

FREE AT LAST

A SERIES IN GALATIANS







I don't know much about birds,
but I can easily identify the
husband in this picture!!





Allegory



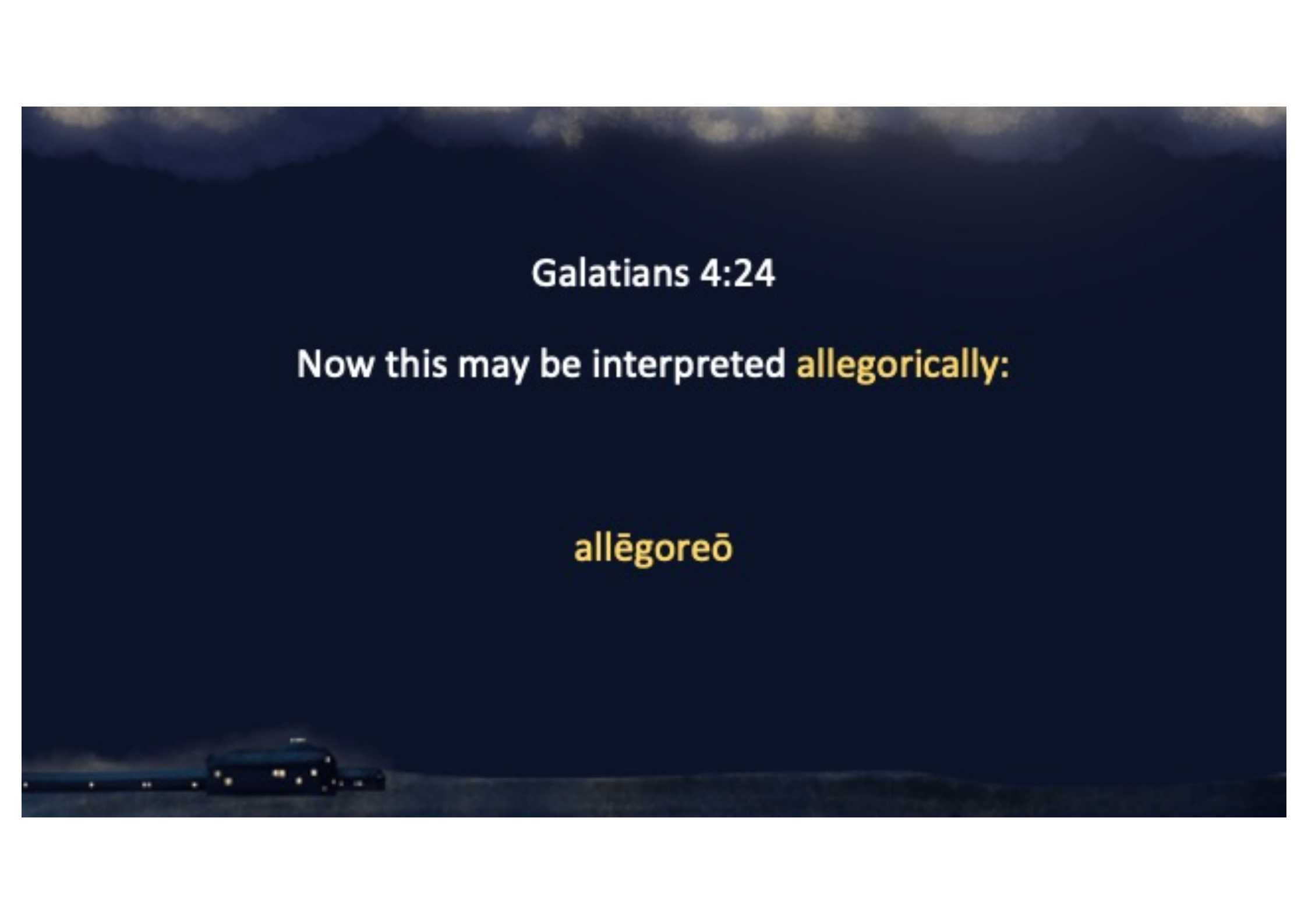
Allegory

Using a character / event/ place to represent a meaning

The background of the slide is a dark, atmospheric landscape. In the lower-left corner, there is a small, dark building with several glowing windows, suggesting a remote or isolated location. The rest of the image is a deep, dark blue or black, with some faint, wispy clouds or smoke-like patterns near the top edge. The overall mood is mysterious and contemplative.

Galatians 4:24


Now this may be interpreted **allegorically**:

The background of the slide is a dark, atmospheric landscape. In the foreground, there's a dark, silhouetted area that could be a road or a field. In the middle ground, a small, dark building with a few lights is visible. In the background, there are dark, silhouetted hills or mountains under a dark, cloudy sky. The overall mood is mysterious and somewhat somber.

Galatians 4:24

Now this may be interpreted **allegorically**:


allēgoreō

The background of the slide is a dark, atmospheric photograph of a landscape at night. In the foreground, there is a small, dark building with a few lights on. The middle ground shows rolling hills or mountains, and the background features a range of jagged mountains under a dark sky with some light clouds. The overall mood is mysterious and contemplative.

Galatians 4:24

Now this may be interpreted **allegorically**:

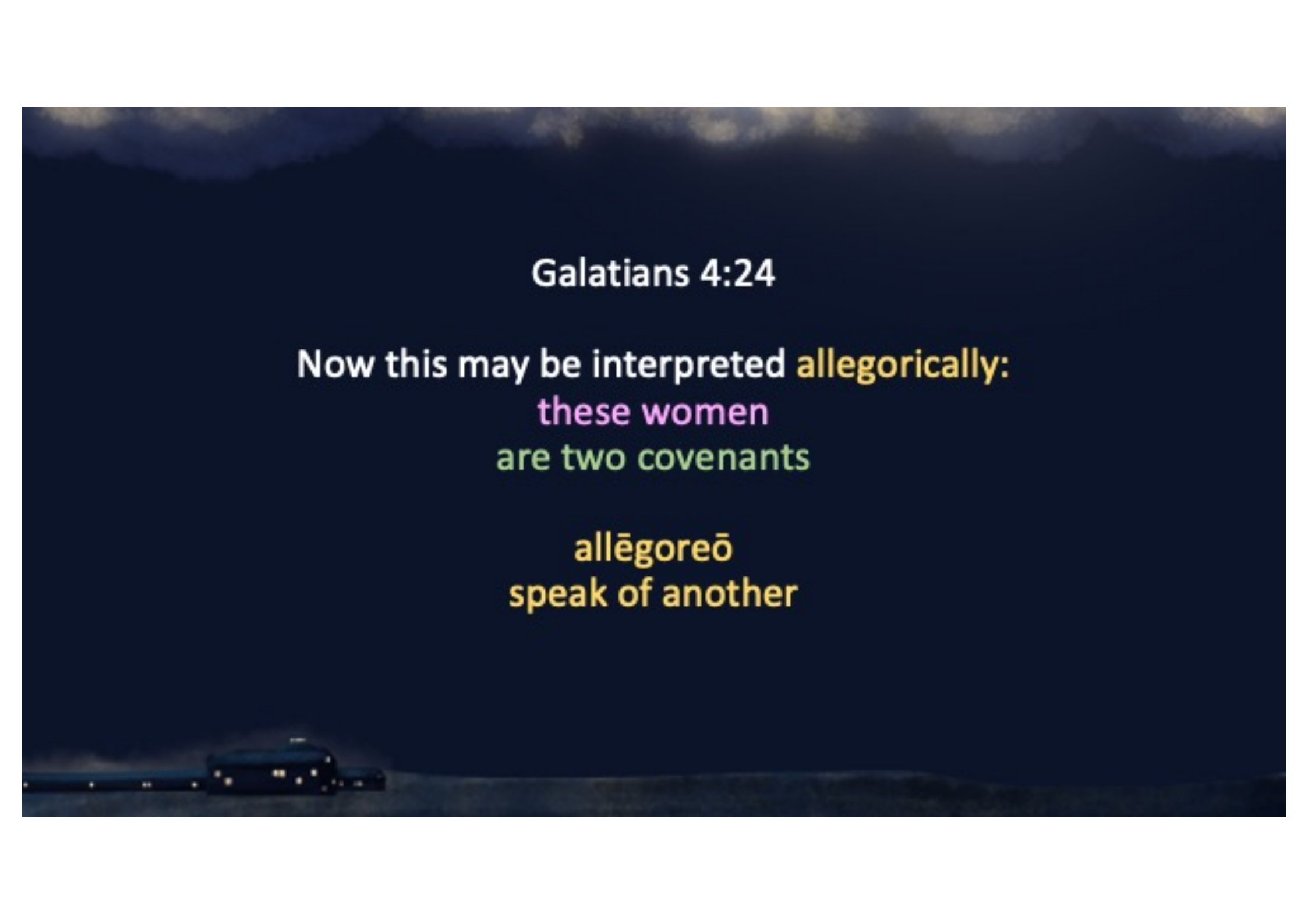
allēgoreō
speak of another

The background of the slide is a dark, atmospheric landscape. It features a range of mountains in the distance, partially obscured by a layer of mist or low clouds. In the foreground, there is a small, dark building with several lights glowing from its windows, suggesting a remote or mountainous location at night. The overall color palette is dominated by deep blues, purples, and blacks, creating a somber and contemplative mood.

Galatians 4:24

Now this may be interpreted **allegorically**:
these women

allēgoreō
speak of another



Galatians 4:24

Now this may be interpreted **allegorically**:

these women
are two covenants

allēgoreō
speak of another

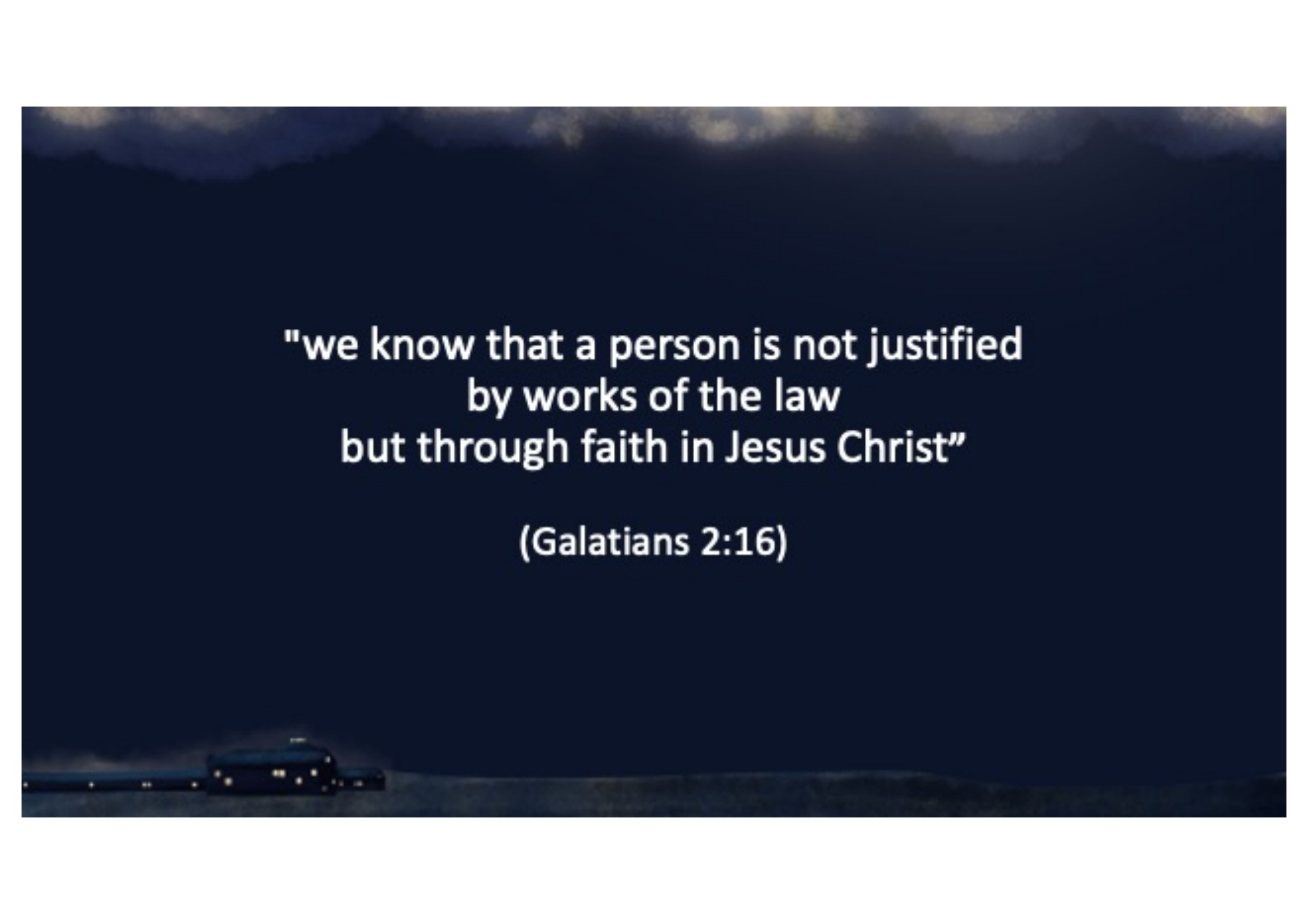
Galatians 4:24

Now this may be interpreted **allegorically**:
these women
are two covenants

HAGAR

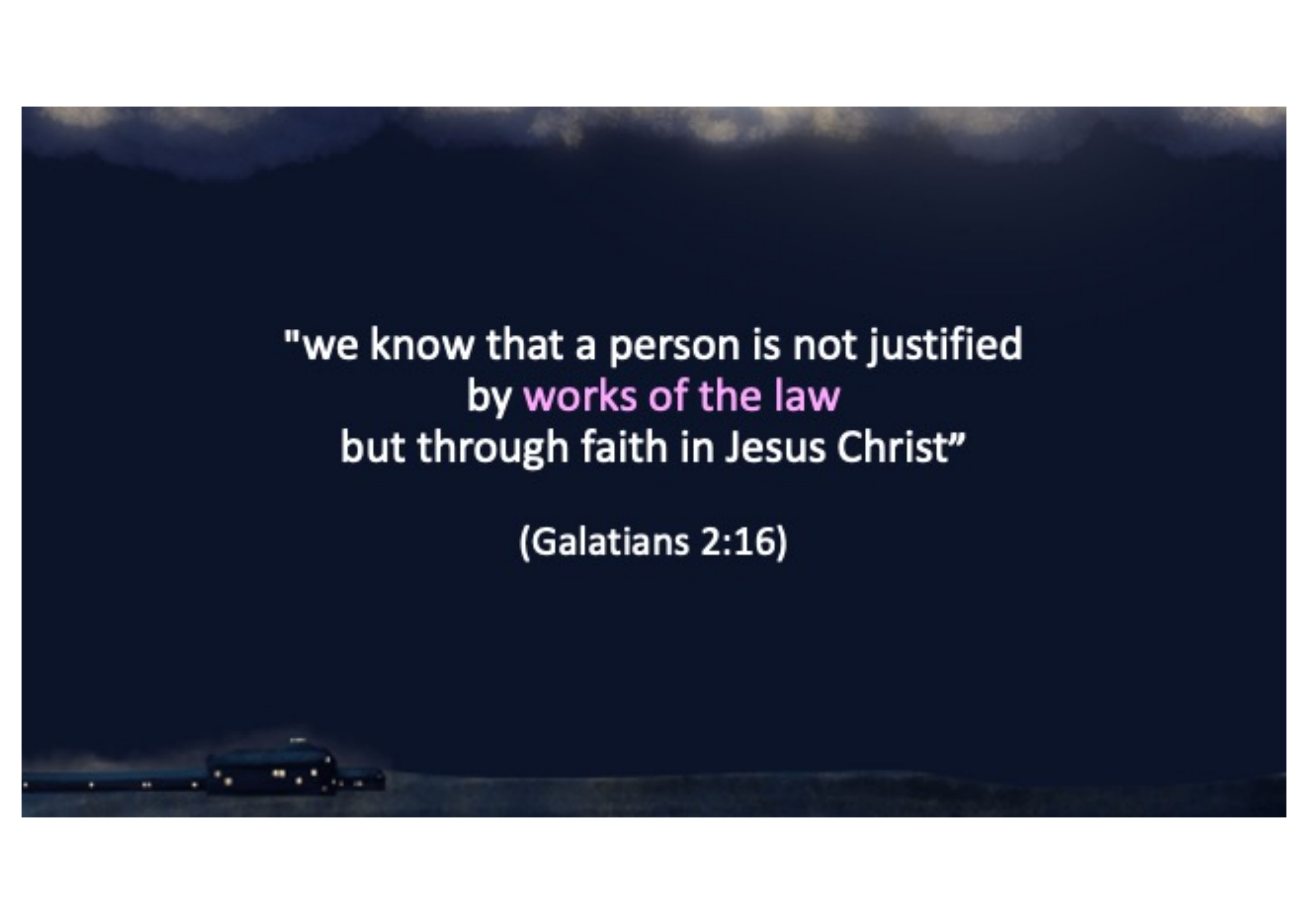


SARAH

A dark, atmospheric landscape with mountains in the background and a small building with lights in the foreground. The scene is dimly lit, suggesting dusk or dawn, with a few lights visible on the building in the lower left.

