5: I'm not sure I understand how we're supposed to do this.
- 3: He said to follow a man carrying a jar of water and he would lead us to the house where we could get Passover ready.
- 5: Well, we found one, and he's got a jar of water.
- 2: And all of a sudden the man could see! He says, "I see people walking around like trees!"
- 6: Like trees?
- 2: That's what he says. So the rabbi touches him again and all of a sudden the guy says, "Now I can see everything real clear!"
- 8: I don't know. I just don't think he'll take the chance, showing up in Jerusalem at holiday time. You'd think he'd know somebody's after him.
- 4: But what safer time to show up than at the holiday season? The city is crawling with soldiers, and they're not going to let anything happen.
5. Alms! Alms! Alms for the poor! Alms!
- N: Well, here we are at the temple. I hope we didn't lose anyone on the way. We are at the steps of what is known as "The Beautiful Gate." I wanted to take you in this way because I thought you would be impressed. Notice the tall columns, the stonework, the liberal use of gold plating and precious stones, the craftsmanship, the artistry . . .

5: Alms! Alms for the poor!

N: . . . and the beggars. This seems to be a favorite place for them; trying to catch people in a religious mood, I suppose . . .

5: Alms! Alms for the poor!

N: That cripple for example, has been begging here at this gate for about as long as anybody can remember; trying to get a few coins from the worshipers . . .

5: Alms for the poor?

N: . . . and the tourists. Quite a contrast, isn't it? The beauty and richness of the temple on the one hand, and the poverty of the handicapped on the other. "The poor you always have with you," someone is supposed to have said recently, and I guess it's so.

Step inside now, please, up these wide stairs. Men should have their heads covered—that's the custom here, and we want to be very careful about custom. These people can be absolutely fanatical about their religion, especially this temple. A few years ago Governor Pilate tried to put up some Roman eagles in this courtyard we are entering, and it almost started a revolution. Something in their religion against graven images. Word is that the Emperor himself had to step in and tell the Governor not to try a stunt like that again.

This now is the outer courtyard, the first of three courts in the temple leading up to the Holy Place, which you can see up there. This is known as "The Court of the Gentiles," and it means just what it says. You will notice signs along the walls there—in virtually every language—warning people who are not Jewish by birth (not even converts to the faith!)

not to go up the steps and through the entrance to the next court. That one is called “The Court of Women,” by the way; and although many of you are women, don’t let the name fool you. If they caught a Gentile in there (of either sex), that person would probably be dragged out of the city and stoned to death before anybody knew what happened. These people are quite serious about their religion. This temple is considered holy ground, and they are not about to have it profaned.

Beyond “The Court of Women” is “The Court of the Faithful” (men only; *Jewish* men only), and that’s where all of the real action is. There’s a huge altar in there (and I mean *huge!*—you have to climb steps to get to it) where sacrifices are offered to their God—sacrifices for just about everything. The directions for who is to offer what and where and when and how fill an entire scroll in their Sacred Writings; but, as I understand it, the climax of them all comes in the fall of the year on the Day of Atonement (“*Yom Kippur*,” they call it) when the High Priest takes the blood of *one* sacrifice which is supposed to be for *all* the people, and goes all the way into the Holy Place (that’s the small building, the tallest one, right in the middle of everything) . . . the anointed priests go in there regularly for ceremonies (“behind closed doors,” so to speak). . . but only the High Priest is allowed to go behind the Great Curtain in there, into the Most Holy Place, and that only once a year, on the Day of Atonement, carrying the blood of that special sacrifice.

It’s supposed to be quite awesome. In fact, there is a story that is still going around (although it must have happened more than thirty years ago now) about the old priest who went into the Holy Place to burn some prayer incense, and apparently whatever went on in there scared him so much that when he came out he couldn’t talk. And there were some things he was supposed to say, but he just couldn’t. I guess it really fouled up the ritual.

4. Praise the Lord!!!

G: Praise His name, you servants of the Lord, who stand in the Lord’s house, in the sanctuary of our God.