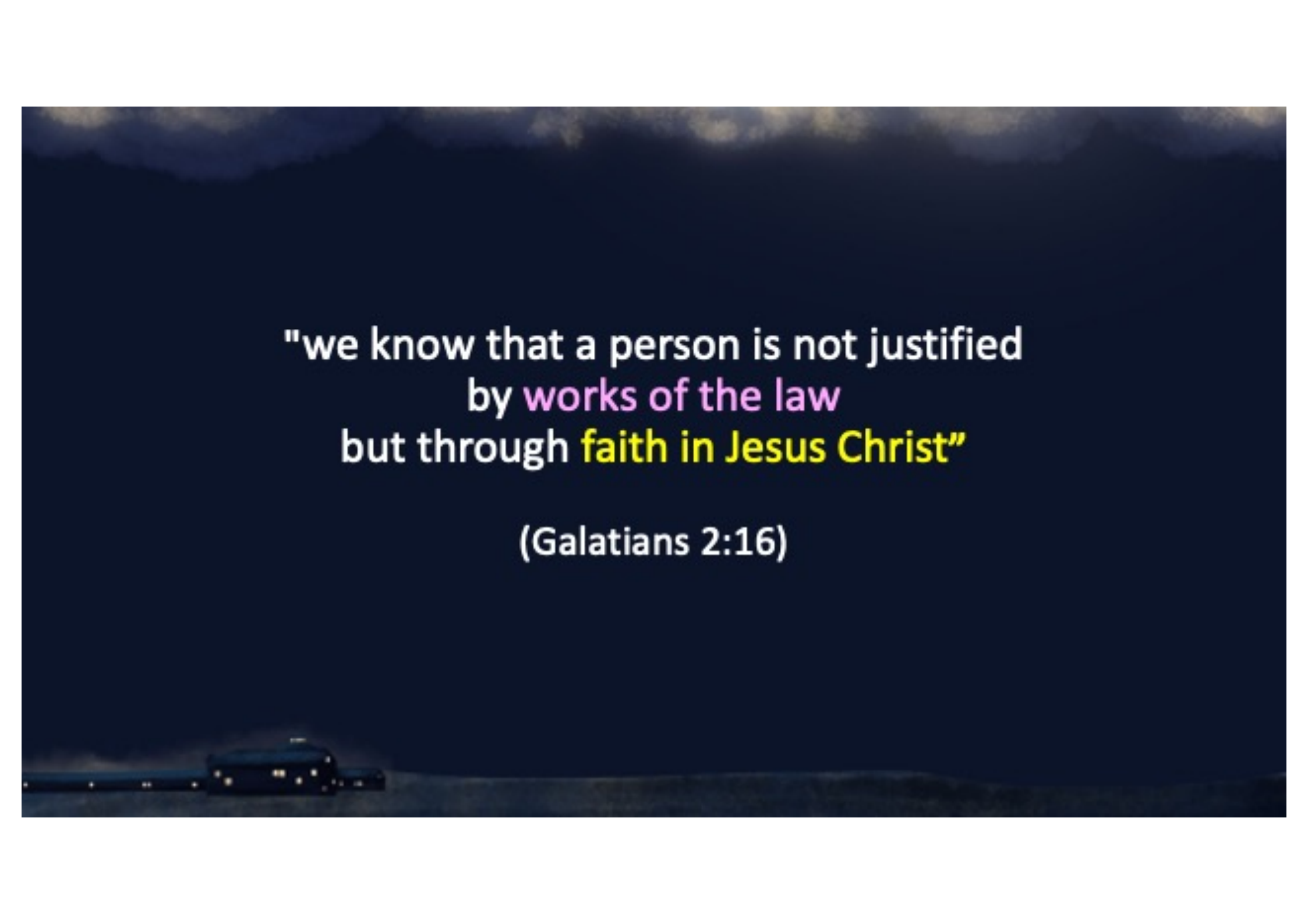
**"we know that a person is not justified
by works of the law
but through faith in Jesus Christ"**

(Galatians 2:16)




"we know that a person is not justified
by **works of the law**
but through faith in Jesus Christ"

(Galatians 2:16)



"we know that a person is not justified
by works of the law
but through faith in Jesus Christ"

(Galatians 2:16)

A dark, atmospheric landscape with a small illuminated building in the distance. The scene is dimly lit, with a few lights visible on the horizon. The sky is dark with some light clouds. The overall mood is somber and contemplative.

A right standing before God
is not *achieved* by **works of the law**,
but *received* by **faith in Jesus Christ**.

A right standing before God
is not *achieved* by works of the law,
but *received* by faith in Jesus Christ.

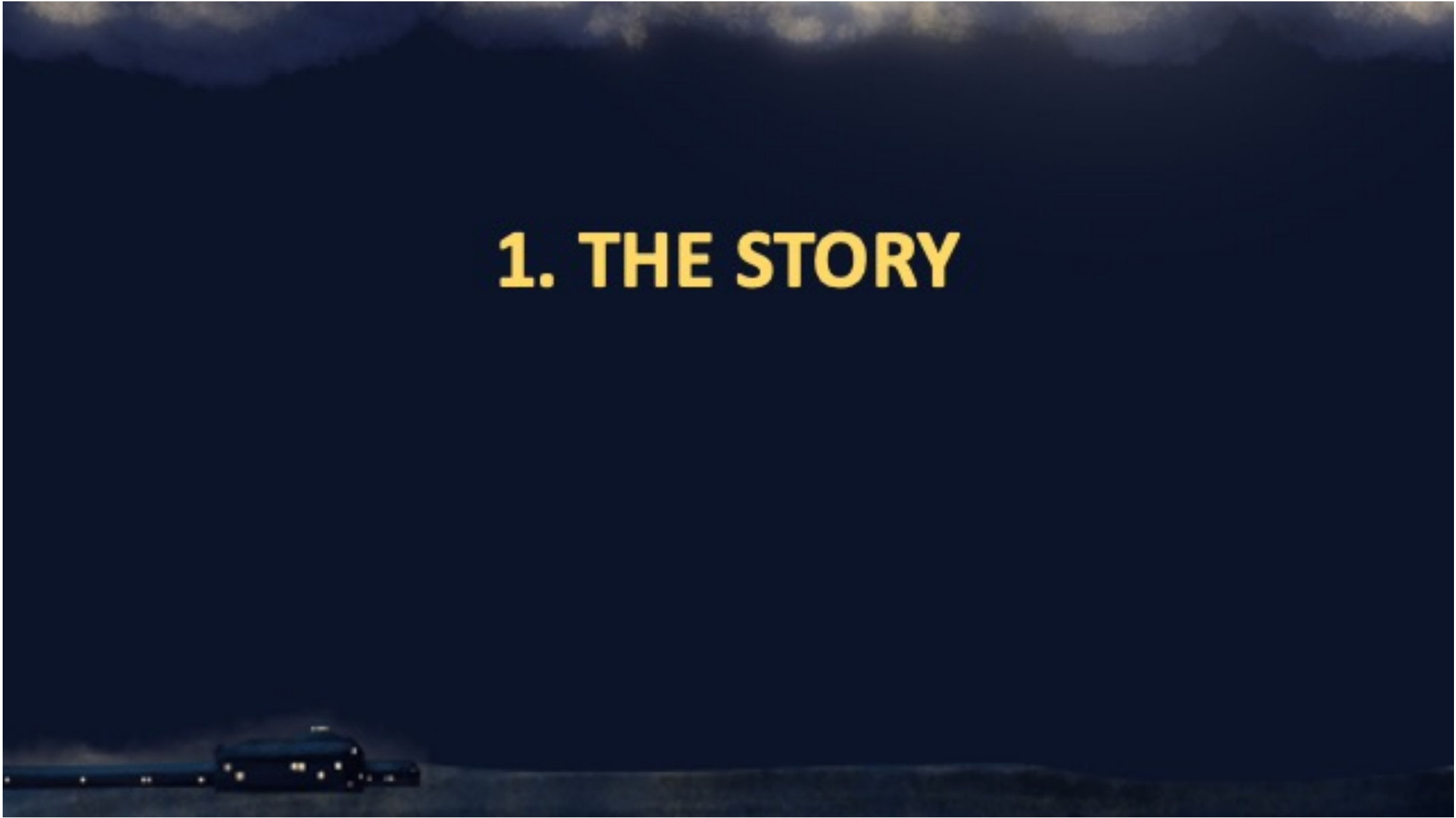


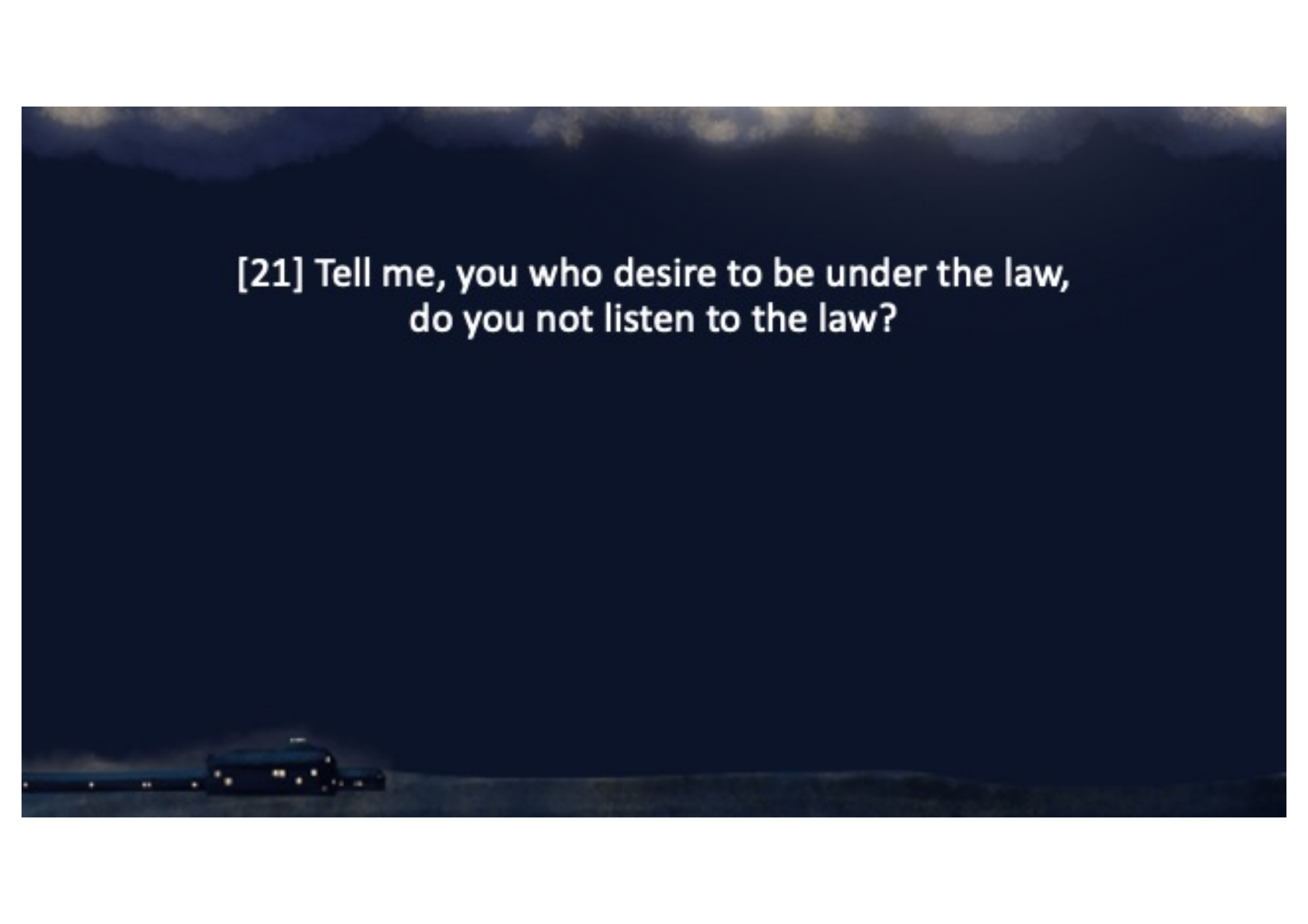


THE ALLEGORY OF HAGAR & SARAH

GALATIANS 4:21-31

1. THE STORY



The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several glowing windows, suggesting a remote or isolated location. The rest of the image is dominated by deep blues and blacks, with some faint, wispy clouds or smoke-like patterns near the top edge. The overall mood is somber and contemplative.

**[21] Tell me, you who desire to be under the law,
do you not listen to the law?**

A dark, atmospheric landscape at night. In the foreground, a small, dark building with a few lights is visible on the left. The background is a dark, hazy sky with some light clouds. The overall mood is somber and mysterious.

[21] Tell me, you who desire to be **under the law**,
do you not listen to the law?

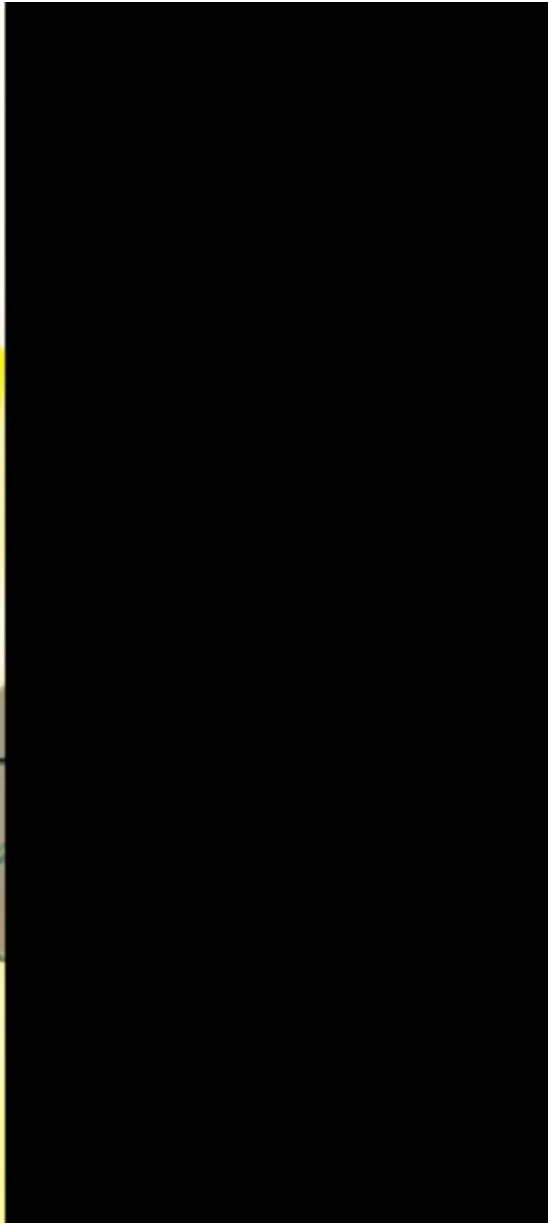
The background of the slide is a dark, atmospheric landscape. At the bottom, there is a small, dark building with a few lights on, and a car parked nearby. The sky is dark with some light clouds or mist. The overall mood is somber and contemplative.

[21] Tell me, you who desire to be **under the law**,
do you not **listen to the law**?



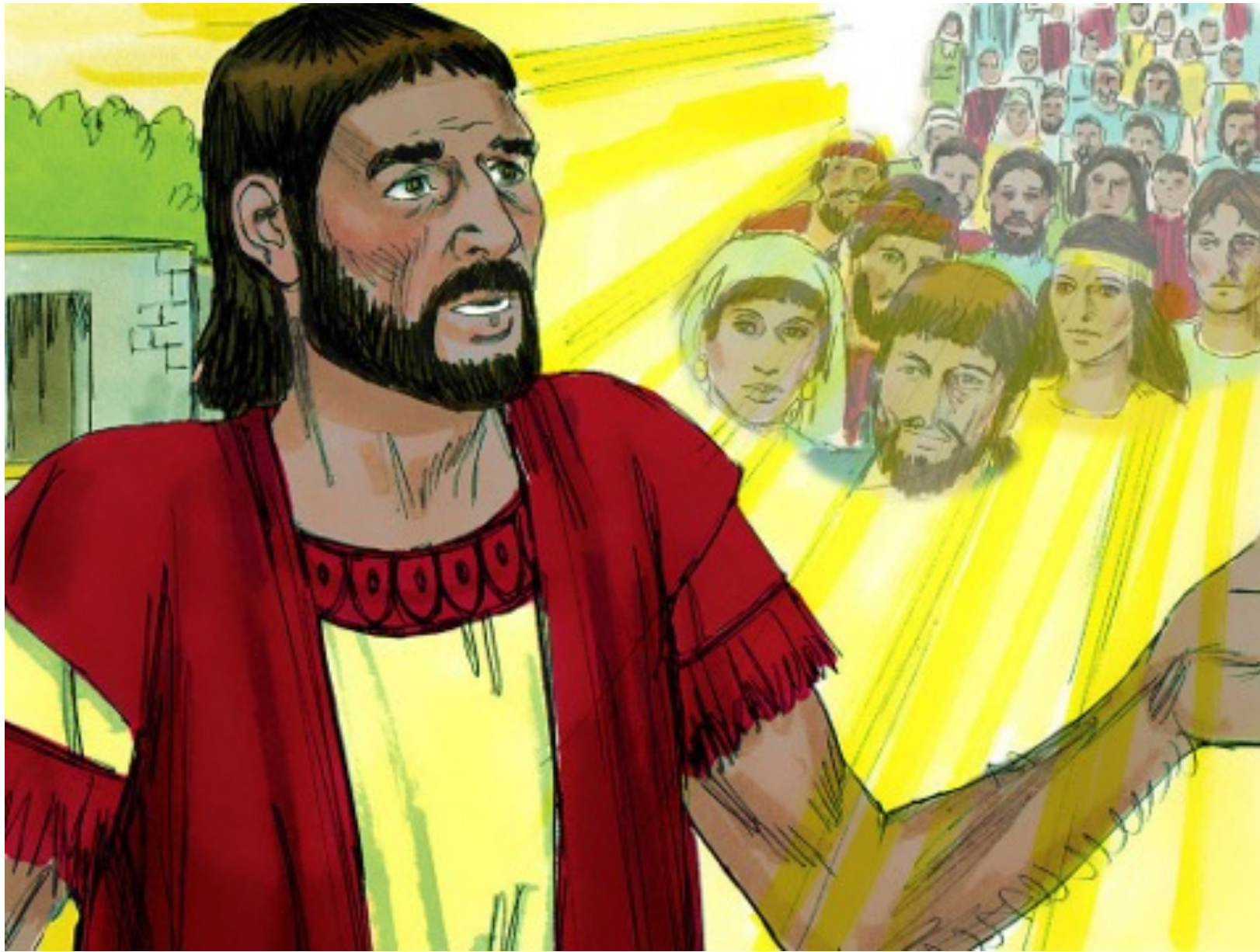
[21] Tell me, you who desire to be **under the law**,
do you not **listen to the law**?

[22] For it is written that Abraham had two sons,
one by a slave woman and one by a free woman.





Abraham
at 75



Abraham
at 75



Abraham
at 85



Abraham
at 85



Abraham
at 86

Abraham
at 99



Abraham
at 99



Abraham
at 100





Genesis 21:9

But Sarah saw the son of Hagar the Egyptian, whom she had borne to Abraham, laughing.





Genesis 21:10

So she said to Abraham,
“Cast out this slave
woman with her son,
for the son of this slave
woman shall not be heir
with my son Isaac.”



Genesis 21:12

...God said to Abraham,



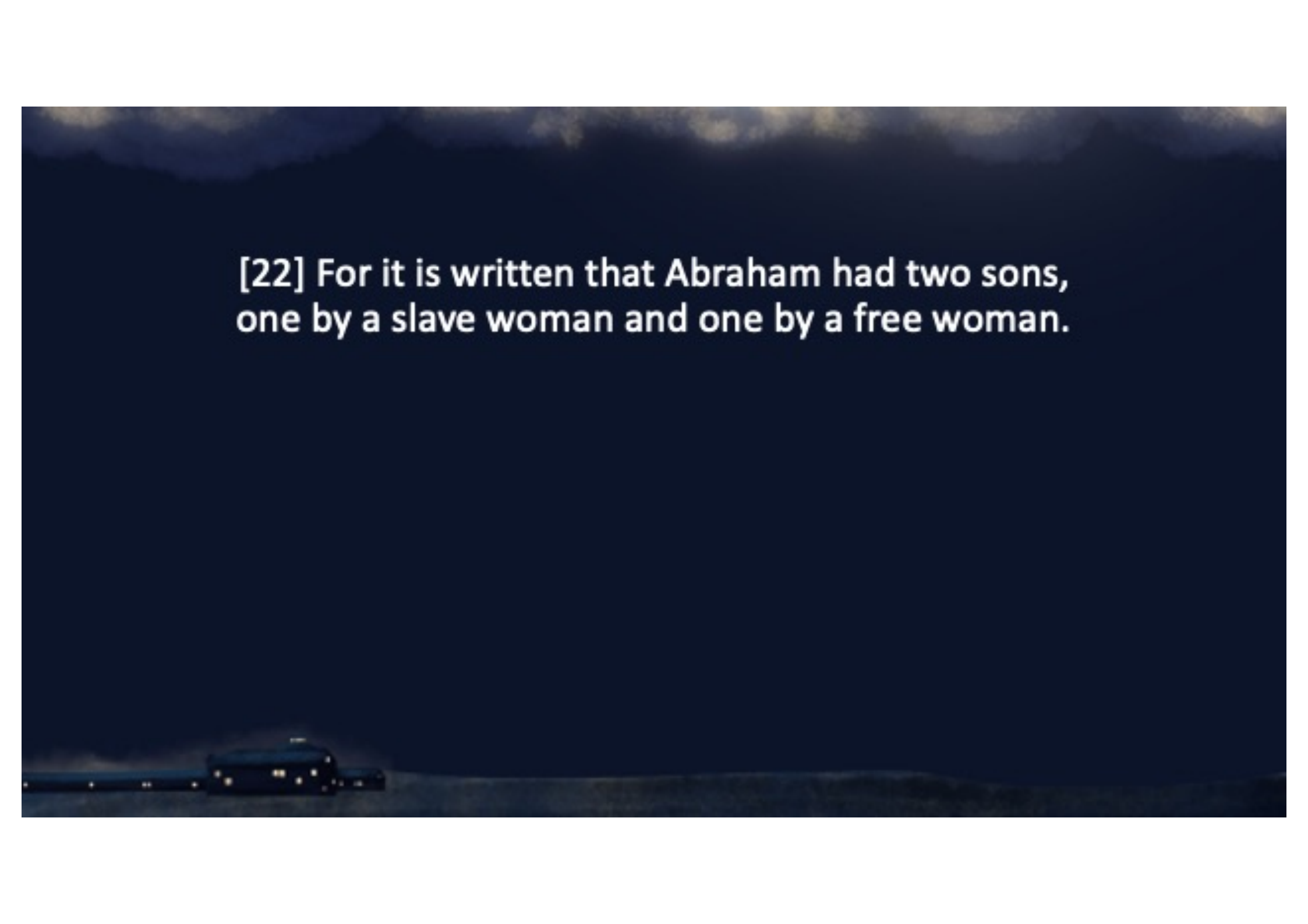
Genesis 21:12

**...God said to Abraham,
“Be not displeased
because of the boy and
because of your slave
woman.**

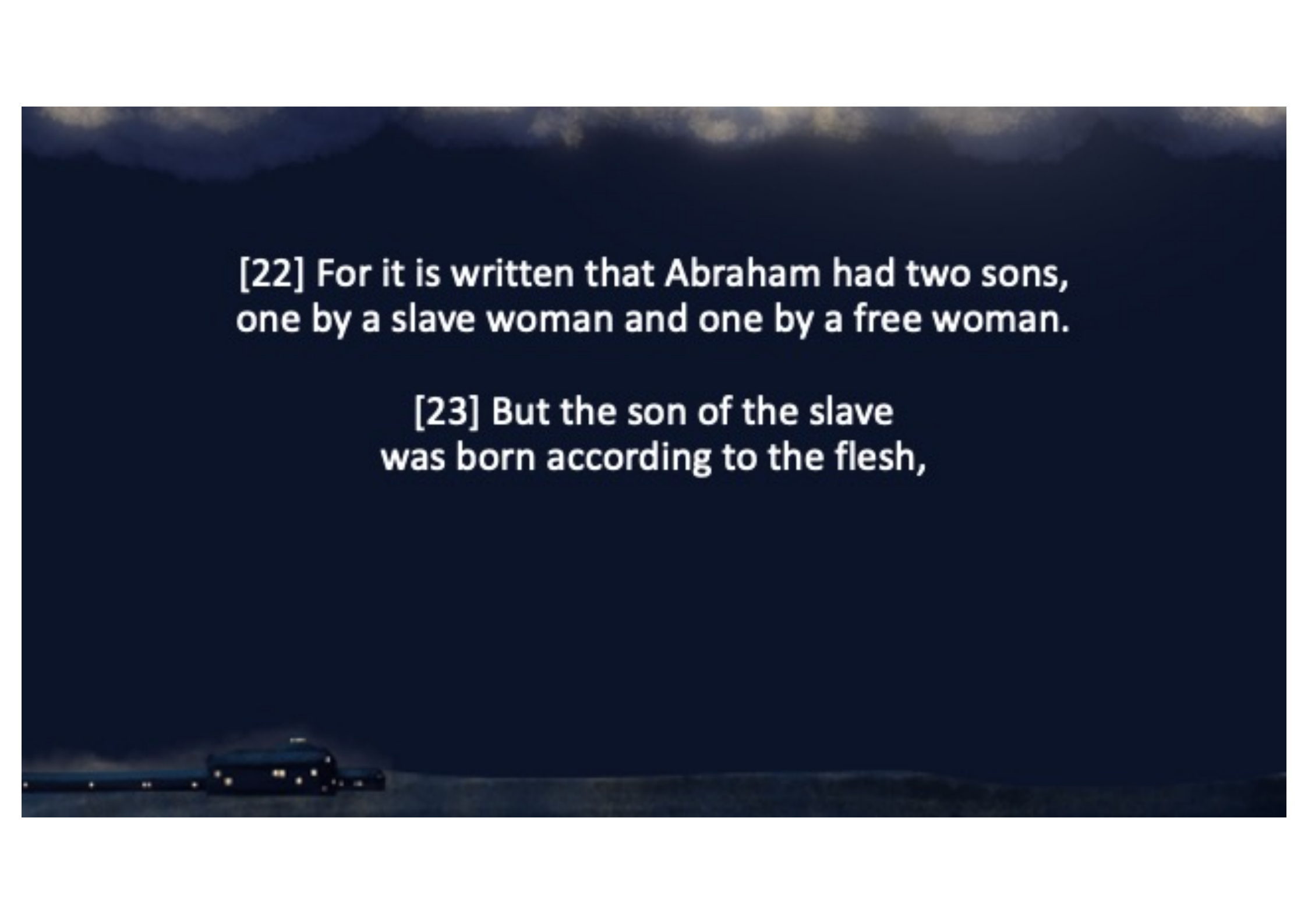


Genesis 21:12

**Whatever Sarah says to
you, do as she tells you,
for through Isaac shall
your offspring be named.**

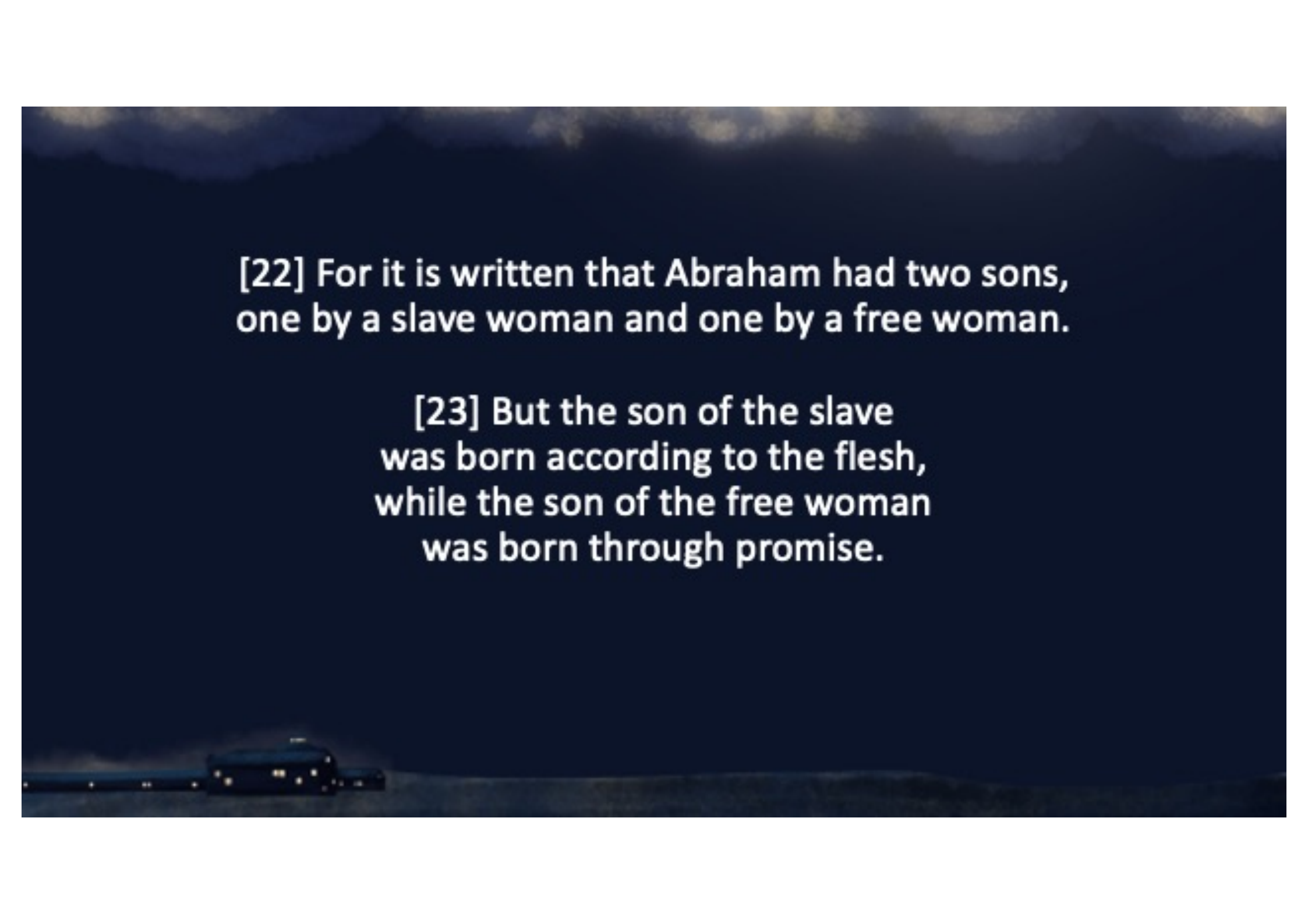
The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several glowing windows, suggesting a settlement or a camp. The rest of the image is dominated by dark, silhouetted hills or mountains under a deep blue, cloudy night sky. The overall mood is somber and mysterious.

**[22] For it is written that Abraham had two sons,
one by a slave woman and one by a free woman.**

The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several small, warm lights glowing from its windows. The rest of the scene is a dark, hazy expanse, possibly a field or a distant town, under a dark sky with some faint, wispy clouds or smoke near the top.

**[22] For it is written that Abraham had two sons,
one by a slave woman and one by a free woman.**

**[23] But the son of the slave
was born according to the flesh,**

The background of the slide is a dark, atmospheric landscape. In the foreground, there is a small, dark building with several glowing windows, possibly a cabin or a small house, situated on a flat, dark surface. The background features a range of dark, silhouetted mountains under a dark, cloudy sky. The overall mood is somber and mysterious.

**[22] For it is written that Abraham had two sons,
one by a slave woman and one by a free woman.**

**[23] But the son of the slave
was born according to the flesh,
while the son of the free woman
was born through promise.**

HAGAR

SARAH

HAGAR

Slave woman

SARAH

Free woman

HAGAR

Slave woman

Son born of the flesh

SARAH

Free woman

Son born through promise

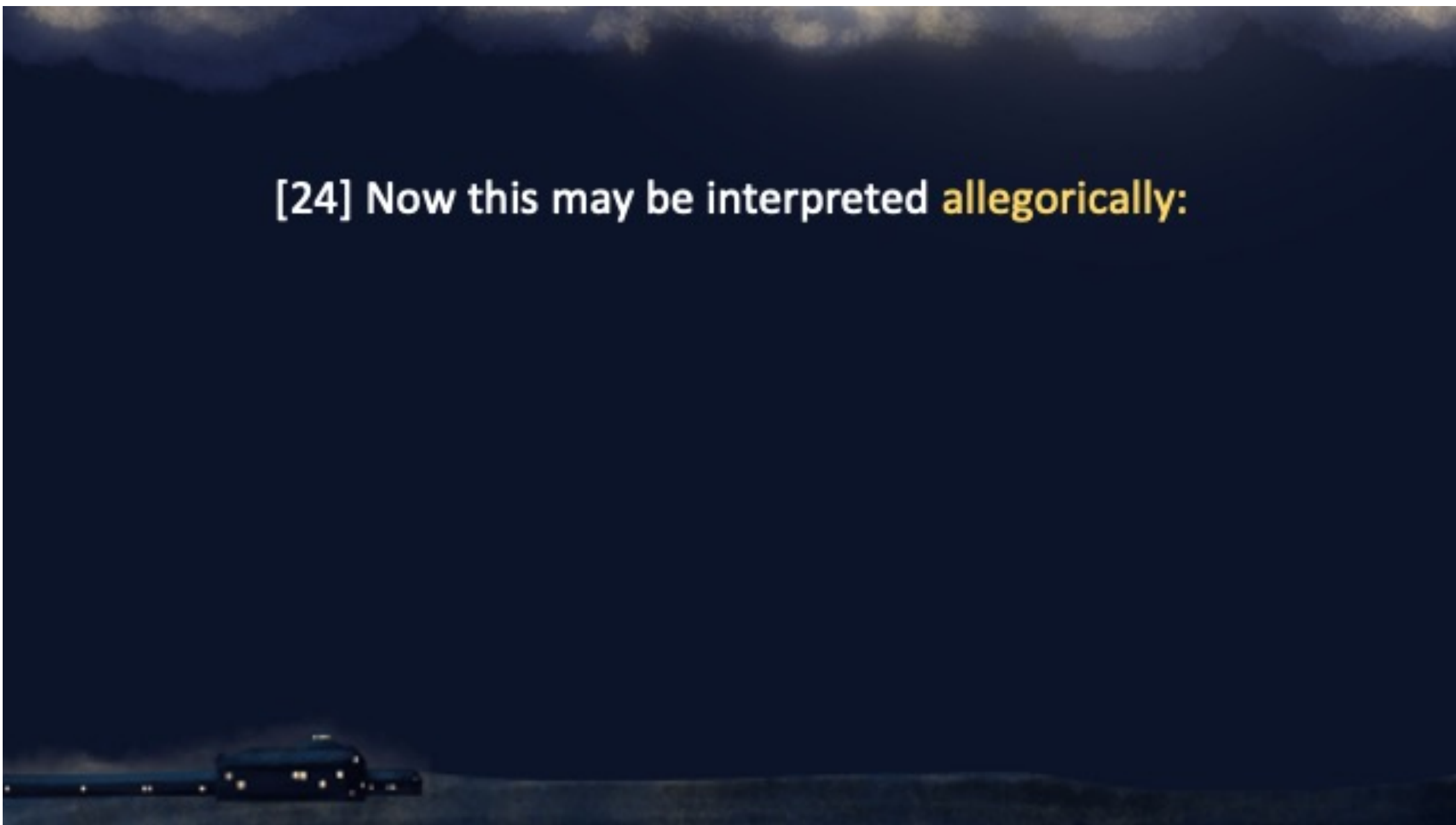
1. THE STORY



A dark, atmospheric landscape at night. In the foreground, there's a dark, flat surface. In the middle ground, a small, dark building with several glowing windows is visible. The background is a dark, hazy sky with some faint clouds. The overall mood is mysterious and somber.

1. THE STORY
2. THE SYMBOLISM

[24] Now this may be interpreted **allegorically**:



[24] Now this may be interpreted **allegorically**:

*A Study of the
Basic Interpretive Problems of*

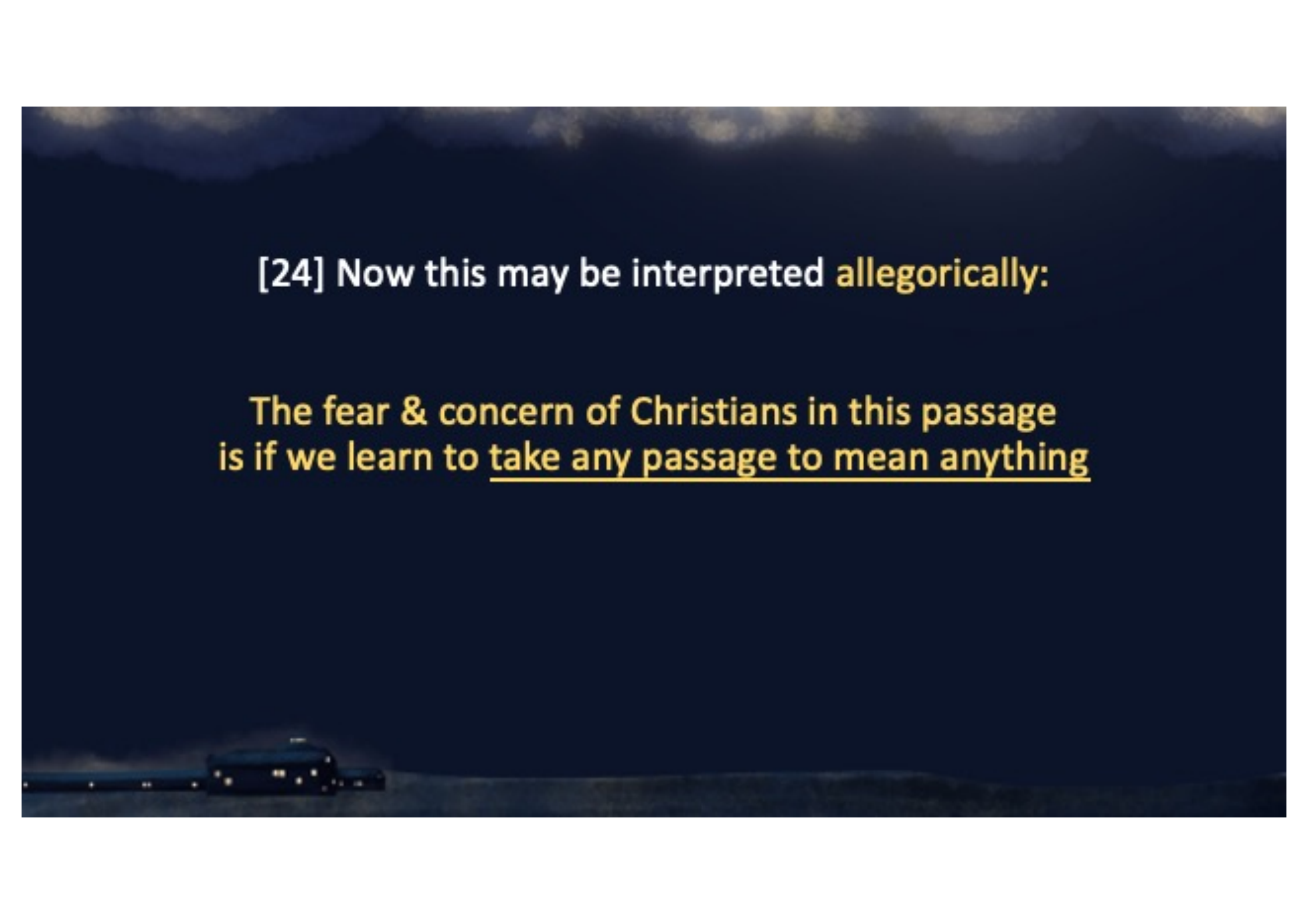
GALATIANS

4:21-31

GARY STAATS


[24] Now this may be interpreted **allegorically**:






[24] Now this may be interpreted **allegorically**:

The fear & concern of Christians in this passage
is if we learn to take any passage to mean anything

The background of the slide is a dark, atmospheric landscape. In the foreground, there is a small, dark building with several lights glowing from its windows. The middle ground shows a dark, flat expanse, possibly a field or a road. In the background, there are dark, silhouetted mountains under a dark sky with some light clouds. The overall mood is mysterious and somber.

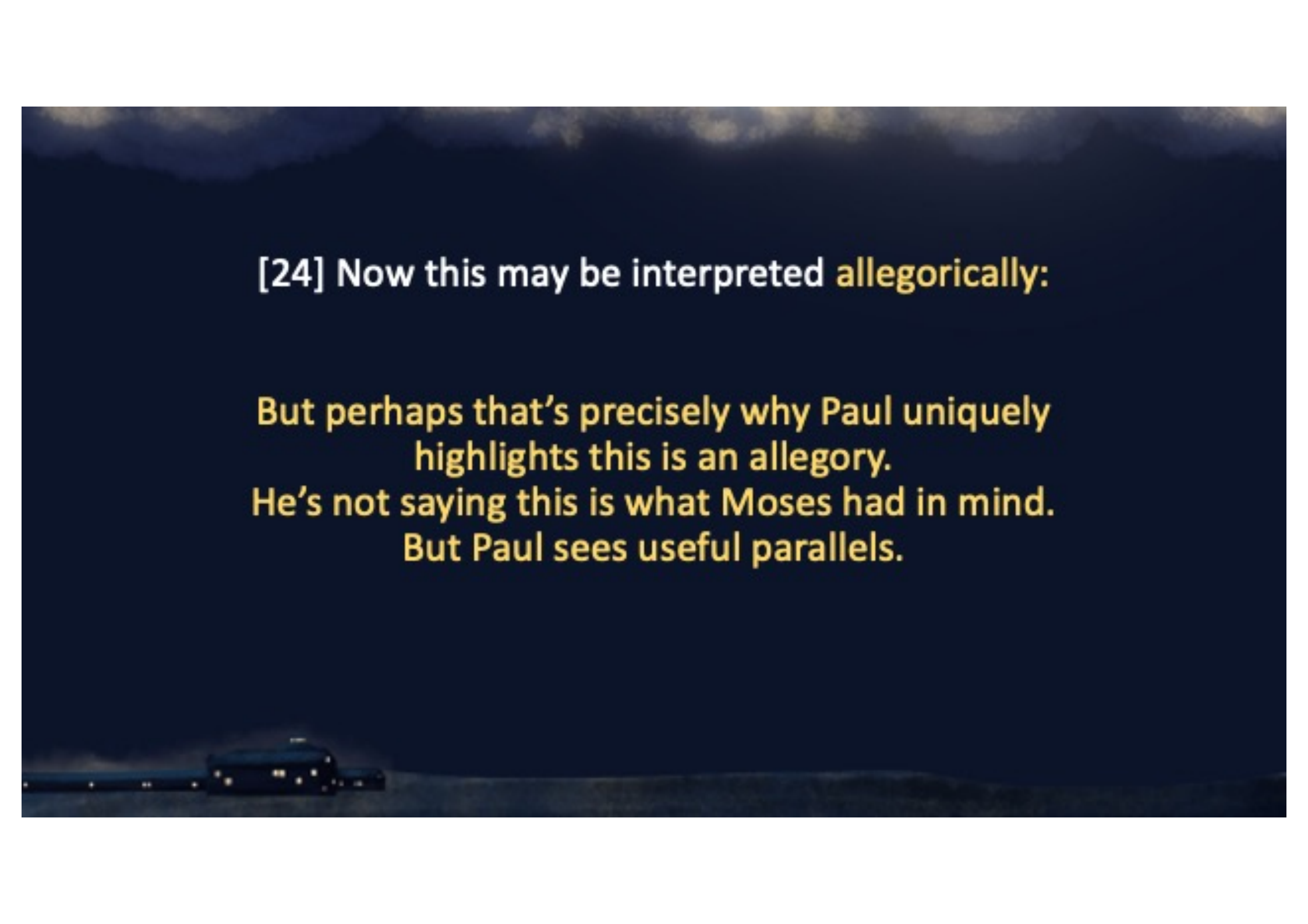
[24] Now this may be interpreted **allegorically**:

But perhaps that's precisely why Paul uniquely highlights this is an allegory.



[24] Now this may be interpreted **allegorically**:

**But perhaps that's precisely why Paul uniquely highlights this is an allegory.
He's not saying this is what Moses had in mind.**




[24] Now this may be interpreted **allegorically**:

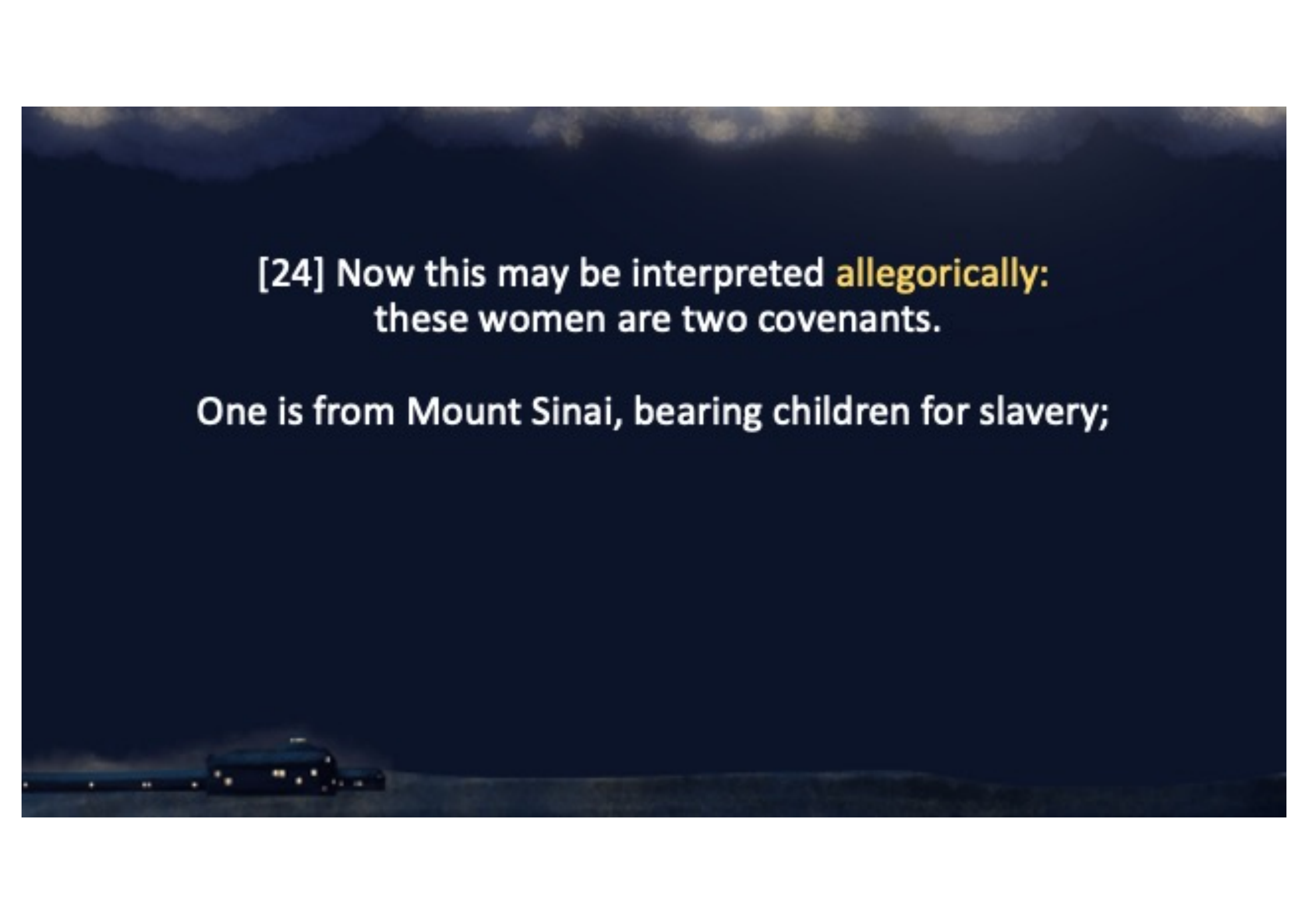
But perhaps that's precisely why Paul uniquely highlights this is an allegory. He's not saying this is what Moses had in mind. But Paul sees useful parallels.

[24] Now this may be interpreted **allegorically**:




The background of the slide is a dark, atmospheric landscape. In the foreground, there is a dark, flat expanse, possibly a field or a road. In the middle ground, a small, dark building with several glowing windows is visible, suggesting a small settlement or a farm. The background is dominated by dark, silhouetted mountains or hills under a dark, cloudy sky. The overall mood is mysterious and somber.

[24] Now this may be interpreted **allegorically**:
these women are two covenants.

The background of the slide is a dark, atmospheric landscape. In the upper portion, a range of mountains is silhouetted against a dark, cloudy sky. In the lower portion, a small, dark structure with several glowing lights is visible, possibly a tent or a small building, set against a dark, flat ground. The overall mood is somber and mysterious.

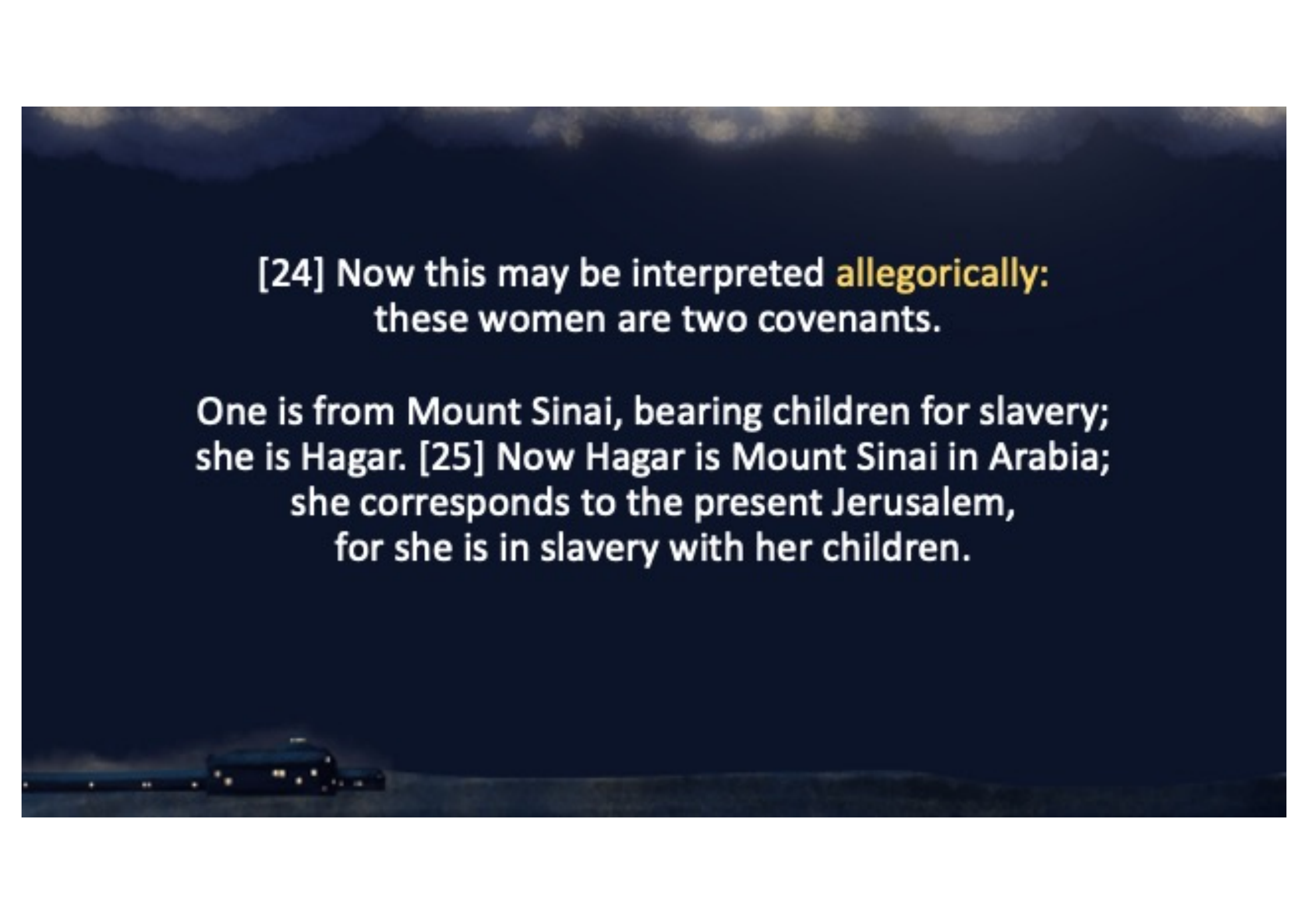
[24] Now this may be interpreted **allegorically**:
these women are two covenants.

One is from Mount Sinai, bearing children for slavery;

The background of the slide is a dark, atmospheric landscape. In the foreground, there is a small, dark structure with several glowing lights, possibly a tent or a small building, set against a dark, hazy ground. In the background, there are dark, silhouetted mountains under a dark sky with some light clouds. The overall mood is mysterious and ancient.

[24] Now this may be interpreted **allegorically**:
these women are two covenants.

One is from Mount Sinai, bearing children for slavery;
she is Hagar. [25] Now Hagar is Mount Sinai in Arabia;



[24] Now this may be interpreted **allegorically**:
these women are two covenants.

One is from Mount Sinai, bearing children for slavery;
she is Hagar. [25] Now Hagar is Mount Sinai in Arabia;
she corresponds to the present Jerusalem,
for she is in slavery with her children.

HAGAR

SARAH

HAGAR

Slave woman

SARAH

Free woman

HAGAR

Slave woman

Son born of the flesh

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

SARAH

Free woman

Son born through promise

these women are two covenants.

One is from Mount Sinai

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

bearing children for slavery

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

she corresponds to the present Jerusalem,
for she is in slavery with her children.

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

[26] But the Jerusalem above is free,
and she is our mother.

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

// Heavenly Jerusalem

[26] But the Jerusalem above is free,
and she is our mother.

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

Produces Free children

// Heavenly Jerusalem

[26] But the Jerusalem above is free,
and she is our mother.

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

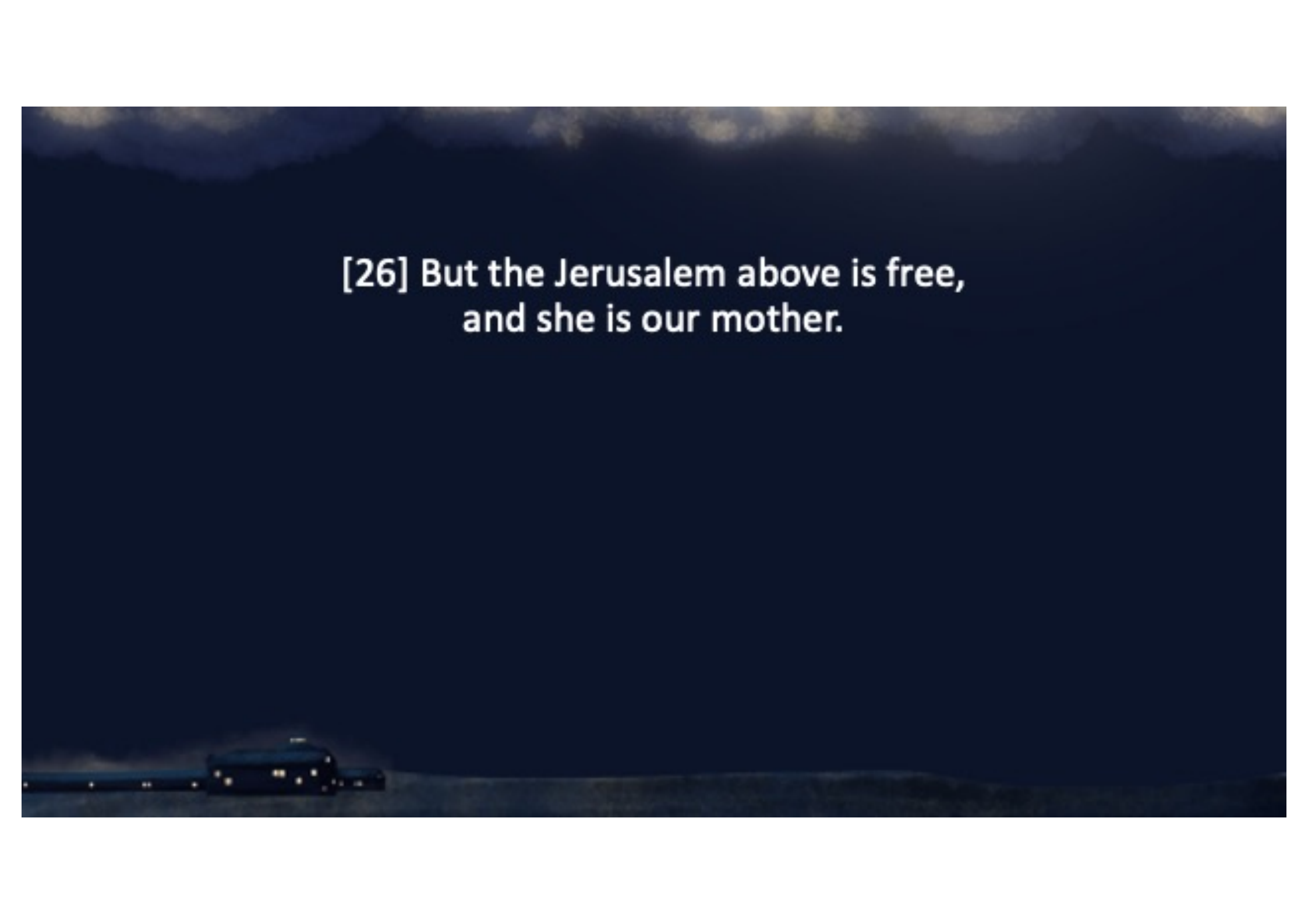
Free woman

Son born through promise

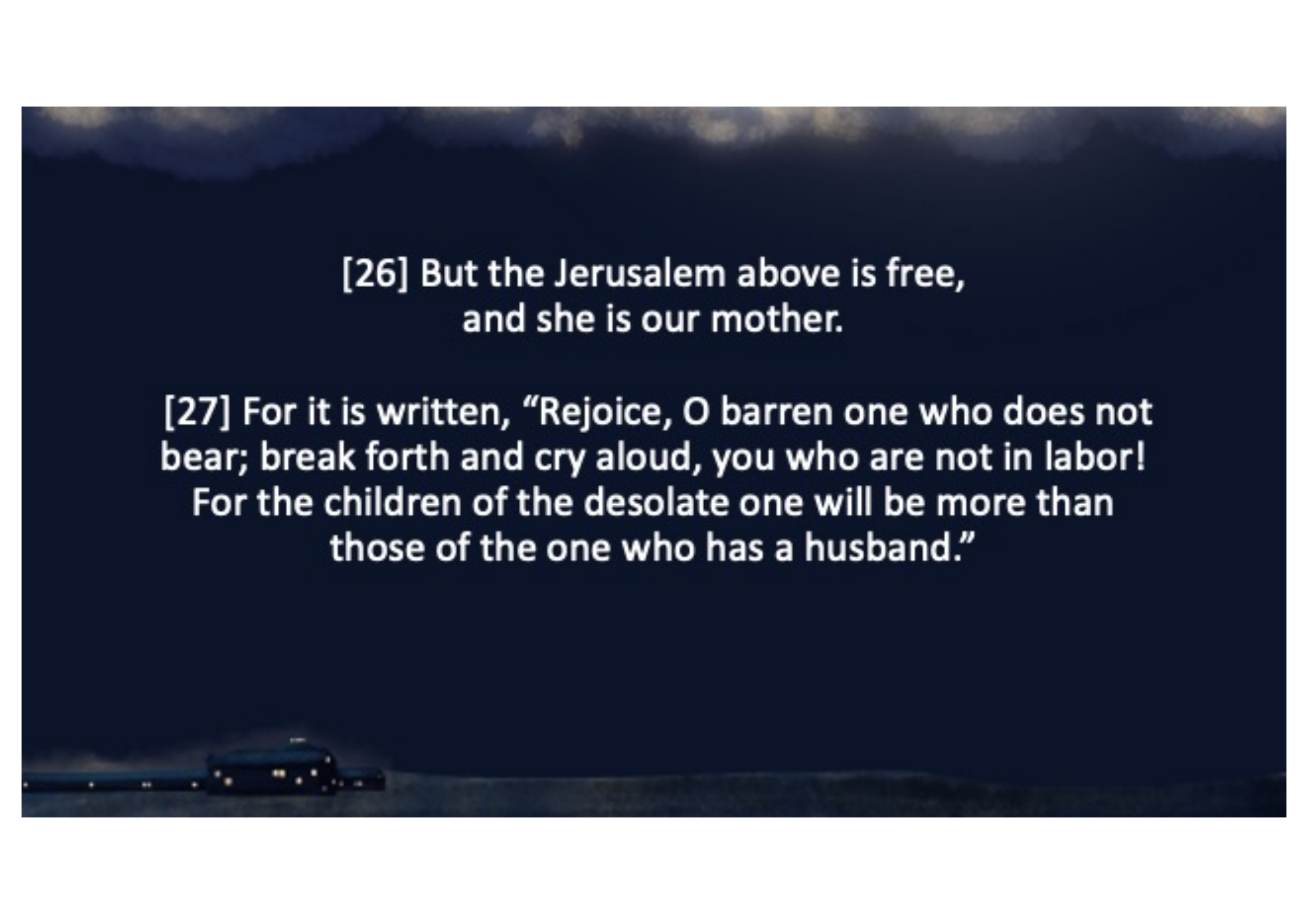
Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

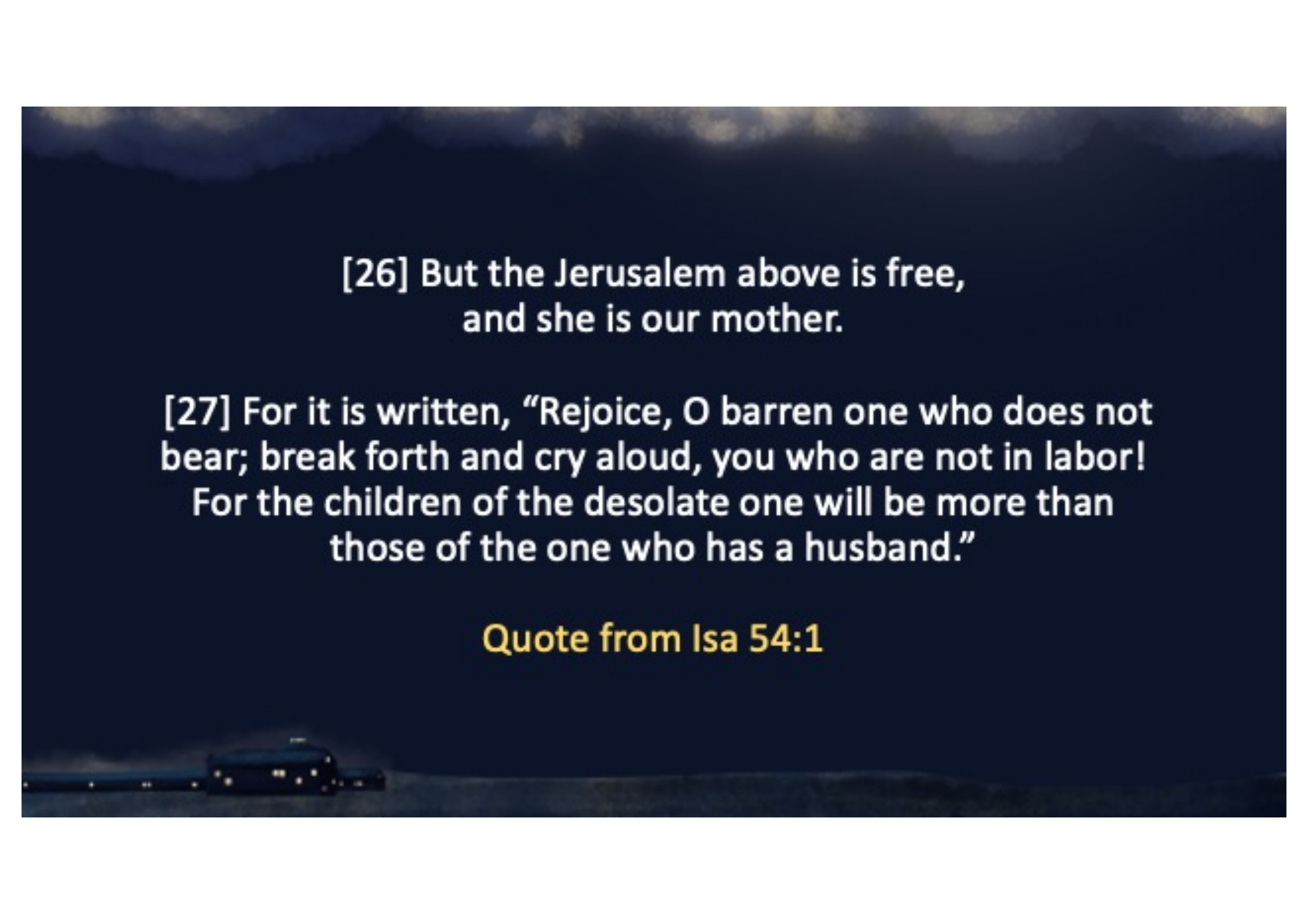
A dark, atmospheric landscape at night. The sky is a deep, dark blue with some lighter, wispy clouds near the top. In the lower left, a small, dark building with several glowing windows is visible, set against a dark, hazy horizon. The overall mood is somber and contemplative.

[26] But the Jerusalem above is free,
and she is our mother.



**[26] But the Jerusalem above is free,
and she is our mother.**

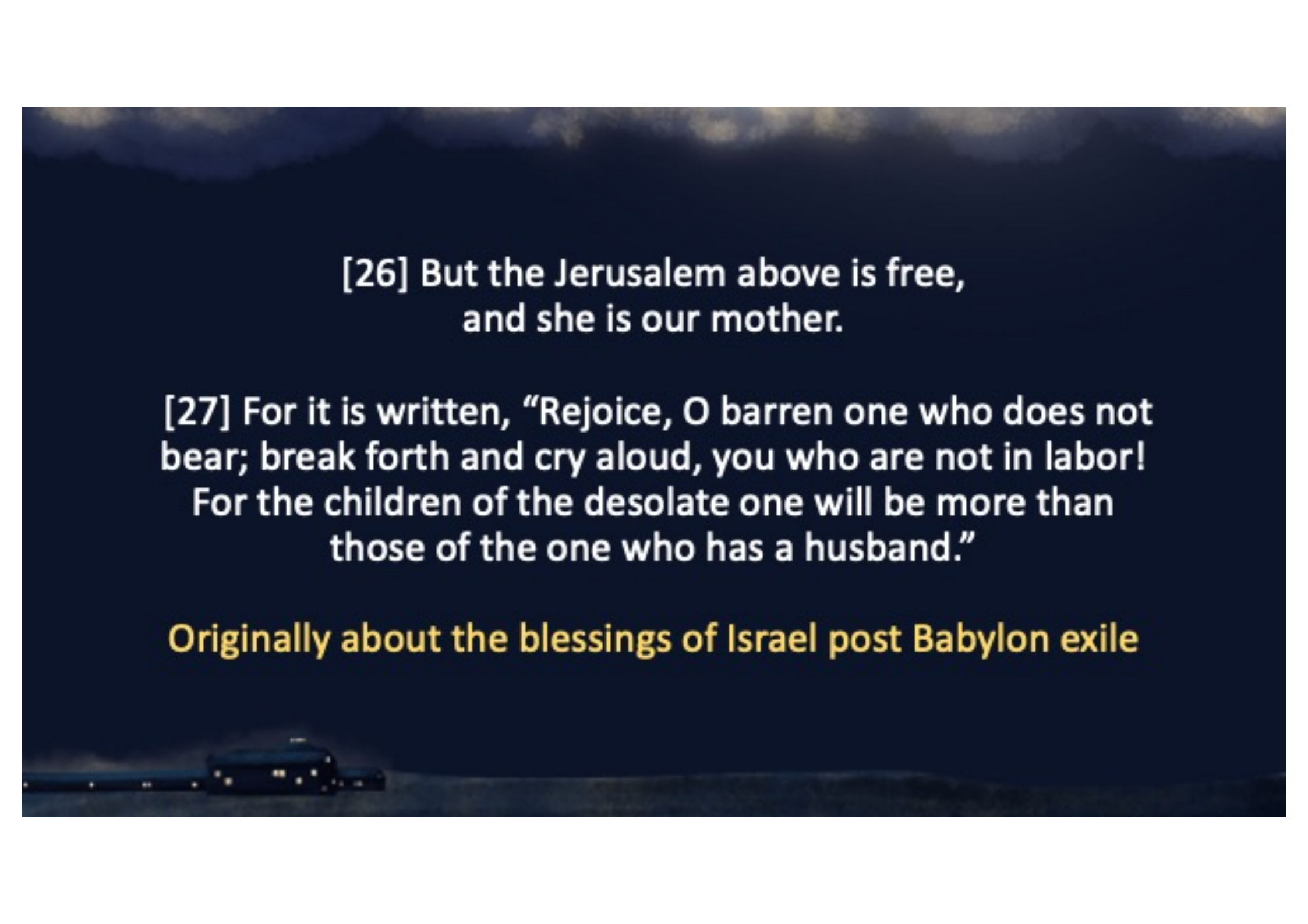
**[27] For it is written, "Rejoice, O barren one who does not
bear; break forth and cry aloud, you who are not in labor!
For the children of the desolate one will be more than
those of the one who has a husband."**

The background of the slide is a dark, atmospheric landscape. It features a range of mountains in the distance, partially obscured by a layer of mist or low clouds. In the foreground, there is a small, dark building with a few lights glowing from its windows, situated on a flat, dark surface. The overall scene is dimly lit, with a deep blue and black color palette, creating a somber and contemplative mood.

**[26] But the Jerusalem above is free,
and she is our mother.**

**[27] For it is written, "Rejoice, O barren one who does not
bear; break forth and cry aloud, you who are not in labor!
For the children of the desolate one will be more than
those of the one who has a husband."**

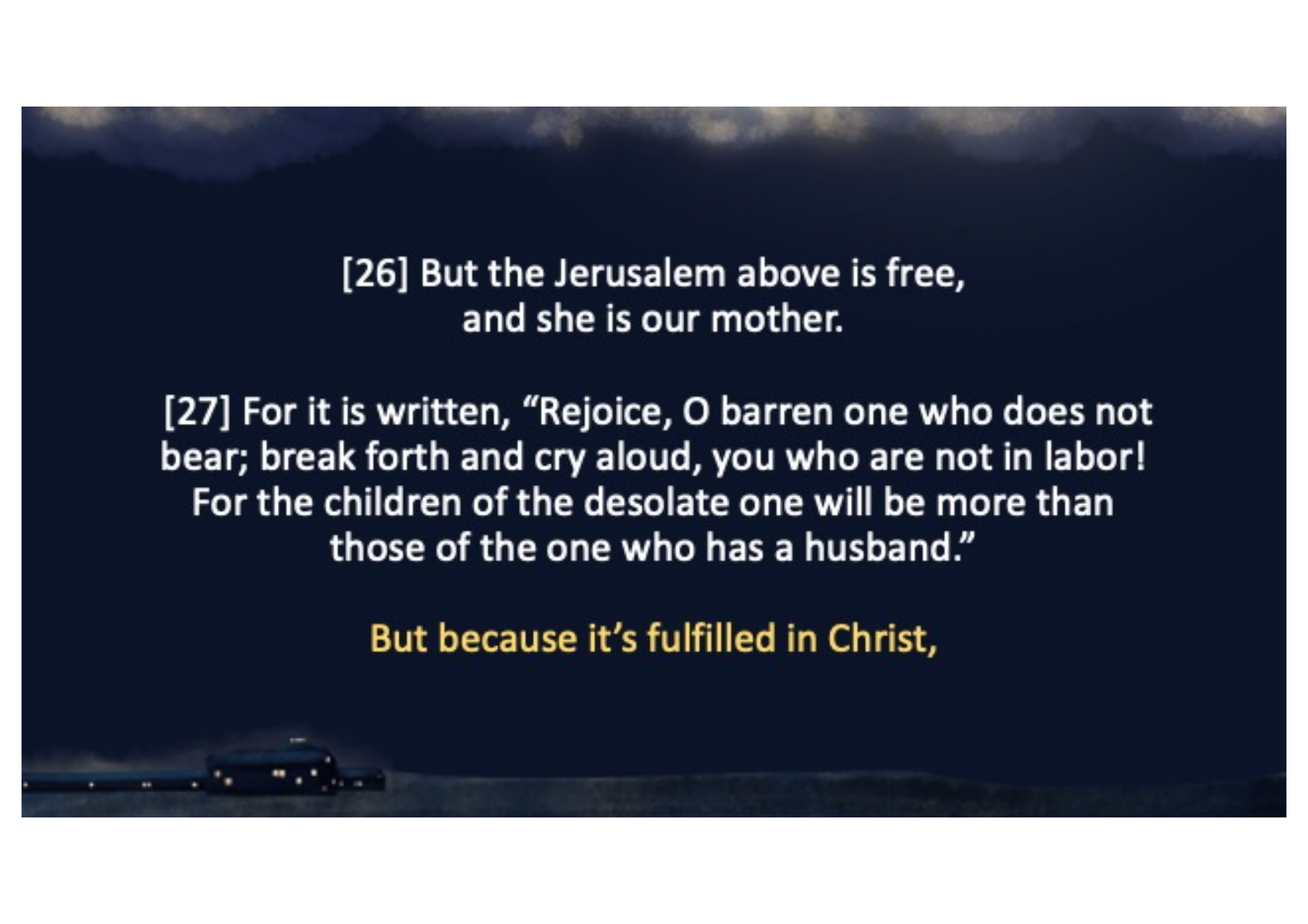
Quote from Isa 54:1

The background of the slide is a dark, atmospheric landscape. In the foreground, there is a small, dark building with a few lights on, possibly a house or a small structure. The background shows rolling hills or mountains under a dark sky with some light clouds. The overall mood is somber and contemplative.

[26] But the Jerusalem above is free,
and she is our mother.

[27] For it is written, "Rejoice, O barren one who does not bear; break forth and cry aloud, you who are not in labor! For the children of the desolate one will be more than those of the one who has a husband."

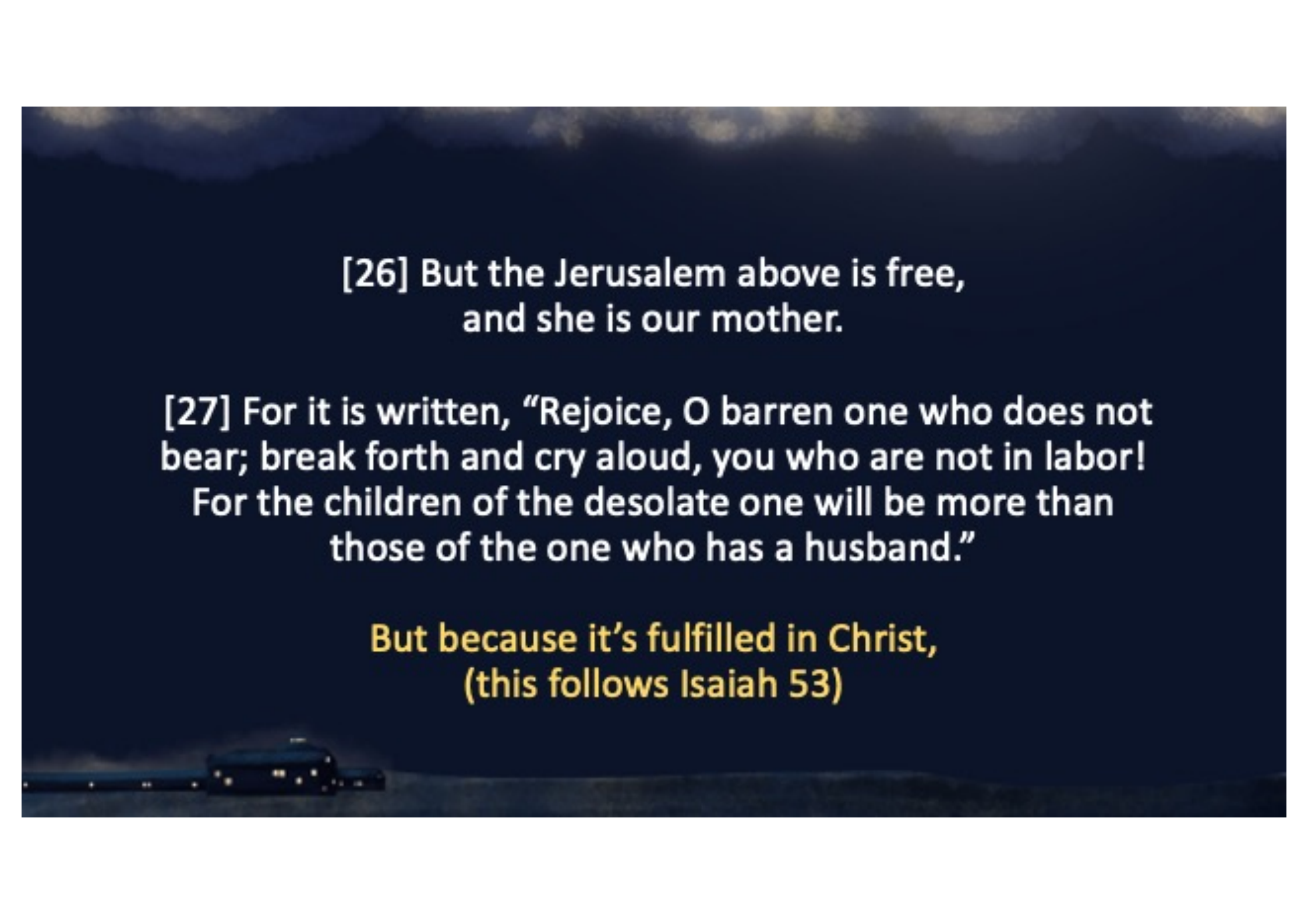
Originally about the blessings of Israel post Babylon exile



[26] But the Jerusalem above is free,
and she is our mother.

[27] For it is written, "Rejoice, O barren one who does not
bear; break forth and cry aloud, you who are not in labor!
For the children of the desolate one will be more than
those of the one who has a husband."

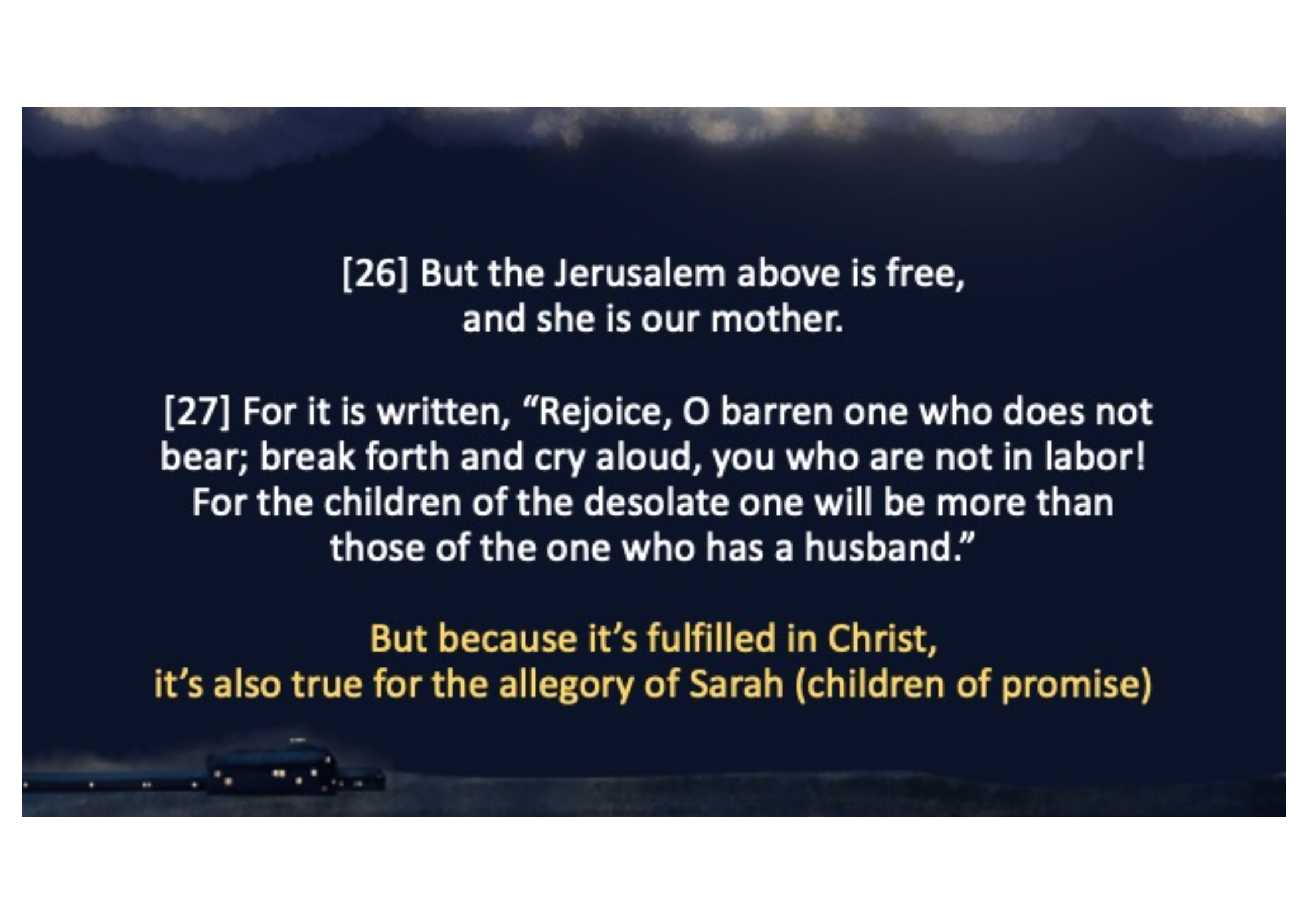
But because it's fulfilled in Christ,

The background of the slide is a dark, atmospheric landscape. In the foreground, there's a small, dark building with a few lights on, possibly a cabin or a small house, situated on a flat surface. The middle ground shows rolling hills or low mountains. The background features a range of mountains under a dark, cloudy sky. The overall mood is somber and contemplative.

[26] But the Jerusalem above is free,
and she is our mother.

[27] For it is written, "Rejoice, O barren one who does not bear; break forth and cry aloud, you who are not in labor! For the children of the desolate one will be more than those of the one who has a husband."

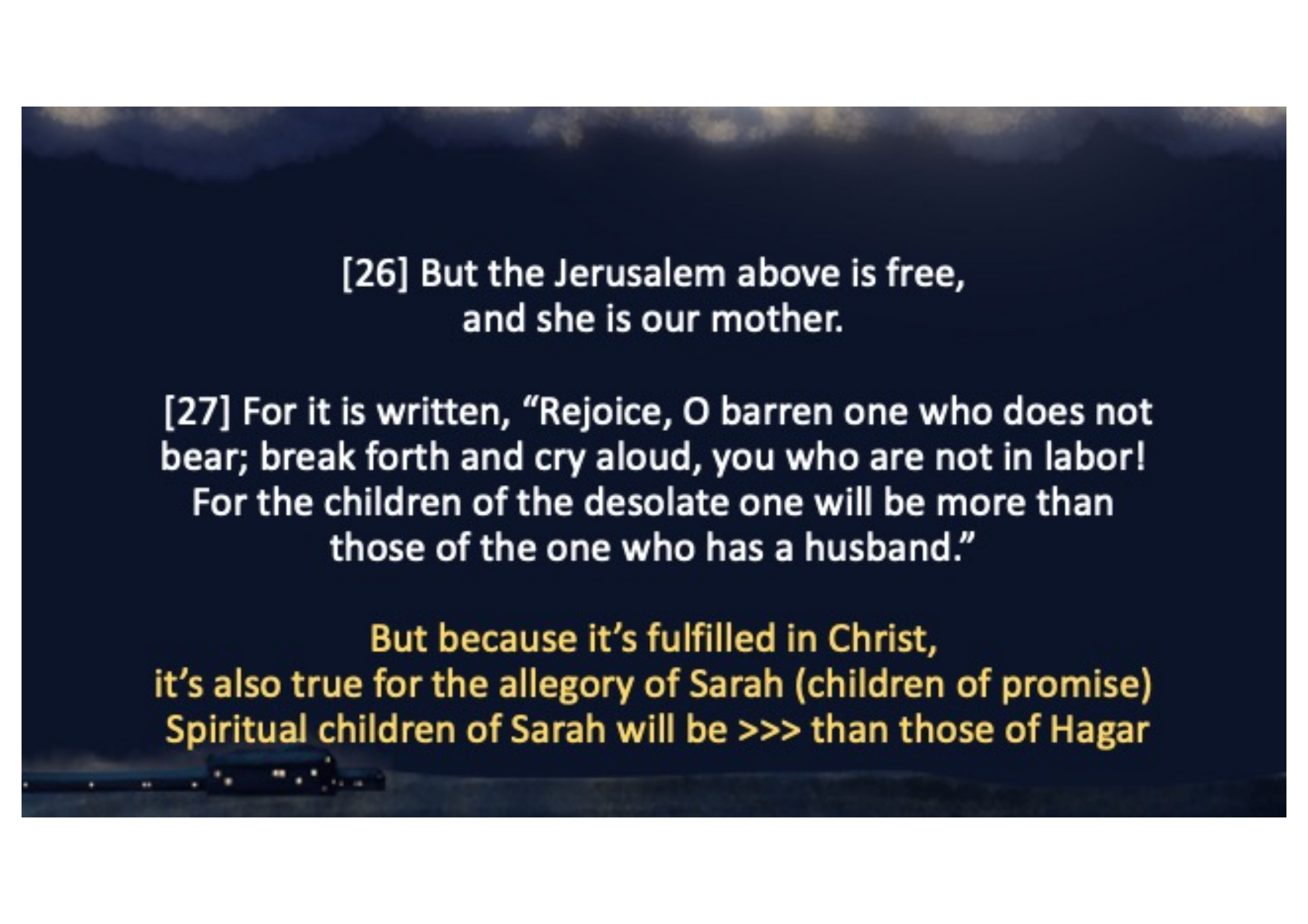
**But because it's fulfilled in Christ,
(this follows Isaiah 53)**

The background of the slide is a dark, atmospheric landscape. It features a range of mountains in the distance, partially obscured by a layer of mist or low clouds. In the foreground, there is a small, dark building with a few lights on, possibly a cabin or a small house, situated on a flat area. The overall scene is dimly lit, suggesting dusk or dawn, with a cool, blue-toned color palette.

[26] But the Jerusalem above is free,
and she is our mother.

[27] For it is written, "Rejoice, O barren one who does not bear; break forth and cry aloud, you who are not in labor! For the children of the desolate one will be more than those of the one who has a husband."

But because it's fulfilled in Christ,
it's also true for the allegory of Sarah (children of promise)

The background of the slide is a dark, atmospheric landscape. It features a range of mountains under a cloudy, twilight sky. In the foreground, a small, dark building with a few lights is visible on the left side. The overall mood is somber and contemplative.

[26] But the Jerusalem above is free,
and she is our mother.

[27] For it is written, "Rejoice, O barren one who does not bear; break forth and cry aloud, you who are not in labor! For the children of the desolate one will be more than those of the one who has a husband."

But because it's fulfilled in Christ,
it's also true for the allegory of Sarah (children of promise)
Spiritual children of Sarah will be >>> than those of Hagar

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

Barren at first

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

SARAH

Free woman

Son born through promise

Abrahamic Covenant

Produces Free children

// Heavenly Jerusalem

Barren at first


Many more children

1. THE STORY

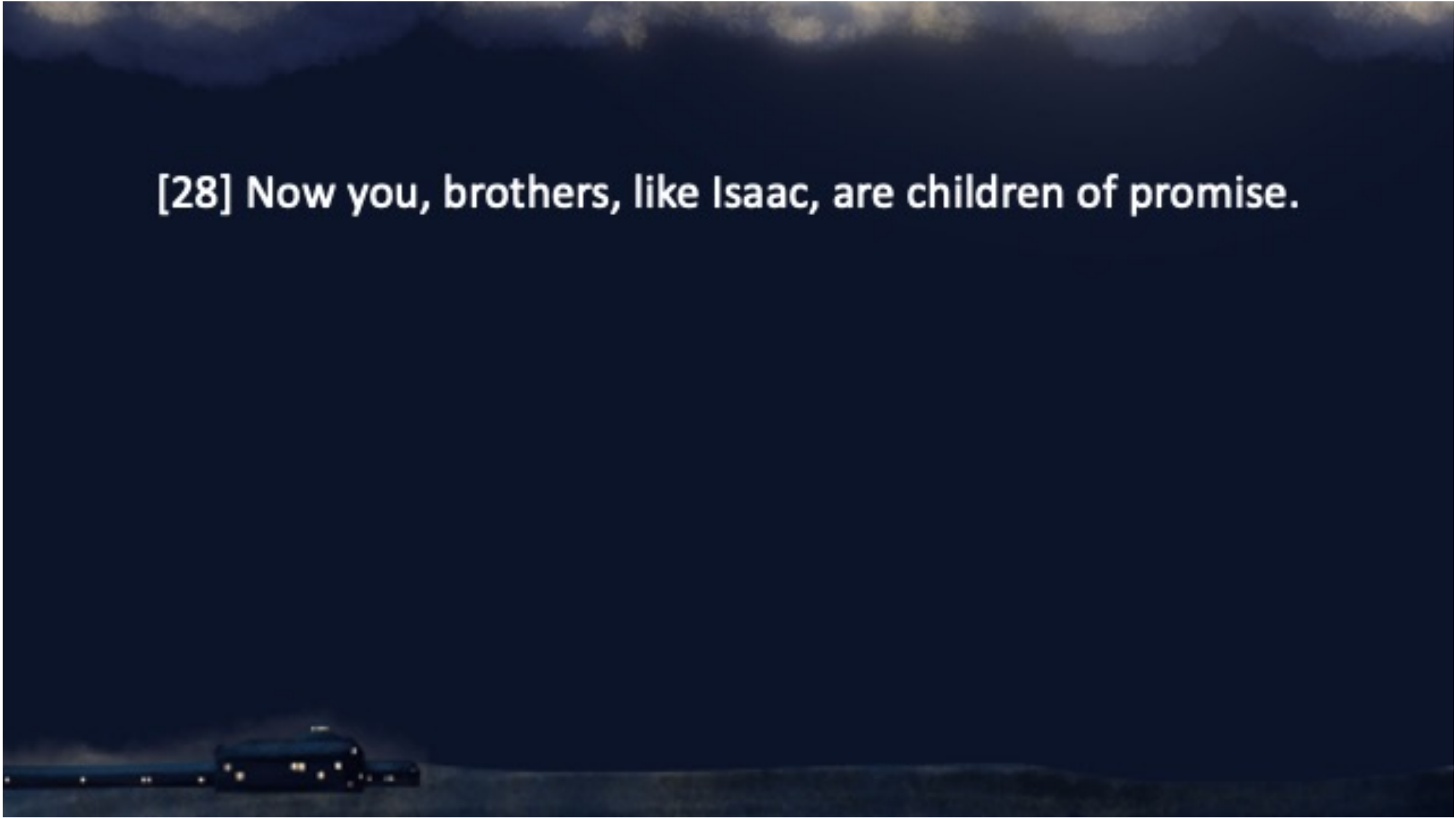


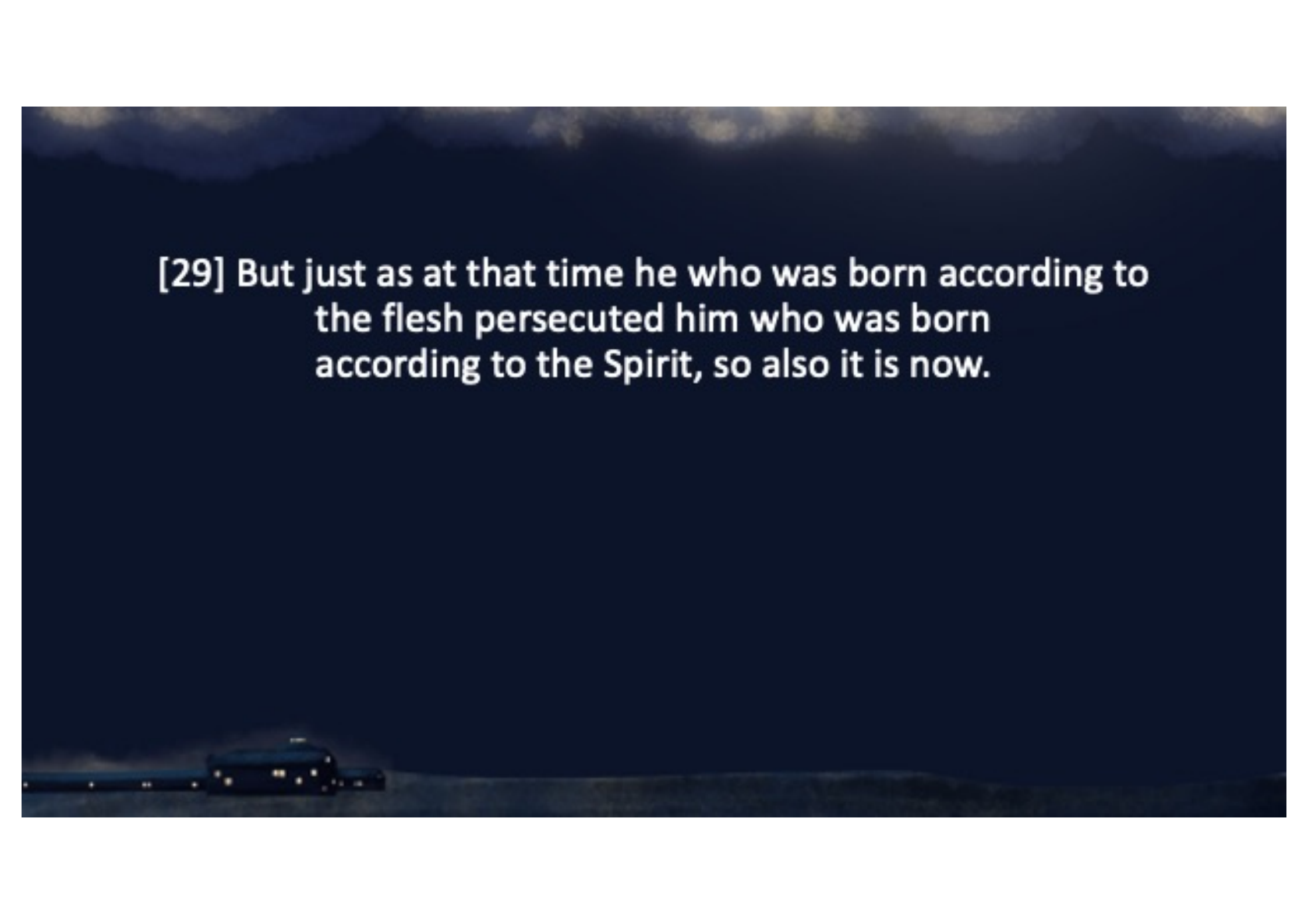
The background of the slide is a dark, atmospheric landscape at night. In the foreground, a small, dark building with several glowing windows is visible on the left side. The rest of the scene is dominated by dark, silhouetted mountains or hills under a deep blue, cloudy night sky. The overall mood is mysterious and somber.

1. THE STORY
2. THE SYMBOLISM

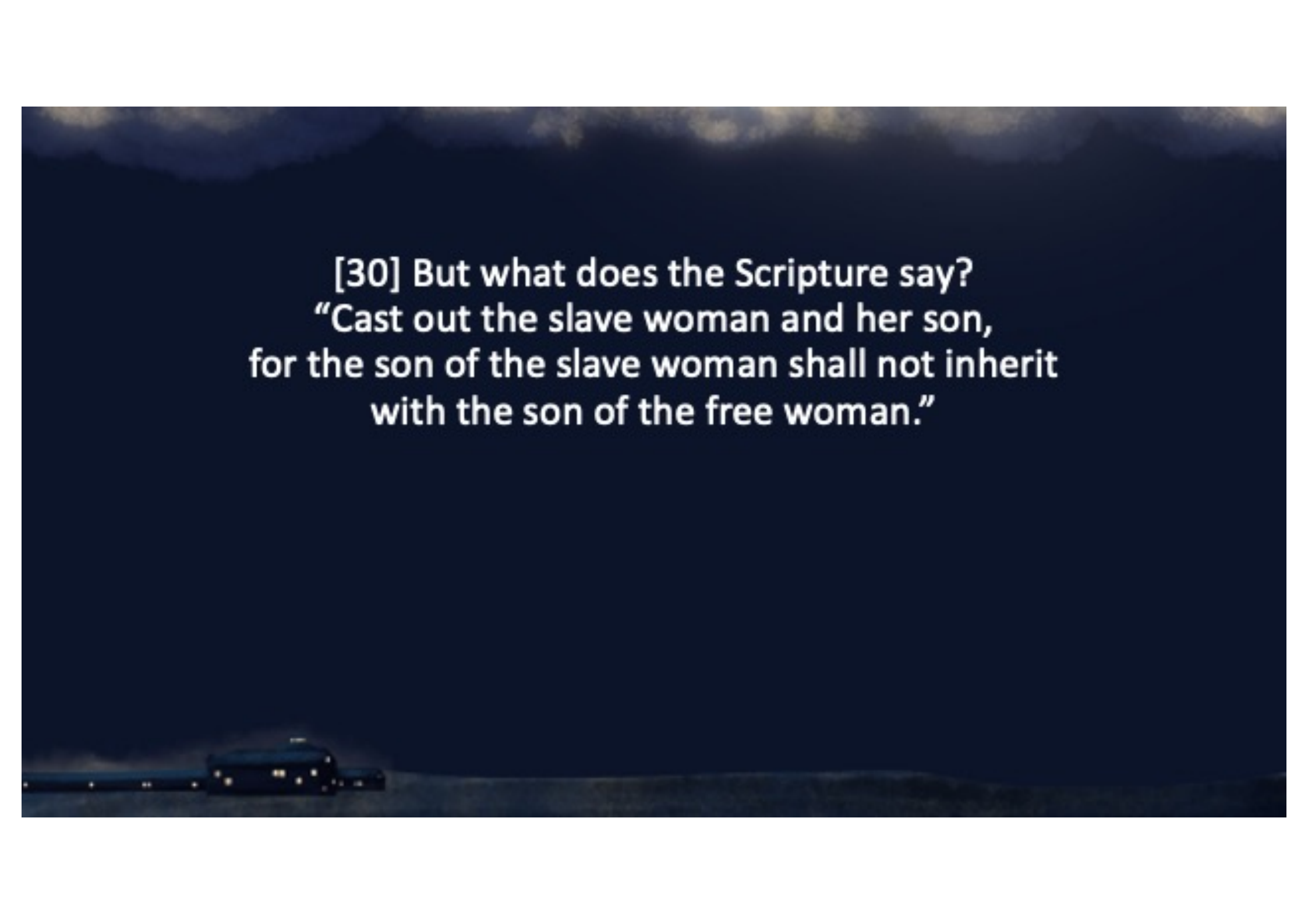
- 
- 1. THE STORY**
- 2. THE SYMBOLISM**
- 3. THE SIGNIFICANCE**

[28] Now you, brothers, like Isaac, are children of promise.

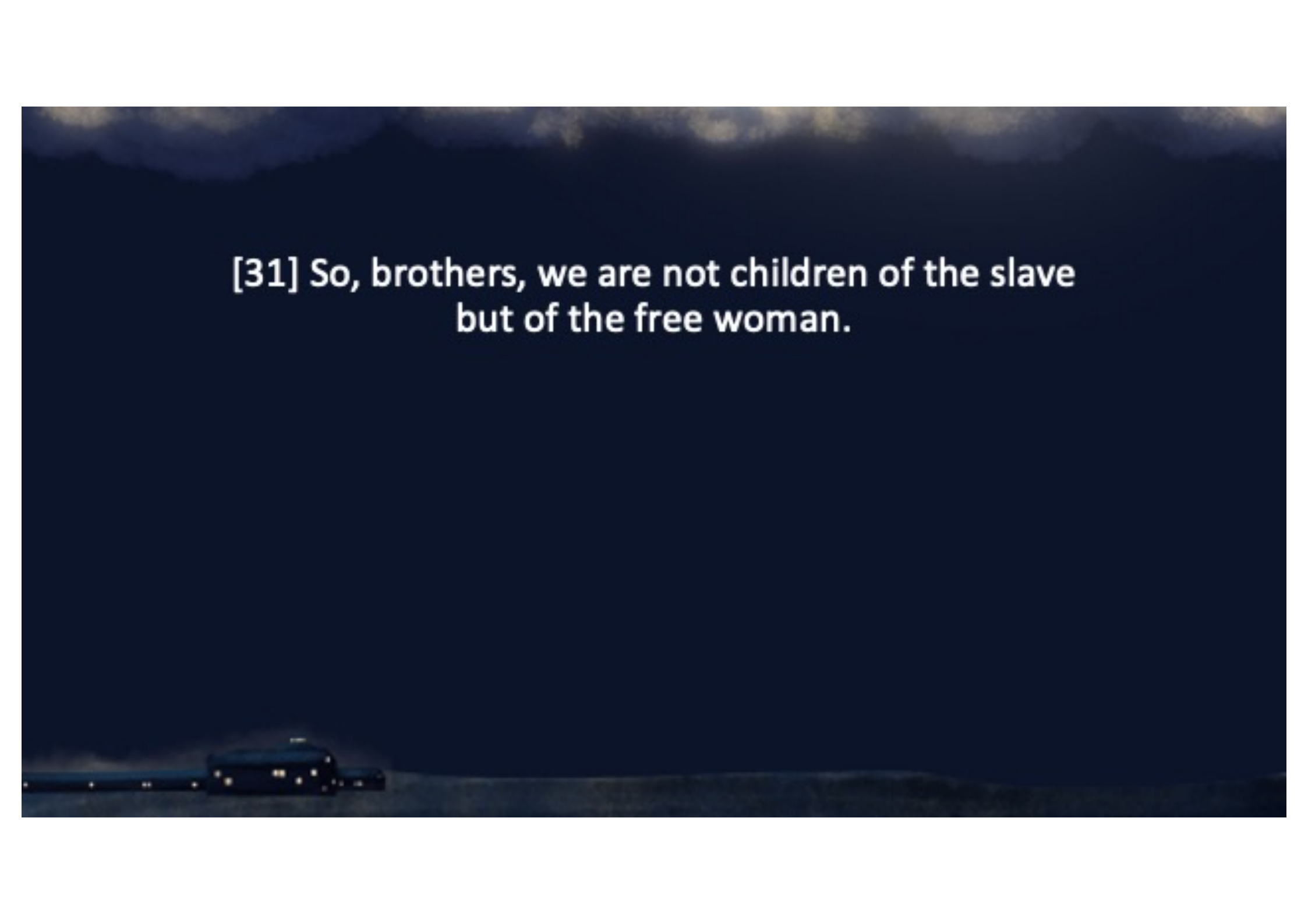


The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several glowing windows, suggesting a remote or isolated location. The rest of the image is a deep, dark blue or black, with some faint, wispy clouds or smoke-like patterns near the top. The overall mood is somber and contemplative.

[29] But just as at that time he who was born according to the flesh persecuted him who was born according to the Spirit, so also it is now.

The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building or structure with several small, warm lights glowing from its windows and base. The rest of the image is a deep, dark blue or black, with some faint, wispy clouds or smoke-like patterns near the top edge. The overall mood is somber and mysterious.

**[30] But what does the Scripture say?
“Cast out the slave woman and her son,
for the son of the slave woman shall not inherit
with the son of the free woman.”**

The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several glowing windows, suggesting a remote or isolated settlement. The rest of the image is dominated by deep blues and blacks, with some faint, wispy clouds or smoke visible near the top edge. The overall mood is somber and contemplative.

**[31] So, brothers, we are not children of the slave
but of the free woman.**

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

Sons Persecute

HAGAR

Slave woman

Son born of the flesh

Sinaitic Covenant

Produces Slave children

// earthly Jerusalem

Fruitful at first

Many children

Sons Persecute

Sons cast out

HAGAR

Slave woman
Son born of the flesh
Sinaitic Covenant
Produces Slave children
// earthly Jerusalem
Fruitful at first
Many children
Sons Persecute
Sons cast out

SARAH

Free woman
Son born through promise
Abrahamic Covenant
Produces Free children
// Heavenly Jerusalem
Barren at first
Many more children

HAGAR

Slave woman
Son born of the flesh
Sinaitic Covenant
Produces Slave children
// earthly Jerusalem
Fruitful at first
Many children
Sons persecute
Sons cast out

SARAH

Free woman
Son born through promise
Abrahamic Covenant
Produces Free children
// Heavenly Jerusalem
Barren at first
Many more children
Sons persecuted

HAGAR

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Fruitful at first
Many children
Sons persecute
Sons cast out

SARAH

Free woman
Son born through promise
Abrahamic Covenant
Produces Free children
// Heavenly Jerusalem
Barren at first
Many more children
Sons persecuted
Sons inherit

HAGAR

Slave woman
Son born of the flesh
Sinaitic Covenant
Produces Slave children
// earthly Jerusalem
Fruitful at first
Many children
Sons persecute
Sons cast out

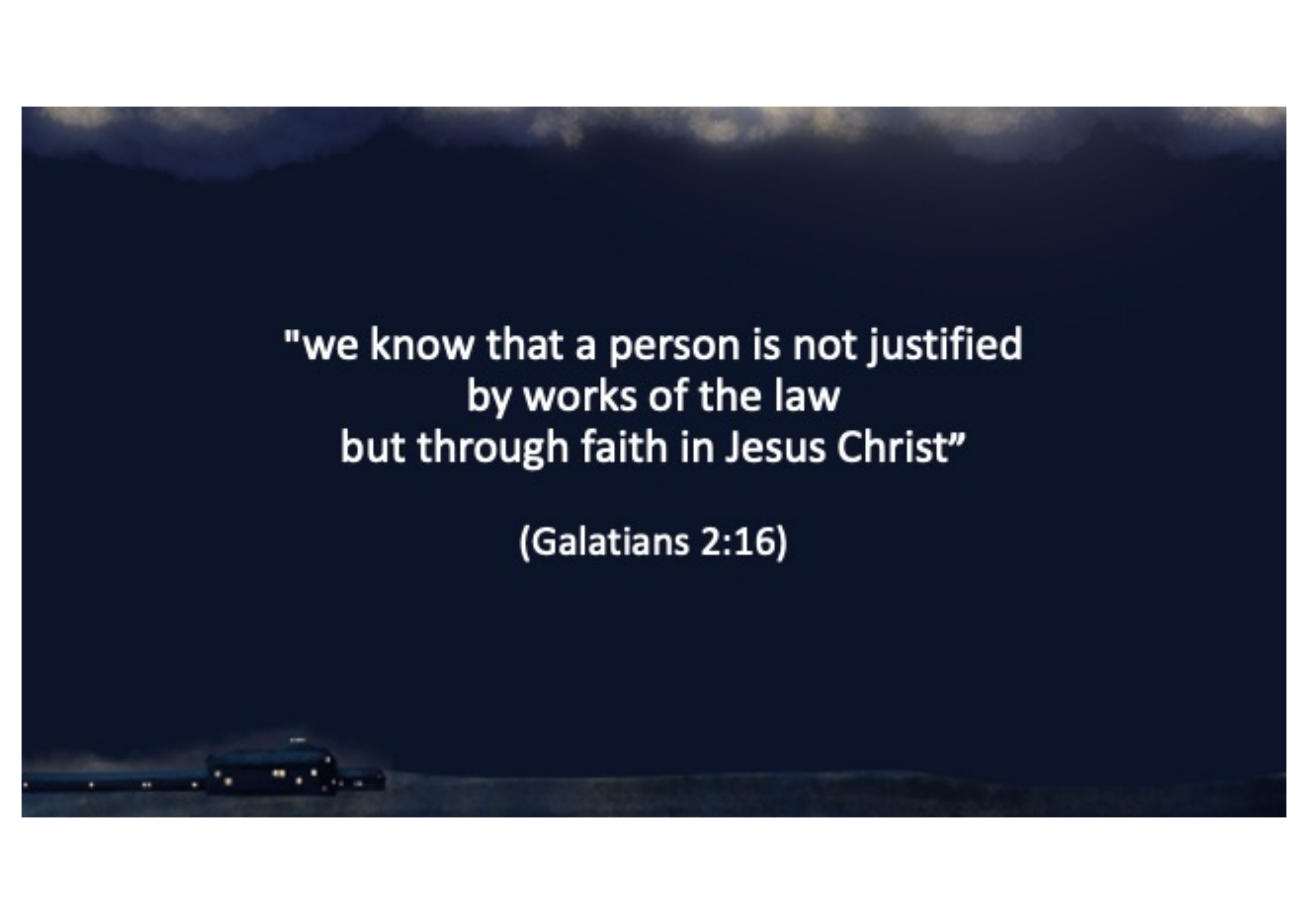
SARAH

Free woman
Son born through promise
Abrahamic Covenant
Produces Free children
// Heavenly Jerusalem
Barren at first
Many more children
Sons persecuted
Sons inherit
Sons born by the Spirit

The background of the slide is a dark, atmospheric landscape at night. In the lower-left corner, there is a small, dark building with several lights glowing from its windows. The rest of the image is a deep, dark blue or black, with some faint, wispy clouds or smoke-like patterns near the top. The overall mood is mysterious and contemplative.


THE ALLEGORY OF HAGAR & SARAH

GALATIANS 4:21-31

A dark, atmospheric landscape with mountains in the background and a small building with lights in the foreground.

**"we know that a person is not justified
by works of the law
but through faith in Jesus Christ"**

(Galatians 2:16)

A dark, atmospheric landscape at night. The sky is a deep, dark blue with some lighter, wispy clouds near the top. In the lower-left foreground, there is a small, dark building with several small, warm lights glowing from its windows. The overall scene is quiet and contemplative.

A right standing before God
is not *achieved* by works of the law,
but *received* by faith in Jesus Christ.

“Ishmael” will not inherit

A man in a red jumpsuit is climbing a rope against a dark background. The rope is vertical and the man is positioned on the left side of the frame, reaching up with his right arm. The background is dark and textured, possibly a wall or a large structure.

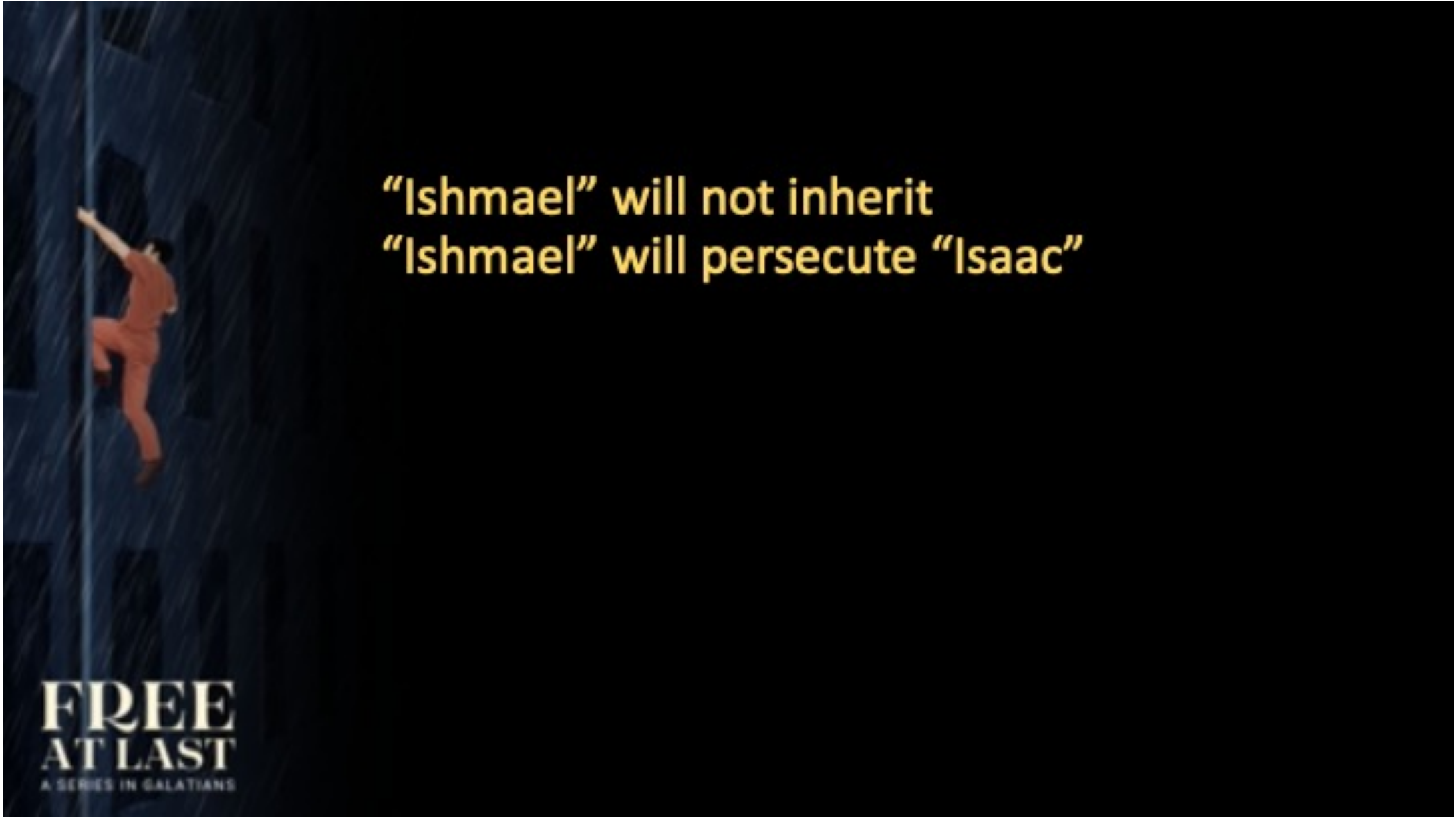
FREE
AT LAST
A SERIES IN GALATIANS

A person in a red jumpsuit is climbing a rope against a dark background. The person is positioned on the left side of the frame, with their body angled towards the rope. The background is dark and textured, possibly representing a wall or a large structure. The overall scene is dramatic and emphasizes the act of climbing.

“Ishmael” will not inherit

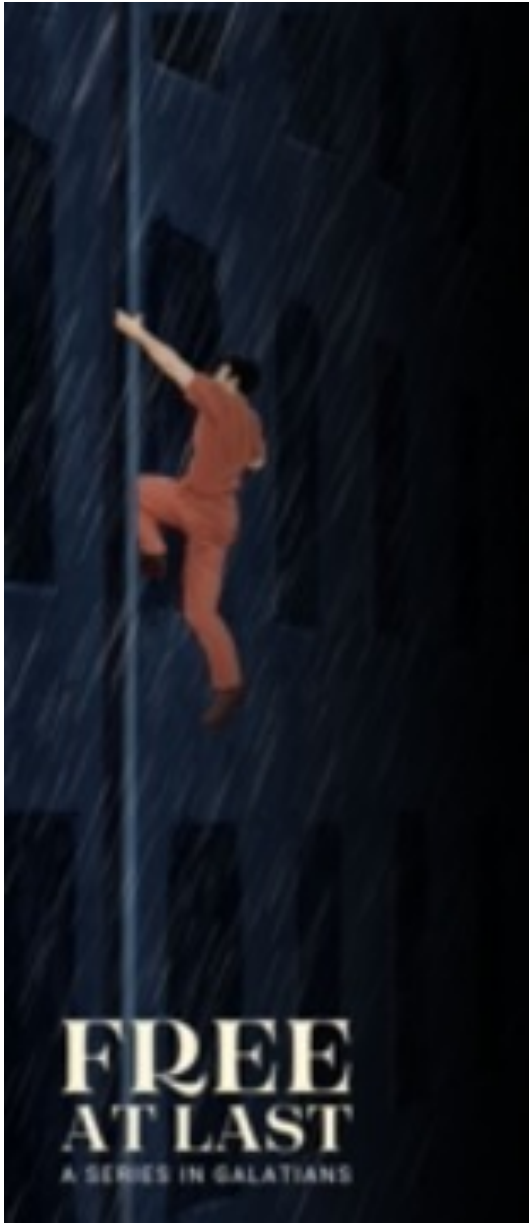
Legalism is futile.

FREE
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A person in a red jumpsuit is climbing a rope against a dark background. The person is positioned on the left side of the frame, with their body angled towards the rope. The rope is a thin, light-colored line that runs vertically. The background is dark and textured, possibly representing a wall or a large structure. The overall scene is dramatic and focused on the act of climbing.

**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”**

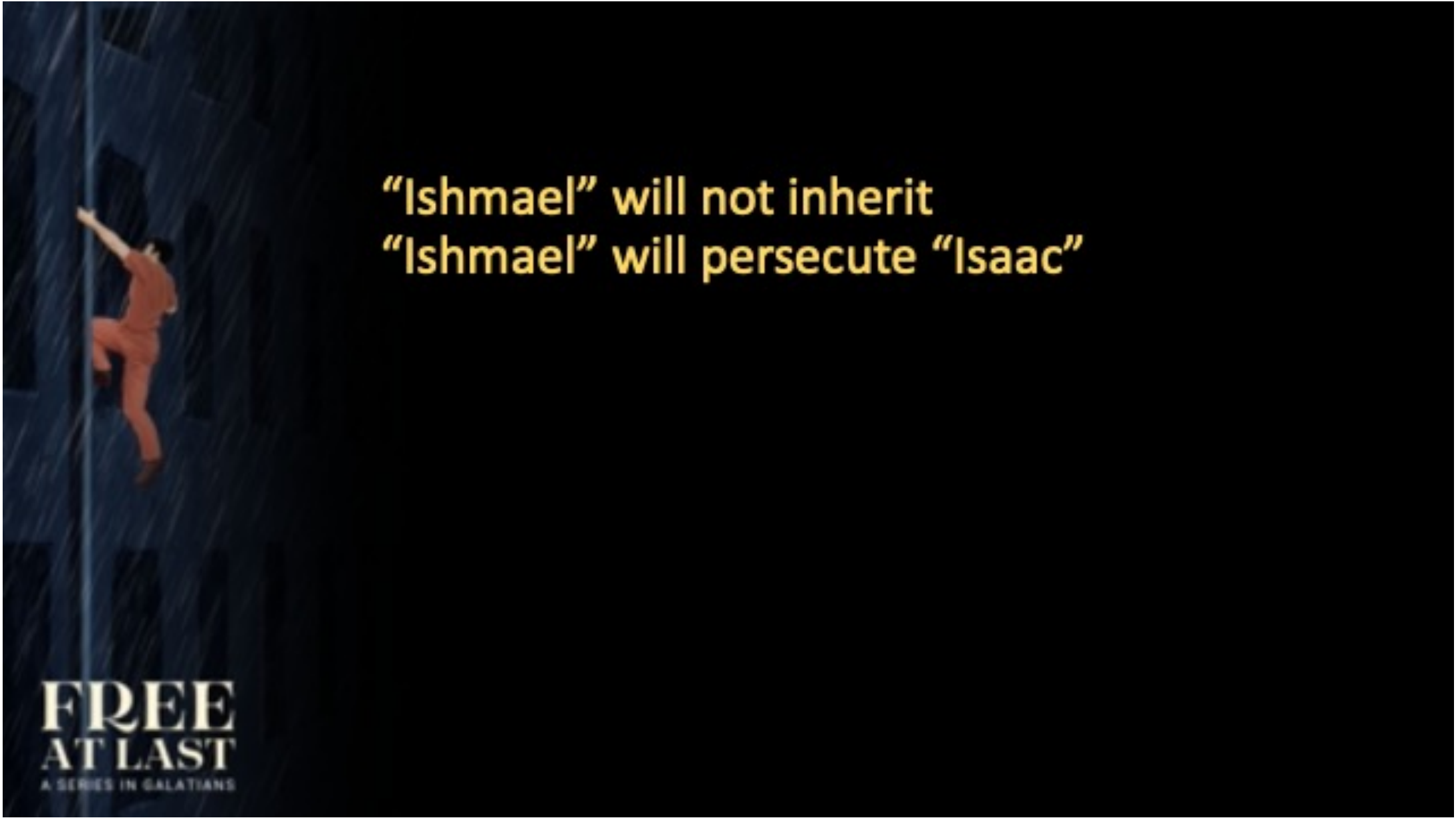
**FREE
AT LAST**
A SERIES IN GALATIANS

A person in a red jumpsuit is climbing a rope against a dark, textured background. The person is positioned on the left side of the frame, with their arms and legs extended as they ascend.

**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”**

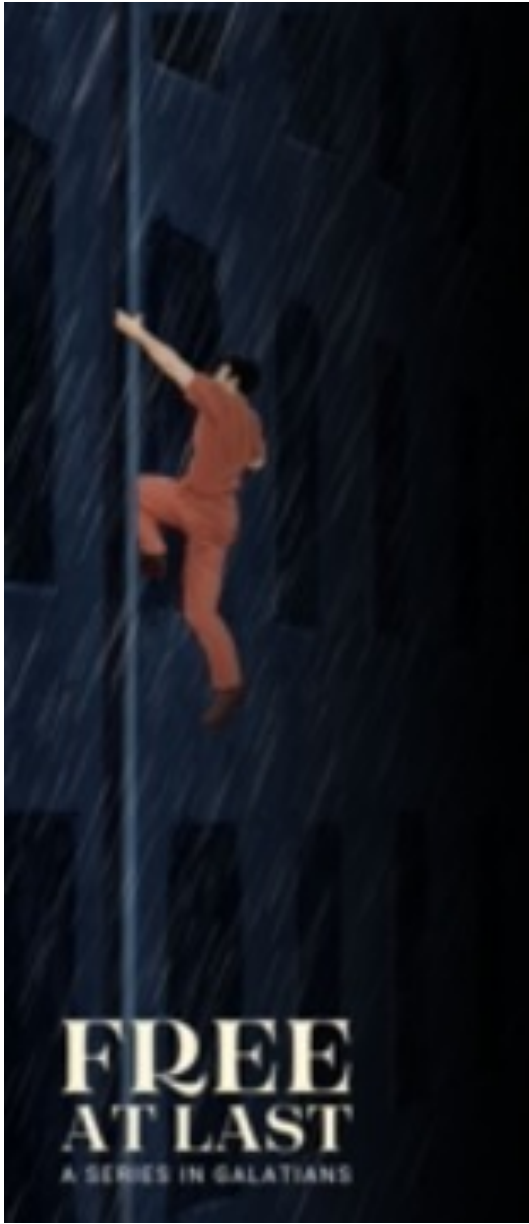
Galatians 1:7
there are some who trouble you and want to
distort the gospel of Christ.

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A person in a red jumpsuit is climbing a rope against a dark background. The person is positioned on the left side of the frame, with their arms and legs extended as they ascend. The background is dark and textured, possibly representing a wall or a large structure.

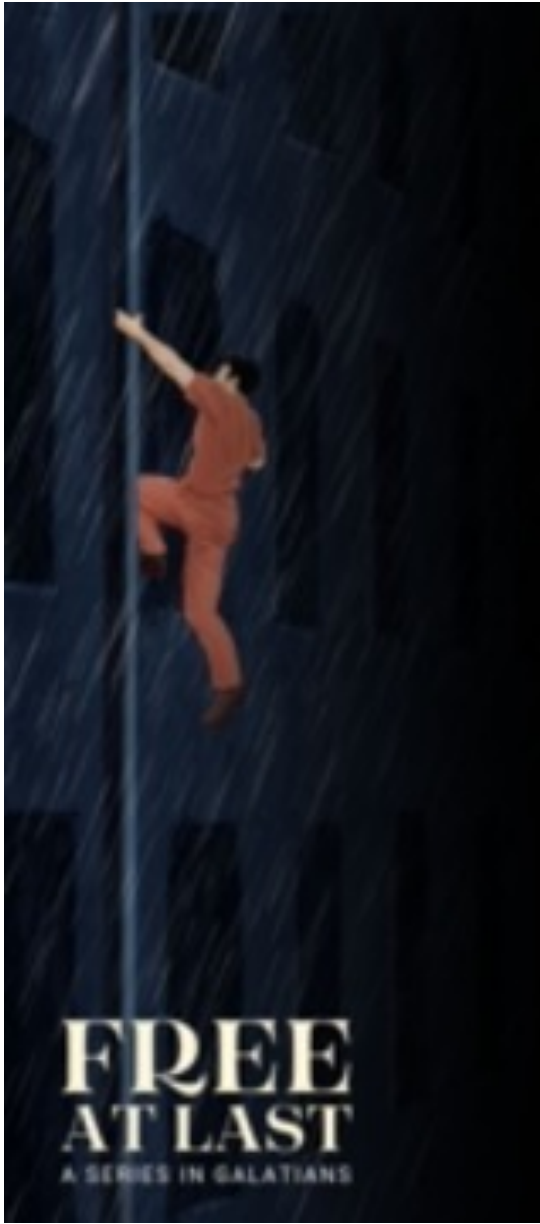
**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”**

**FREE
AT LAST**
A SERIES IN GALATIANS

A person in a red jumpsuit is climbing a vertical rope against a dark, textured background. The person is positioned on the left side of the frame, with their arms and legs extended as they ascend.

**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”
“Ishmael” and “Isaac” cannot be together**

**FREE
AT LAST**
A SERIES IN GALATIANS

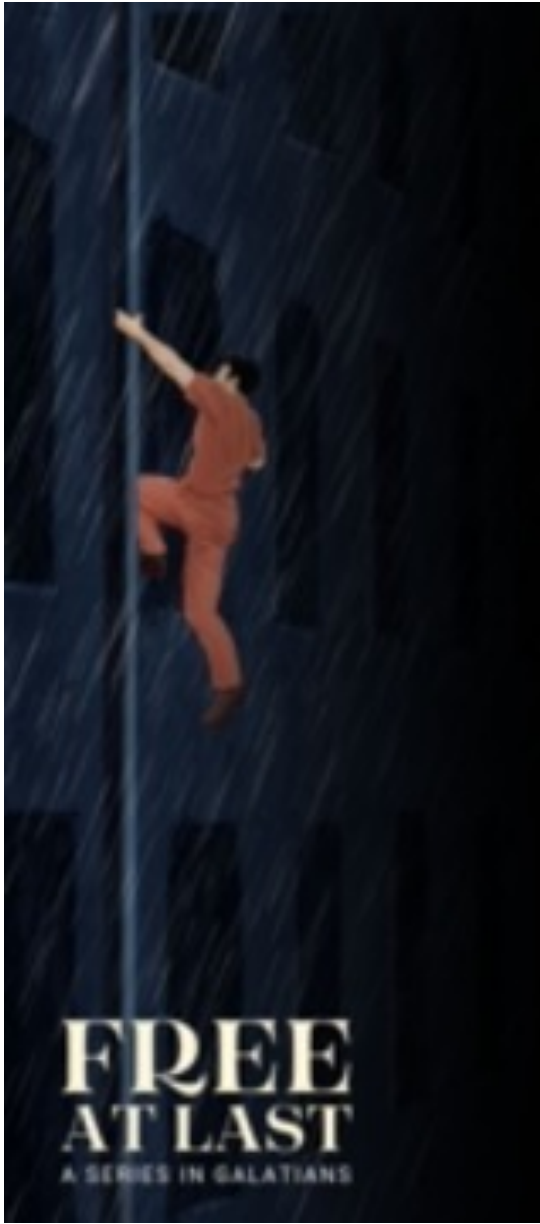
A person in a red jumpsuit is climbing a rope against a dark, textured background. The person is positioned on the left side of the frame, reaching up with their right arm.

**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”
“Ishmael” and “Isaac” cannot be together**

Galatians 1:6

I am astonished that you are so quickly deserting him who called you in the grace of Christ and are turning to a different gospel

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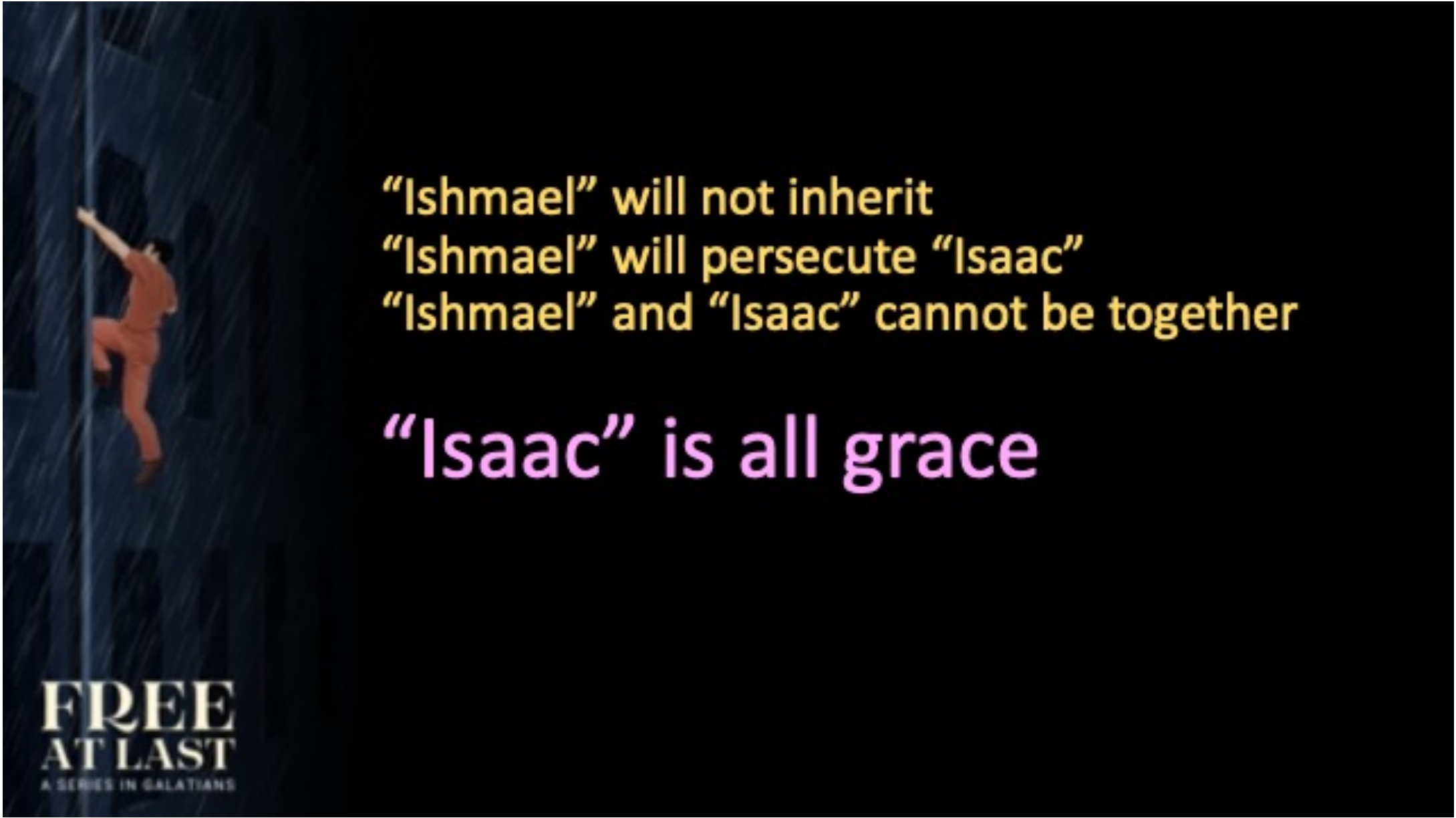
A person in a red jumpsuit is climbing a rope against a dark, textured background. The person is positioned on the left side of the frame, reaching up with their right arm.

**“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”
“Ishmael” and “Isaac” cannot be together**

Romans 11:6

**But if it is by grace,
it is no longer on the basis of works;
otherwise grace would no longer be grace.**

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A person in a red jumpsuit is climbing a rope against a dark, textured background. The person is positioned on the left side of the frame, reaching upwards with their right arm. The background has a grid-like pattern of light and dark squares.

“Ishmael” will not inherit
“Ishmael” will persecute “Isaac”
“Ishmael” and “Isaac” cannot be together

“Isaac” is all grace

FREE
AT LAST
A SERIES IN GALATIANS